THE man at the head of a successful newspaper is always a power in the community. Doubtless you have seen such a man rise to prominence and power in your own town. At any rate if you look about now you will recognize such a man in your own community, no matter how big or how small your city.

Why?

BECAUSE this man at the head of the newspaper, whether he be editor or proprietor, is enabled to impress his ideas and opinions upon the people. His newspaper is the medium of expression of his personality. Its success depends on the success with which he expresses that personality. If his personality has not the property of popularity, if he is not in sympathy with the people, if he can not interpret his readers as well as himself, his newspaper will be a failure.

My business has made me a rather close observer of newspapers in cities great and small all over the country. I am convinced that the newspaper which is merely institutional, which does not carry this element of personality of some big man connected with it, is always a failure.

There is a lesson to you and to every exhibitor in this.

You, too, are a publisher.

Instead of printing a paper you print your news and stories and editorials on the screen from films and slides. You are just as truly an editor as the man who sits at the desk with the editorial blue pencil. You accept and you reject. You decide what you will print in the lights and shadows of your screen. You are expressing your personality at every show. You will succeed or fail by exactly the same factors as the editor.

You have the same chance for power in the community as the editor.

This means responsibility. You are responsible to your patrons for good entertainment, clean entertainment. You have to be interesting EVERY DAY. You can never relax, never shirk responsibility. If you do, you get the reaction in the box office receipts.

You must learn to talk to your patrons from your screen just as effectively as the editor talks from the printed page of black and white. It can be done. You can do it if you will but try.

You can talk much more effectively and entertainingly than the editor. Your expressions on the screen do not have to be interpreted by a reader's imagination because they are enacted in life right before the audience — your "readers."

As the industry progresses you more and more will have need for this power of expression directly to the people. The various local and national censorship problems and fights make a very good example of this need.

Be a real picture exhibitor, and a real power in your community.
The motion picture industry is beginning to “get together with itself.” There is a beginning of a recognition of the community of interest held by the exhibitor, the manufacturer and the distributor. Several events in the last few months have given evidence of the growing appreciation of the necessity for unity. But nothing has more effectively called this to the attention of both the public and those within the industry than the first annual dinner of the Motion Picture Board of Trade, held at the Biltmore in New York last week.

The strenuous efforts and heated controversies involved in the fight of the industry against the Hughes Bill, before the House Committee on Education in Washington, helped to give the function a significance beyond its face value.

The presence of President Wilson was accepted as a matter of more than remarkable recognition in some quarters. The fact that so many persons in the industry should feel thus flattered is plenty of indication that it is high time that the motion picture begin to recognize itself.

Exhibitors, Manufacturers and Distributors Meet

The dinner was attended by approximately one thousand persons, including a large number of eastern exhibitors, and officials and representatives of practically all of the manufacturers and distributors of motion pictures in America.

The brief but interesting visit of President Wilson at the dinner was an incident of a very busy day for him. There was considerable evidence in his address that he has yet to find out what the motion picture means to the American public. As is customary in addresses of the kind, the President threw in some splashes of “local color,” so after referring to how he liked himself in the pictures he talked on a number of generalities which might have been construed to apply to picture censorship, the Mexican situation or hyphenated Americans.

Guests of Honor at Dinner


But at any rate President Wilson now knows that there is a motion picture business. In the course of his address he said:

President Wilson’s Address

“I wondered when I was on my way here what would be expected of me. It occurred to me, perhaps, that I would only be expected to go through the motions of a speech. And then I reflected that, never having seen myself speak, and generally having my thoughts concentrated upon what I had to say, I had not the least opinion of what my motions were when I made a speech—because it has never occurred to me, in my simplicity, to make a speech before a mirror. If you will give me time I will rehearse this difficult task and return and perform it for you.

“I have sometimes been very much charmed in seeing myself in a motion picture. I have often wondered if I really was that kind of a guy. The extraordinary rapidity with which I walked, for example, the instantaneous and apparently automatic nature of my motions; the way in which I produce uncommon grimaces and altogether the extraordinary exhibition I make of myself sends me to bed very unhappy. And I often think to myself that although all the world is a stage, and men and women but actors upon it, after all, the external appearance of things is very superficial indeed.

“I am very much more interested in what my fellow men are thinking about than in the motions through which they are going, and while we unconsciously display a great deal of human nature in our visible actions there are some very deep waters within which no picture can sound.

“When you think of a great nation, ladies and gentlemen, you are not thinking of a visible thing; you are thinking of a spiritual thing. I suppose a man in public office feels this with a peculiar poignancy because what it is important for him to know are the real, genuine sentiments and emotions of those people.

Pertaining to Liars

“I found out what was going on in Mexico in a very singular way—by hearing a sufficiently large number of liars talk about it. I think the psychological explanation will interest you. You know that the truth is consistent with itself; one piece matches another. Now, no man is an inventive enough liar not to bring in large sections of truth in what he is saying. And after all the liars have done talking to you about the same subject it will come to your
consciousness that long and large pieces of what they said match; that in that respect they all said the same thing; that the variations are lies, and the consistencies are the truth.

"They will not all tell you the same piece of the truth, so that if you hear enough of them you may get the whole of the truth. And yet it is very tedious to hear men lie, particularly when you know they are lying. You feel like reminding them that really your time is important to you, and that you wish they would get down to business and tell you what is really so, but they don't. They want to give an excursion to their minds before they get down to business. And what I particularly object to is a very able man with a lot of invention coming to me and lying to me, because then the interview is very tedious and long before we get down to business. I got to know that story so by heart that the last time a deputation visited me about Mexico I thought I would save time and I told them exactly what they were going to say to me and they went away very much confused; they wondered how I had heard it, because they knew it was not so.

Driving Power That Moves States

"And yet underneath all of this are those great pulses which throb in great bodies of men and drive the great powers of state. And I wonder how men venture to try to deceive a great nation. There never was a profounder saying than that of Lincoln's, 'That you can fool all the people some of the time and some people all the time, but you cannot fool all the people all the time.'

"The best way to silence any friend of yours whom you know to be a fool is to induce him to hire a hall. Nothing chills pretence like exposure; nothing will bear the tests of examination for a shorter length of time than pretence. At least so I try to persuade myself, and yet there are some humbugs that have been at large a long time.

"I suppose there is always a rising generation whom they can fool, but the older heads ought not to permit themselves to be fooled; and I should think that in a year like the year 1916, when there is to be a common reckoning for everybody, men would hurry up and begin to tell the truth. They are not hurrying about it; they are taking their time; but the American people are going to insist upon it before this year is over—that everybody comes up and is counted on the great questions of the day. They are not going to take any excuses; they are not going to take any pretences; they are going to insist upon the goods delivered on the spot.

"And anybody that declines to deliver them is going to go bankrupt and ought to go bankrupt. Everybody ought to get what's coming to them. But I came here to say that I hoped you would not believe that I am what I appear to be in the pictures you make of me. I really am a pretty decent fellow, and I have a lot of emotions that do not show on the surface, and the things that I don't say would fill a library. The great cross of public life is that you are not allowed to say all the things that you think.

"I found out what was going on in Mexico in a very singular way—by hearing a sufficiently large number of liars talk about it. You know the truth is consistent with itself; one piece matches another. Now, no man is an inventive enough liar not to bring in large sections of truth in what he is saying. After all the liars have done talking to you about the same subject it will come to your mind that the variations are the lies and that the consistencies are the truth."

Picturesque Opinions on Men in General

"Some of my opinions about some men are extremely picturesque; and if you could only take a motion picture of them you would think it was Vesuvius in eruption. And yet all these volcanic forces, all these things that are going on inside of me, have to be concealed under a most grave and reverent exterior, and I have to make believe that I have nothing but respectable and solemn thoughts all the time whereas there is a lot going on inside of me that would be entertaining to any audience anywhere.

"I am very much complimented that you should have allowed me to come in at this late hour in your feast and without partaking of the pleasures of conversation to make you all, whether you would or not, listen to me talk. My object in life is not talking. I wish there were less talking to do. I wish that not everybody had to be persuaded to do the right thing. I wish that the things that are obvious did not have to be explained. I wish that principles did not have to be re-exposed.

"We all in our hearts agree upon the fundamental principles of our lives, of our life as a nation. Now we ought to tax ourselves with the duty of seeing that those principles are realized in action, and no fooling about it. The only difficult things in life, ladies and gentlemen, are the applications of the principles of right and wrong. I can set forth the abstract principles of right and wrong, and so can you. But when it comes down to an individual item of conduct, whether in public affairs or private affairs, there comes the pinch! In the first place, to see the right way to do it, and in the second place, to do it that way. If we could only agree that in all matters of public concern we would adjourn our private interests, look each other frankly in the face and say, 'We are all ready, at whatever sacrifice of our own interests, to do in common the thing that the common weal demands,' what an irresistible force America would be!

Afraid of Certain Truthful Men

"I can point out to you a few men—of course I am not going to name them now—whom every man ought to be afraid of because nothing but the truth resides in them. Men—I have one in particular in mind whom I have never caught thinking about himself. I would not dare make a pretence in the presence of that man even if I wanted to. His eyes contain the penetrating light of truth before which all disguises fall away.

"Now suppose we were all like that; it would hasten the millennium immensely, and if Americans were always to do what, when the real temper of America is aroused, they do the world would always turn to America for guidance and America would be the most potent and influential force in all the world.

"So when I look at pictures, whether they move or whether they do not move, I think of all the deep sources of happiness and of pain, of joy and of misery that lie beneath that surface, and I am interested chiefly in the heart that beats underneath it all, for I know that there is the pulse and the machinery of all the great forces of the world."
PERFECTION in scenic production, perfection in dramatic theme and perfection in the players selected to portray the characters, mark the fourth group of three weekly Masterpictures, De Luxe Edition, released by the Mutual Film Corporation. Letters by thousands have poured in from exhibitors and moving picture enthusiasts all over the country, praising these remarkable film dramas. They were indeed worthy of the lavish praise bestowed, but in accordance with the policy of the producers to make each new feature production surpass the previous one, the latest releases of the Mutual features have attained the highest peak yet reached in the field of the silent drama.

Three irreproachable five-act dramas, at total variance in plot and thrilling situations but identical in the excellence of the acting and artistic merit of the production, are included in the fourth group to be released. Adventure, intrigue, love, diplomacy and a host of other elements make up the themes of the engrossing film stories.

BROADWAY STAR HAS LEAD IN STRONG DRAMA

The first of these Masterpictures, De Luxe Edition, to appear on the fourth great program is the five-reel racing drama, The Drifter, is produced by Gaumont. Originality in plot and excellence in acting are predominant. The Drifter is a delightful, wholesome love story, full of heart interest and beautiful pathos. An unusual film drama in every respect and one that will leave a pleasant impression in the minds of all who see it. The denouement furnishes one of the biggest surprises ever seen in a screen production.

Popular Alexander Gaden is at his best in The Drifter, where he plays a dual role with finesse and power. Seldom has he appeared in a part which gave him such wide scope or which permits him to display his remarkable histrionic talents to their fullest degree. Those who have enjoyed Mr. Gaden's finished acting in other Masterpictures, De Luxe Edition, will be amazed at his clever acting in this new feature.

Charming Lucille Taft, whose beauty and grace has won hosts of admirers throughout filmdom, is co-star with Mr. Gaden in this exceptional racing drama and has never appeared to better advantage. Early in the film she appears as a schoolgirl, and all her winsomeness and girlish charm add much to the delight of the picture. Miss Taft as Faith will be long remembered as one of the great film characterizations.

GRIPPING DRAMA OF WAR'S BIG PROBLEM

Powder, a gripping five-act drama with a big war problem as the basic theme, produced by the American Film Company, Inc., is the second of the fourth group of Masterpictures, De Luxe Edition. Arthur Maude, the noted English actor, is the star in this powerful photo play, and is supported by Constance Crawley and an excellent company selected especially for this feature film production.

This remarkable film drama tells a gripping and powerful story of a powder manufacturer who is approached by representatives of two belligerent nations, who seek to purchase the output of his factories. These envoy's try to enlist the aid of a pretty political exile, whose beauty and strategy they feel will be a big asset.

A young peace propagandist, the leading character of the stirring story, is opposed to the shipment of munitions, although he is engaged to the daughter of the head of the powder industry. He begins a fight in Congress for the passage of a bill to prohibit the shipment of war supplies.

One intrigue follows another until a plot is discovered that will ruin the manufacturer and the hero himself.

Arthur Maude, who is recognized by able critics everywhere as one of the greatest living character actors, has a role in Powder which he is emphatic in declaring is the strongest in his long career, in which time he has played more than three hundred different parts. He is cast in the role of a pacifist, who is fighting to prevent the shipment of ammunition to the belligerent nations of Europe. The role is a difficult one and taxes his ability to the utmost. His delineation of the part is forceful and artistic.

"THE SOUL'S CYCLE" IS UNUSUALLY INTERESTING

What is perhaps the most startling theme ever adapted for use in the silent drama forms the basic plot in the unique and wonderful five-act psychological drama, The Soul's Cycle, produced by Horsley and released as the third Mutual Masterpicture, De Luxe Edition, of the week. The main theme deals with the ancient theory of the transmigration of souls. The idea is developed in a novel and thrilling manner. Margaret Gibson is the star of the production, in which the Bostock Animals play a prominent part.

This picture relates the love of a Grecian maiden for a young artist. She is coveted by an aged and wealthy Senator, who, finding that he cannot win her love, has the girl and her lover thrown into the mouth of a crater. The Senator is punished for his crime by the gods, who condemn him to wander the earth as a lion until he reunites the two souls of the youthful lovers.

The scene changes to modern times, where the two lovers of former centuries meet and fall in love at first sight. There is another suitor for the hand of the girl, who plots to bring about the downfall of his rival. A lion, the symbol of the Grecian Senator, has been captured by the girl's sweetheart. The girl makes a pet out of the shaggy beast, and when the rival in his plot to harm the lover lets the lion loose, the beast turns upon him instead, and wins his freedom from the gods.

This delightful fantasy is interpreted by a cast of unusual excellence in which the beautiful Margaret Gibson is featured. Miss Gibson is first seen in the flowing robes of a Grecian maiden and later as a young woman of the present day. The role is a difficult one and calls for the exercise of all Miss Gibson's remarkable talents. She is ably supported by John Oaker and Henry Watson.

"The Soul's Cycle," is one of the most remarkable photo plays ever produced, and every lover of the artistic in film productions should not fail to see it.
“Life's Blind Alley”

Masterpicture, De Luxe Edition

A tensely interesting drama, of the East and West, with an exceedingly novel finish

Take a chapter out of the lives of millions of everyday, ordinary, living, breathing people, who are living along, striving for a little crumb of happiness here and there, and you will have the plot of Life's Blind Alley, Mutual Masterpicture, De Luxe Edition, produced by the American Film Company, Inc., and featuring Harold Lockwood and May Allison.

There is no attempt to make the traditional “everything happy in the end” complexion to the picture play. The five reels of picture play holds the mirror up to life and reflects life as it is.

The story follows:

After a long, dry season, Walt Landis, the owner of an isolated ranch, is in desperate need of water. His cattle are dying for lack of it. The young ranchman tried to persuade his neighbors to let him use their water supply, but they refuse to accept his note, and he has no money.

Walt wins the devotion of Wanpanah, an Indian, by saving him from a poisonous snake. But he distresses the redskin greatly by killing the snake. It is Wanpanah's belief, according to the traditions of his race, that the snake is the messenger to propitiate the rain god.

They wait and wait for rain, but none falls. At length, one day, Walt saves the life of an Eastern millionaire, Adam Keating. The older man's daughter, Helen, is sent for, and comes west to take care of her father during his illness. Hearing of Walt's predicament and moved by gratefulness, the Easterner buys an interest in the young man's ranch, and advances money to help him from his distressful predicament.

As the father and daughter linger, Walt becomes more and more deeply in love with Helen. After their return home, he follows them to the East, and lays his heart and hand at the young girl's feet. Helen, used as she is to the more cultivated but more shallow men of the East, sends the stalwart rancher away, and marries a New York club man named Fred Sherwood.

Walt, growing more lonely on his solitary ranch, at length marries Rose McKee, a factory girl, with whom he has come in correspondence by answering a note she had placed in a box of collars.

As time progresses, Helen's blasé husband tires of married life. He grows more and more dissipated. On Walt's ranch, Rose, used to the rush and whirl of busy life, is palled on by the solitude and pines for the city again.

At length, weary of his son-in-law's dissipation, Helen's father sends his daughter and her husband to Walt's ranch, in which he still retains a share, to see if life out-of-doors will not have a regenerating effect upon the young man.

Thrown together, the four find themselves turning naturally to their tastes. Helen sees the real worth of Walt Landis. She appreciates his big outlook on life, his gentleness, his kindness and his love for life's greatest things.

Fred finds Rose more to his taste than his wife. He flirts with her, and she is flattered by his attention. One day, Walt and Helen discover the two in each other's embraces. As they start to cross a stream, Rose and Fred are caught in the quicksands.

It seems like a solution to their problem to the young rancher. If the two would only sink to their death, he and Helen might be left to face happiness together. But his higher nature gets the better of him, and he saves them from a horrible death.

Helen and Sherwood return to their home in the East, mismated and unhappy as ever. Rose and Walt remain on their ranch with no bond of sympathy in common to see the wonder of the stars together, and be happy in the beauty of nature.

Harold Lockwood and May Allison, the popular American stars, carry out their usual standard of excellence in their unusual life drama. Mr. Lockwood plays the role of Walt Landis, the stalwart, handsome, clean-minded young rancher, who was denied life's greatest happiness because he knocked at love's portals too early.

Miss Allison is as gentle and beautiful as ever in the role of Helen Keating. She plays her part with rare understanding. Nell Franzen is splendid as Rose McKee, the little factory girl, whose vision had been marred by the lesser things in life, and Warren Ellsworth makes a very satisfying Sherwood.

Life's Blind Alley is really human.

Fate is always playing us tricks for which we later pay. When Helen held the ball of happiness in her hand she threw it away for a showier thing, but when it was gone, and the gaudier bauble had disclosed its sham, she longed for the modest ball which she had thrown far beyond her reach.

We do things such as that, all of us, every day of our lives.

Life's Blind Alley may teach us to value more what is close to hand.
No matter how much we may scorn spiritualism or any other psychic phenomena, we are all fascinated with them. There are none of us, perhaps, who have not sat enthralled in a charmed circle, with a group of other spell-bound youngsters waiting for the ghost to tap on the table or knock on the floor above.

It is upon this very curiosity about the vast unknown that the Mutual Masterpicture, De Luxe Edition, The Dead Alive, featuring Marguerite Courtot, is based.

According to the story, "Doc" Ardini, an international crook, who poses as the friend of William H. Stuyvesant, a young millionaire, tries to work on the young man's interest in spiritualism, to accomplish a daring robbery in the young man's sumptuous home. The story centers about twin sisters, the daughters of a weak-willed, vacillating drunkard, who comes under the influence of "Doc" Ardini through his propensities for gambling. "Old Jim," the father of the girls, loses his money in "Doc's" gambling house. Out of pity for the old man, the gambler gives him a small job in his employ. The two girls come to the city, not knowing in what degrading business their father is occupied, and decide to keep house for him and to work at the same time.

Jessie becomes a clerk, and Mary goes on the stage. At her place of business, Jessie attracts the attention of William H. Stuyvesant, a wealthy young millionaire, who grows to love her honestly, and asks her to marry him. Before the girl has given her definite answer to her handsome suitor, she learns of a raid on "Doc's" gambling house. Out of pity for the old man, the gambler gives him a small job in his employ. The two girls come to the city, not knowing in what degrading business their father is occupied, and decide to keep house for him and to work at the same time.

Undaunted, Stuyvesant hunts until he finds her, and insists that she become his bride, in spite of anything which may have happened. At the trial of Ardini and "Old Jim," Ardini is sentenced to a ten-year term. On leaving prison, Ardini is in need of money. He learns that Jessie has kept her family relations a secret. Possessed with an almost uncanny hypnotic power, the gambler gains control over Mary, and forces her to go to her sister and threaten disclosure of her real identity if the young wife does not give her money.

Almost immediately after this, while aboard her husband's private yacht, Jessie becomes heated with wine and with the glamour of it all through carelessness falls over the rail and is drowned. The young husband is inconsolable.

It is at this time that "Doc" Ardini sees an opportunity to get in some of his smooth and treacherous work. He makes the friendship of William, and persuades him that he can bring back to him the spirit of his wife. But the crook says that he must be alone in the house with William, and that the servants must go, or that he cannot work his powers to any avail. The young millionaire arranges a perfect setting for the gambler's experiment, not knowing that "Doc" has plotted with Mary, who is to appear in the shadowy distance, as the dead wife.

Everything is as planned. The servants are sent away, and William and Ardini wait for the appearance of Jessie's spirit. Her form seems to appear in the distance, William is almost overcome. After having seen her sister's husband, Mary is unwilling longer to be a party to Ardini's mischief. She tells her brother-in-law who she is. The same night, Ardini's plot to rifle William's safe is foiled, and the thief is shot and killed.

It is the beginning of better days for the little actress. Attracted by her likeness to Jessie, William asks her to become his bride.

The Dead Alive gives charming little Marguerite Courtot, the new star of the Gaumont's constellation, an opportunity to do some splendid and unusual acting. In the parts of both Mary and Jessie, the little actress appears in dual roles on the screen during a great number of scenes. She talks with herself, walks with herself, sits down and remonstrates with herself. Her dual role leads her into two entirely different sides of life, and gives opportunity for a wide variety of acting.

Sydney Mason, the handsome young juvenile lead, makes a most charming William Stuyvesant. Henry W. Pemberton's splendid heavy and character work is well known to Mutual followers. His work as "Doc" Ardini is most convincing. In the role of "Old Jim," James Levering plays with his usual distinctive understanding of the part.

There are some spectacular scenes in this five-part picture. The water scenes, on and off the yacht, are especially full of the charm of Florida.

The picture was produced under the direction of Henry Vernot, the French director especially engaged by the Gaumont studios.
E VERY school child is familiar with *Silas Marner*. It will be with particular interest to old and young, then, that George Eliot's famous novel will be presented to the public in visual form, when it will appear as a Mutual Masterpicture, De Luxe Edition.

In the leading role, as the gnarled and bent old miser so well known in literature, is the celebrated Shakespearean actor, Frederick Warde. It is fitting that Frederick Warde should be chosen for this particular interpretation. He has always been connected with the highly classical stage as a Shakespearean player, and his name is always associated with literary and artistic endeavor.

In support of the well-known player is a cast, the strongest to be mustered from the Thanhouser forces. Louise Emerald Bates, the attractive actress whose career on Broadway has made her a general favorite; Mlle. Valkyrien, the beautiful Danish actress; Ethel Jewett, Elise Jordan, Morgan Jones, Frank E. McNish, Thomas A. Curran, Hector Dion and Arthur L. Rankin, all tried and tested players of the screen world, appear in support of Mr. Warde.

Directing this production was Frederick Warde's own son, Ernest Warde, the Thanhouser director, whose pleasure it was to introduce his father to motion picture histrionism at the same time he was creating into a living, moving thing, the great story of literature which his father had often read to him as a boy.

The story of *Silas Marner*, it will be recalled, was that of a man who had become embittered and estranged because of a false accusation for thievery which had been placed on his head by a friend whom he had trusted.

Driven from his native town, he had settled down, a miserable, unhappy weaver far from home, and let one passion—the love for gold—become the absorbing motive of his existence. In the town where he plied his trade lived *Squire Cass*, the father of two sons. One of them, *Godfrey*, by name, was a serious-purposed, conscientious young man, on whom his father leaned for support. The other, *Dunstan*, the younger, was a spendthrift and a roisterer.

As the elder son grew in favor with his father, and as his marriage to *Nancy Lammeter*, the daughter of a most respectable family, seemed imminent, Dunstan resolved that his brother should be forced to fall from grace.

Thereupon he succeeded in getting his elder brother under the influence of rum, as they were on a journey through the country, and while Godfrey was in this condition, Dunstan inveigled him into marrying a pretty barmaid. When he returned to sobriety, Godfrey was horrified at what he had done. He provided for his wife, and returned to his home. But Dunstan used this knowledge to force money from his brother's share.

At length, the younger brother's rioting used up what money Godfrey could easily give him. Godfrey was forced to ask for time. As Dunstan returned from hunting one night, he stopped in *Silas Marner's* cabin as shelter from the rain. He discovered the miser's hidden gold, and taking it in his hands, ran from the house.

In the darkness and the rain, he did not see an old well near by. He fell into it, as he ran, and was drowned. Silas, on returning home, was nearly crazed at the loss of the only thing he loved in the world.

*Squire Cass* and Godfrey, hearing nothing from Dunstan, believed that he had wearied of his restricted life, and thought that he had run away from home. And so Godfrey married Nancy, and the following New Year's Eve the Squire gave a great ball.

That same night, Molly, Godfrey's bar-maid wife, decided that she would confront the squire's son with their child.

The mother's voice was heard calling, but when Silas reached her, she was unconscious. She later died. Godfrey, recognizing his bar-maid wife in the dead woman, knew that Eppie was his own child. But he did not confess to Nancy—not until years had passed and life had granted them a childless fireside.

Then the Squire's eldest son told his wife the tale. Together they went to *Marner's* hut and begged Eppie to come with them. But she remained true to the old weaver who had grown to love her more than life itself.

When the old well was drained, the remains of Dunstan were found, the money box clutched in his hands. *Silas Marner* lends itself particularly well to picturization. It is intensely dramatic, and Mr. Warde, the director, has succeeded in obtaining the quaint background of English country life of a former time.
THE SPIRIT OF THE GAME

A three part Thanhouser drama of college life, starring Edwin Stanley.

Realistic, brilliant and a dashing star is The Spirit of the Game, a three-part Thanhouser drama based on the great American game. Life at college, on the campus, in the "gym" and the class rooms is depicted on the screen with vivid realism, and throughout is woven one of the most stirring stories of the heart ever presented on a motion picture screen. The Spirit of the Game deals with a college idol, who was forced to make the college "eleven" team. But the best he could do was to be assigned to the left-over. Quickly the left-over stepped there until the girl had passed.

May Allison, as "Lillo," in "Lillo of the Sulu Seas."

A big scene from "The Spirit of the Game."

A story of the South Sea Isles in three parts, featuring Harold Lockwood.

LILLO OF THE SULU SEAS

A story of the South Sea Isles in three parts, featuring Harold Lockwood.

A STRIKING story of the South Sea Isles packed with adventure, love, intrigue and the lure of gold, is found in Lillo of the Sulu Seas, a three part flying A drama produced by the American Film Company, for release by the Mutual Film Corporation. Harold Lockwood, popular star of American production, plays the beautiful May Allison, costars in many important productions released by the Mutual, are the featured players in Lillo of the Sulu Seas, Lockwood is joined by the handsome Ralph Holt, and Miss Allison, as Lillo.

At the opening of the story Jeb Foster persuades the pretty wife of Captain Rand to elope with him. They take with them the infant daughter of Rand. The latter retires to an island in the South Seas. Meanwhile, Rand's daughter, now sixteen, has grown into a beautiful young woman.

Ralph Lockwood as Rand. Harold Lockwood is the Handsome sea king. William Stowell is the Secretary of the company. Kathryn Adams, co-star of the story, is May Allison, Rand's daughter.

At the end of a cruise the vessel is overtaken by a typhoon and wrecked. Foster escapes in a small boat, leaving Ralph and Lillo to their fate. Later they land on Captain Rand's island. Foster recognizes Rand. Foster learns that Rand possesses a fortune in pearls and gold. Foster enters the room and recognizes the tattooing on the invader's arm. Foster attempts to kill him without warning.

Ralph carries Lillo to Rand's house. Here they come upon the scene of Foster's death. Rand explains the situation and relates the incidents of his early life. In the telling, he realizes that Lillo is his daughter. Ralph decides that it is too late to return and report to his father. Within a short time he returns to the girl whom he could not forget.

ACCORDING TO ST. JOHN

According to St. John, Depicting an outlaw's regeneration, starring Jack Richardson and Anna Little.

GREATER love has no man than this, that a man lay down his life for his friends." (John 15, 13).

Ben Wolf, gambler, outlaw and of general all round "bad man," wandering into the town's sole church during Sunday service happened across this chapter from the Good Book. For the first time he realized that the life he had been leading for years wasn't the only thing worth while in the world.

And Ben Wolf, strange to say, was falling in love.

Between the two the "bad man's" reformation was accomplished. Then, when the supreme moment came, Wolf was ready. Here, briefly sketched, is the story of According to St. John, a three part Mustang drama, filled with suspense. Jack Richardson, famous heavy, appears as Ben.

Jack Richardson as "Ben Wolf" in "According to St. John."

The story follows: Ben Wolf, outlaw, lives the life of a recluse far up in the mountains. Bess, the only child of the pastor of the town's only church, is engaged to Dick. Bob, her brother, has fallen in love with the town's rougher element. Bob loves everything in a gambling resort. He appropriates the funds of the church, and loses all to Wolf. Wolf attends church services and is attracted to Bess, singing in the choir.

Bob restores the church funds he had stolen. Just before the stage coach arrives after reporting a hold-up by a masked bandit. A cuff-button dropped by the outlaw is the only clue. Wolf, in the woods, sees Bob hiding a mail pouch under a rock. Bess, riding one day with Dick, drops her handkerchief. They learn that "Wild Eyed" Bill and his gang are on the rampage. Dick sends Bess home and starts after the raiders. Bess's horse pulls, throwing her. Wolf assists her to remount. Immediately his inner self undergoes a complete change. He is lured to the church and hears Bess singing again. Opening the testament he comes upon the chapter quoted above.

From his mountain shack he loves and worships Bess. In the town he comes upon the reward offered for the unknown outlaw. From a comparison of the cuff-button with one worn by Dick, Wolf learns the truth. But his love for Bess forbids him making the arrest. He goes to the cabin, and writes an anonymous letter to Dick, telling him that Wolf is the outlaw wanted. Ben then waits for the sheriff.

REEL LIFE—Page Seven
SNOWSTORM AND SUNSHINE—FALSTAFF

One Reel—Riley Chamberlin Pulls Some Funny Ones in His Role of Constable, Judge and Jailer.

Constable..................Riley Chamberlin
Tramp......................Walter Hiers

To be arrested for fighting is not an unusual thing, but causes alter cases. Weary Willie in this case is standing in an orange grove in the sunny South, throwing oranges at a man in the Arctic region, who in turn is pelting Willie with snowballs. The law of compensation works out, for the frigid man sucks the luscious oranges while thirsty Willie in Florida fairly drinks the snowballs. But this only happens until the law gets Willie. The law is said at times to be peculiar, but it was never as peculiar as its particular minion, for as constable he pinches Willie, as judge he tries him, and as jailer he jugs him, thus falling victim to these three graces. This looks bad for the knight of the road until his strange fate leads him again into adventure which helps him make good his escape. He goes back to the zero climate, and just as his star threatens to ascend he finds himself right where he fell asleep at the beginning of our story, shivering alongside of a brother tramp in the cold, cold blasts of a stormy winter.

BILLY VAN DEUSEN AND THE VAMPIRE—BEAUTY.

One Reel.—The Sad Awakening of Two Lovesick Youths.

Billy Van Deusen..................John Steppling
Johnny..........................John Sheehan
Carol..........................Carol Halloway

Carol, on a shopping tour, drops her perfumed handkerchief. Billy and Johnny spy it and both make a rush for it, each gaining an end, with the result that the little white square is torn in two. Carol pacifies the two young gentlemen and gives each one of her cards, but the friendship between the two is "off." The eventful night of their call upon Carol finally draws round and Johnny, going to the florist’s to purchase some flowers, comes upon Billy in the florist shop. When they conclude their purchases Johnny finds himself the possessor of an immense bower of roses, while Billy has secured a young palm tree. By opening both doors of the shop they manage to squeeze out. Then comes the problem of getting into their respective taxis, which is finally solved by opening the tops. Arriving at Carol’s she informs them that when one proves untrue she will marry the other. Billy comes upon an advertisement lauding the claims of a certain vampire person, who guarantees to break any heart for the nominal sum of five dollars. Immediately he “looks her up.” As a result of the mysterious interview Johnny receives a note to be at a certain apartment at a certain time. Carol also receives an anonymous message to be at the same place, where she will see the periphery of her lover. Johnny arrives on the minute, quickly followed by Carol. The vampire’s charm “works like a charm.” Johnny falls under her spell. Immediately the charmer works the charm on him. This is too much for Carol, who denounces the vampire. But the vampire professes violent love for Carol, tears off a wig, and before Carol stands a man. Billy and Johnny fall into a dead faint. The “vampire” embraces the surprise-loving Carol.

SEE AMERICA FIRST”—“KEEPING UP WITH THE JONESES”—GAUMONT

Split-Reel—The Mutual Traveler Spends the Day with the Lumberjacks in the Great Minnesota Pine Woods.

Each part of the country has its traditions, and in the north pine wood country the traditions are those of the lumberjacks, who are fast disappearing with the depletion of the forests. In See America, No. 22, the pretty Mutual Traveler spends the day in the home of these great, strong, picturesque fellows among their giant pines. She is shown visiting the shanties, where each lumberjack has his bunk and the mess cabin, famous for its excellent food. Then are pictured the two methods of logging—the old, which was by the use of horses the new, by wire cables, which drag the logs to the railway. The pretty Traveler is shown out in the woods with the men at work with their axes and saws, and she herself takes a hand in chopping down the great kings of the forest.

Not to be outdone in picturesqueness, Miss Mutual Traveler is garbed in a costume quite as interesting as that of the men. On her feet she has dainty moccasins, on her head a jaunty skating cap, and her body is enveloped in a gay, warm mackinaw.

This glimpse of the life of Minnesota’s lumberjacks, who spend all their winter in the woods and come down in gangs in the spring to the cities, to spend the money they have saved in one mad carousal before going to work in the mills for the summer, will be particularly interesting to those who have read of them.

The industry, and the lumberjack with it, will soon be things of memory only in the Middle Western states.
“WON BY ONE”—BEAUTY

ONE REEL.—A Mixup in Jewels in Which the Suspected One Finally Triumphs, Despite Odds.

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connie</td>
<td>Wallace MacDonald</td>
</tr>
<tr>
<td>Louie</td>
<td>Dick Rosson</td>
</tr>
<tr>
<td>Fanny</td>
<td>Neva Gerber</td>
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</table>

Connie and Louie, representing rival “fake jewelry” concerns, arrive in Squedunk. Both fall in love with Fanny, the belle of the town. There is no question in Fanny’s mind about the one she likes best, for Louie has won her heart. Each of these ardent admirers, in the effort to outdo the other, overwhelm her with jewelry. Then a big jewelry robbery occurs in New York. Connie at once sees his chance to be rid of his rival. He tells Jeff, the oversuspicious town constable, that Louie must have perpetrated the crime. Together they sneak into Louie’s room, where Jeff sees the assortment of jewelry. He places Louie under arrest. They start for New York and the town turns out, en masse, to applaud their valiant protector. When Louie is taken to headquarters they discover his jewelry is “fake stuff.” His concern reads in the newspaper of his arrest, and when Louie reports at the office he is given a big raise in salary because of all this free publicity. Back in Squedunk Connie has been making violent love to Fanny, who promises to marry him. He insists on being married without any delay. At the last moment he recalls that he has forgotten his wedding present for Fanny and hastens back to his room in the village hotel, where he gets the long fake pearl necklace. As he passes through the lobby, the necklace breaks. Jeff, ever on the job, finds pearl after pearl. Scenting mystery he follows the trail, arriving finally at Fanny’s home, where the ceremony is about to be performed. He bursts in under arrest. Louie, returning, sees Connie being taken to the jail. He grasps the situation and prevails upon Fanny to marry him then and there. At Louie’s suggestion Connie is compelled to act as “best man” and then marched back into his cell.

* * * *

“BOOMING THE BOXING BUSINESS”—FALSTAFF

ONE REEL.—Running a Boxing School Is All Right, But It All Depends on the Pupils You Have.

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
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<tbody>
<tr>
<td>Professor Biff</td>
<td>Frank E. McNish</td>
</tr>
<tr>
<td>His Helper</td>
<td>Claude Cooper</td>
</tr>
</tbody>
</table>

Biff’s Fistic Academy was in trouble. Pupils had fallen off to an alarming extent. Hence it was with delight that he welcomed a suggestion from Jim, his faithful helper. Jim loved the professor and was anxious to see business improve, one reason being that his own wages were much in arrears. Jim’s plan was this. He would go out in disguise and insult respectable citizens who apparently had bank rolls. At the proper moment the Professor would stroll on, defend the victim and thrash Jim. He would then give the man one of his cards, and, if lucky, land a pupil. The scheme worked like a charm in some cases. They did strike a snag when Jim tackled a meek-looking man, and his wife, a suffragette, proved conclusively that she did not need any boxing lessons. Disaster came, however, when the helper met a pleasant young man in the park, talking to a pretty girl. Jim flirted with the girl, and was driven away by Biff. Then things went along for a while as Biff liked to see them. The young man simply yearned to take a boxing lesson. And at the appointed time he arrived at the academy. Without warning conditions changed. The young man beat and battered Biff until he howled for mercy. Then he accused the helper of “sneering” at his kind-hearted employer, and polished him off also. After which he wrote a note, left it on a side table, and departed. The two bruised gladiators got the note and read it. Here’s what it said:

“You Poor Boobs—I spotted you rehearsing your plot before you tackled me, and I jollied you along. Thanks for the exercise.”

It was signed by a well-known member of the fistic fraternity.

“I think,” said Professor Biff, sadly, as he finished reading the note. “I think that we will cut out high financiering in this game and stick to the tricks we know.” They did.

* * * *

Jerry’s Millions is the title of a snappy Cub comedy featuring the eccentric and agile George Ovey, released February 11. George gets nearly rich, gets nearly married, gets punched, pursued and pinched and, as usual, regains consciousness to find most of it all is not true. George’s foot work is excellent. Jerry’s Millions is a typical Cub release which is a guaranty of box office results.
However, is late. Bill, the real quarry, is seen climbing to make money easily and quickly, Sharpe returns to his catch Bill, offering him a reward of $5,000. Seeing a chance, glass frightens pretty Evelyn into hysterics. Littleford, to Littleford mansion and peers through one of the windows. The contortions of his face as it is pressed against the glass frightens pretty Evelyn into hysterics. Littleford, to Littleford mansion and peers through one of the windows. The contortions of his face as it is pressed against the glass frightens pretty Evelyn into hysterics. Littleford, to Littleford mansion and peers through one of the windows. The contortions of his face as it is pressed against the glass frightens pretty Evelyn into hysterics. Littleford, to Littleford mansion and peers through one of the windows. The contortions of his face as it is pressed against the glass frightens pretty Evelyn into hysterics.

Sharpe's little scheme is exposed, Littleford takes back his reward and turns it over to the policeman, while Jiggers, followed by Sharpe, exits in sorrow.

* * * *

**MUTUAL WEEKLY, No. 57—GAUMONT**

**ONE REEL—Latest of World-Wide Events Depicted in Motion Pictures.**

Skipping the rope atop the Majestic Hotel, latest of the fads of New York society buds in an effort to keep slim, is but one of the many interesting topics of the day presented in Mutual Weekly No. 57. Every morning, despite weather conditions, these young and prominent society buds appear on the Majestic's roof and for an hour or two skip the rope, with the result that they are daily taking off excess flesh and keeping their figures lithe. Other interesting news events presented in this popular weekly show Lucille Taft, popular Gaumont (Mutual) star looping-the-loop in an aeroplane near the company's winter studios in Jacksonville, Fla.; Harvard's crack hockey team in action at Cambridge, Mass.; Lillian Russell, famous stage beauty and only woman member of the San Francisco Press Club being presented with a golden key to the city; the burning of the absinthe crop in France in an effort to reduce the number of intoxicants in France; great throngs greeting President and Mrs. Wilson on their arrival and during their tour of New York City; scenes in Truckee, Cal., which for the first time in twenty-five years is all but buried under a snow storm; "Old Ironsides," which school children saved from destruction by raising $150,000, afloat in Boston Harbor; the British steamer "Princefield" ashore off Cape Henry, Va.; and the havoc wrought by the great deluge in and about Los Angeles, Cal. A number of interesting war scenes, taken by Mutual Weekly photographers at the front, are also shown, among them scenes behind the first line trenches of the French army, where the soldiers are making themselves comfortable for a long winter siege.

The wide range of subjects covered by the Mutual Weekly under the direction of Pell Metchell, the camera expert and editor of news films, has made this release one of particular value to the exhibitors who have come to recognize the importance of the topical release as a subject with which to give the house program balance and variety. The Mutual Weekly is to be seen in most of the best theatres in all parts of the country.

**THE DEFECTIVE DETECTIVE—CUB**

**ONE REEL—Introducing Billy Armstrong, New Cub Comedian as "Detective Sharpe."**


**Luke Sharpe, a detective ............ Billy Armstrong**

**Jiggers, his aide ................... Tommy Hayes**

**Wild Bill, who escapes detention ... William Welch**

**John Littleford .................... Charles Atkins**

Evelyn, his daughter ................. Grace Gibson

Wild Bill, an inmate of Prof. Nutt's asylum, weary of confinement, escapes detention by climbing down the side of the building. His actions are unconventional and terrorize the peaceful citizens of the city. Bill reaches the Littleford mansion and peers through one of the windows. The contortions of his face as it is pressed against the glass frightens pretty Evelyn into hysterics. Littleford, to protect his daughter against possible harm, phones to Luke Sharpe, the human bloodhound, and enlists his services to catch Bill, offering him a reward of $5,000. Seeing a chance to make money easily and quickly, Sharpe returns to his rooms and has Jiggers, his aide, make up as Bill. He orders Jiggers to meet him at the Littleford home. After he has made his little speech about catching the terror, Sharpe goes to the door to bring in Jiggers. That worthy, however, is late. Bill, the real quarry, is seen climbing through the window of the house next door and Sharpe, believing him to be Jiggers, crosses the lawn and goes after him. Once face to face with Bill, Sharpe sees that he has a madman to deal with and makes an ineffectual effort to escape. Meantime Jiggers has arrived and enters the Littleford home via the window. Making himself perfectly at home he jauntily stalks into the room where Evelyn is taking a nap. She awakens. Her screams bring her father, armed with a revolver. Jiggers rushes from the room and hides behind a chair. Littleford sees Bill in the house on the other side of the area and believing him to be the man who was in his home but a moment before, fires away. Sharpe, who is with Bill, gets most of the effect of the fire. When the smoke of battle clears away Sharpe, pounces upon Bill and succeeds in landing him. He carries the unconscious form to the doorstep of the Littleford home and then steps in the house alone to tell his client that his quest is successful. Meanwhile, Jiggers escapes the house and comes face to face with Bill. The two begin a fight which ends with Jiggers being vanquished and left behind in Bill's place. Sharpe, of course, turns over Jiggers as the real madman, collects his money and is about to depart when a policeman enters with Bill. The jig is up.

**REEL LIFE—Page Ten**
"The Girl and The Game"

MUTUAL SPECIAL FEATURE

Chapter VII.—Spike’s Awakening—
Produced by the Signal Film Corporation; starring Helen Holmes

I t is not enough for Helen Holmes, “the darling of the rails,” the fearless star of the Mutual special railroad feature, *The Girl and the Game*, that she has jumped on horseback from open drawbridges into the swirling water of the rivers beneath, that she has leaped from one thundering train to another, that she has swung herself, suspended by her two hands on a wire stretched across a railroad track, and dropped to the top of a moving train.

In chapter seven, the dauntless heroine of the rails is dragged over a rope from the rear end of a box car to an automobile, both of which are moving at the rate of fifty miles an hour. She lands safely in the swaying machine.

When making the picture of this daring feat at Las Vegas, Nevada, the star of miles and miles of thrilling film thought nothing of the stunt, and repeated it twice to be sure that it would come out all right.

Delivering

The Goods

The personal guarantee of Samuel S. Hutchinson, the master producer and the president of the Signal Film Corporation, that each succeeding chapter of *The Girl and the Game* should contain a bigger and thrilling thrill, is being proved each Monday with the release of a new chapter of the Mutual’s special feature. Chapter VII is the greatest thriller of all. The plot follows:

Rhinelander, to avoid future trouble, moves his camp to Baird. Coincidentally Helen is transferred to Las Vegas, a nearby station. When the new wires are up, Rhinelander and Storm telegraph to Helen that important contracts are expected on Train Number 19 on Sunday. The plan is for Helen to bring them to Baird where Storm will meet her and drive her to the camp.

Seagrue, following Rhinelander’s new move, has located secondary headquarters at Las Vegas and he learns of the right-of-way contracts expected by Rhinelander. He is determined to get these valuable papers in order to embarrass his rivals and sends peremptory orders to Spike at Ocean-termined to get these valuable papers in order to embarrass Delivering

The Plot

Thickens

Then Spike discovers that he is in Las Vegas and leaving the train, wanders about the streets until spied by Seagrue. When he joins them, Seagrue demands that Spike take measures to get the contracts away from Helen the following day, which is Sunday. "Then I can tell you," blazed Spike, "you don’t get them." Seagrue looked at his tool in amazement. "The man that harms that girl—" he raised his voice ominously, "reckons with me."

This so enraged Seagrue that he sprang on Spike, but the powerful railroader bore him down. The interference of Lug and Bill saved Seagrue, and Spike was permitted to go on his way unmolested.

Seagrue instructed Lug and Bill to kidnap Helen on Train Number 19, stating that he would overtake them at milepost No. 49. The two villains climb on top of the train by means of a rope, and later, when they noticed the coast was clear, they let themselves down to the window, climbed in, overpowered Helen and secured her with stout ropes. By this time Seagrue’s car was speeding alongside the rear platform of the train. Bill, an old sailor, connected the automobile to the train with a rope, and over this dizzy, vibrating, hazardous flying span Helen’s limp form was transferred to the automobile.

Storm met the train at Baird, but missed Helen. The conductor stated that she had surely been on the train when it left Las Vegas. Keen for possible knavery, Storm hastens to Las Vegas in the cab of the locomotive. Meanwhile, the dashing automobile has nearly run over Spike in Las Vegas—he knows its destination is Seagrue’s shack, and guessing the rest, he dashes forward.

Storm and Spike meet before the shack at the same time. Storm throttles Spike until a complete explanation is made and Storm, amazed, announces that if Spike proves his friendship, he will forgive everything that has gone before.

"I mean it," snaps Spike, "stow the gab."

Then the

Big Fight

Storm goes to the roof and Spike forces the door. Spike gets into the room first—where Seagrue and his men are bailing Helen. Seagrue has threatened to search Helen—after the papers taken from her are discovered not to be the wanted contracts. Spike’s sudden entry results in a terrific fight, during which Spike is floored. Helen spies some explosive cylinders and seizing one of them threatens to kill them all. This doesn’t daunt Seagrue—who is only kept from his foul purpose when Storm’s leveled revolver comes in through the window.

Helen covers the gang with a revolver while Storm climbs in, but when she momentarily relinquishes vigilance, they escape. However, the contracts, also a lot of Christmas mail for the men at camp, have been recovered and Helen, Storm and Spike return happily to Rhinelander. The rugged old construction boss is amazed at the story—especially at Spike’s awakening. As the regeneration of the former criminal impresses itself upon him, his old enmity fades away and a bond of real friendship springs up between the two.
Success Grows

Every day or two the Mutual Film Corporation gets a letter or a message that tells of the taking over of a string of theatres by some successful exhibitor. There is evidence of the constant trend toward centralization of the exhibiting business in the hands of the exhibitors who have learned the business of presenting pictures. The man who does not know how to run his theatre is losing it into the hands of the man who does know how. A certain western exhibitor who two years ago was ust attaining a modest success with one house in a small town now has about twelve houses in the same territory.

Week after week President Freuler is urging exhibitors to study the business of presenting true entertainment to their patrons. The future of the motion picture industry is very highly dependent on the success of the exhibition side of the business.

The future of that phase of the business will be worked out. It is up to the exhibitors now in the business to work it out and to gather the profits from the successes to come in the future. Those who do not so exert themselves will go out of business.

* * * * *

Boosting

The Atlanta Journal believes more of the people in its territory ought to be patrons of the motion picture. Hence a series of "editorial ads" in which the following appears:

Everybody knows that old tale about the Man Who Wouldn't Wake Up.

The children would run in and tell him about the beautiful procession that was passing. He'd rub his eyes and say "Um-hm." And then he'd go right back to sleep.

"Friend Wife would talk to him about the gay goings-on in the town and what fun the neighbors were having and all that. He would turn over and beg her to let him take another nap.

So of course, first thing you knew, the Man Who Wouldn't Wake Up came to be a Dull Old Thing. He got fat and soggy. He was behind the times. He didn't know what was going on. He was a regular Sleepyhead.

He didn't know what he was missing.

Do you know there are lots of people in Atlanta today who are exactly where this fellow was—they haven't the faintest idea of what they are missing. They hear about the "Movies"—"Photo-plays."

They see the gay posters and the shimmer of lights at the playhouse doors. They gather that there's something very entertaining about it all—but they don't Wake Up enough to go after it.

They like plays, they'll tell you—REAL plays; but the price is prohibitive.

They think a ten-cent show can't amount to anything.

Gee Whiz!

Why, Man Alive, you don't know what you're talking about.

Don't you know that today you can see the very biggest personages of Stage Life—the stars—the cream—the top notchers—the bigwigs of the drama of the opera, of the ballet—at their very best in the Photo Picture Plays?

You are of those who think the Movies are a sort of a toy business—just as some folks laughed at the telephone and called it a toy. Ditto the talking machine.

These "toys" are serious business today.

The Motion Picture of today is the wonder of the world—you don't KNOW what you're missing if you are not seeing it.

Take SCENERY, for instance. You like scenery?

Your stage actress flutters up and down a paper staircase, is wound on a papier-mache bridge beside a canvas waterfall under painted pines, and wanders among gardens stuck with calico flowers by the stage carpenter and the property man.

In the Motion Pictures the WORLD unrolls before you.

Your motion picture heroine gallops across the REAL open on a REGULAR horse. She is a Japanese maiden in Old Nippon itself. She is Carmencita in Sunny Spain. She is a mountain lass in the heart of the Blue Ridge and you can all but hear the sigh of the million pines and smell the scent of the moonshine that they're making in a real still.

You see the plays staged in real tropical islands, in far cities and in remote jungles. You go aboard REAL ships and you view REAL storms. You journey to the gayest cafes of gayest capitals. You visit the heart of the Ghetto and you are whirled across vast prairies. You go under seas with the diver and you are spun through space with the aeroplanist.

You don't KNOW what you're missing—if you're not a Movie Fan. Wake up—NOW. Show's on—NOW. Take in at least one MOVIE a day and catch up.
A Five Foot Star

Margaret Gibson, despite her stature, renders telling portrayals in Mutual's De Luxe Photodramas.

HEIGHT:—Five feet.
“Weight, 110 pounds.
“Eyes, blue; hair, golden brown.
“Favorite parts:—ingenue and ‘rag’ characters.
“Recreations:—expert at horseback riding and swimming, also motorist.”

This is almost all, except for a few more bare, cold details of what she had done during her short life, that the little mimeographed biography had to tell of Margaret Gibson, the Horsley (Mutual) star of Mutual Masterpictures, De Luxe Edition.

There is no doubt that she has just those characteristics she is credited with. But words are such clumsy tools when it comes to catching up the blueness of eyes, the golden glints in sun-shiny hair, the elusiveness and the charm of manners and of personality.

If it had been a canvas that an artist had been given, instead of a greasy sheet of copy paper on which the press agent was to jot snap judgments of her features, there would have been a glorious girl, with wind-swept hair and eyes the color of corn flowers. Those who have come to know her and to look for her on the screen do not have to be told that Margaret Gibson is beautiful.

Margaret Gibson was born in Colorado Springs, Colo., twenty years ago. She began her schooling in her native city and continued it until she was twelve years old, in Denver. At twelve she went on the stage, appearing on the Pantages vaudeville circuit for over two years. In 1909 she became a member of the Theodore Lorch Stock Company, of Denver, where she was hailed as an emotional genius, and was cast in a wide variety of roles.

In 1912 she had an opportunity to become a member of a film company. She took it. Perhaps her best known role, while with this company, was in “A Child of the North.” Later she was with several other companies, but left to become a member of the Horsley (Mutual) contingent in Los Angeles, Cal.

Her first role for the Mutual was in The Protest, with Crane Wilbur, in the role of Maggie, the poor little deformed sister.

Her second part was in Could a Man Do More? It was after this that she was raised to the ranks of stardom, with the right to demand her name in bright lights over the theatre door. Margaret Gibson’s first picture as a star is The Soul’s Cycle, a Mutual Masterpicture, De Luxe Edition, in which she plays the dual role of a beautiful Roman maiden and a modern New York heiress.

This new Mutual star is possessed of unusual understanding of life and of people. It is this quality which fits her peculiarly to play the “sympathy” roles for which she is so frequently cast. She is very young, but she has travelled and read and studied a great deal, and has absorbed much that many older people are very apt to overlook.

Although the pretty Horsley star is very serious-minded, she usually seems care-free and joyous as a bird. She is very athletic, and as the prim little biography states, she is an expert horsewoman, a swimmer and a motorist.

In fact, the pretty actress has had a special garage and stable built to accommodate her little green motor car and her silky black horse.

They are her two pets, she insists, and furthermore, she does not know which she loves the most. “Don,” the horse, is splendid for a ride in the early mornings before work for the day has begun. The little green motor is at its best in the evenings, when it can travel miles and miles through the flower-scented air, and leave the memory of worries far behind.

Miss Gibson is a cook, very much of a cook. She manages her little bungalow herself, and the servants who take care of it for her, adore her.

One of them is an old colored mammy, who has been the little star’s personal maid for a number of years. “Dinah,” as her name is, wears a gaily colored turban and a big enveloping apron over her expansive person, and she trails around after her “honey,” as she calls her little mistress every minute Miss Gibson is at home.

“Dinah” is very much afraid of the camera. Several times the directors of the Horsley studio have tried to persuade her to lend herself to the local color of pictures, but the old mammy has always backed off and refused.

She believes that “pictures, shure am for beau’ful young ladies, but not for old colored mammy’s.”

Little Margaret Gibson’s great ambition is to do work which will make people better and happier for having done it. She loves to play appealing “sympathy” parts.

“I am glad I am a picture actress,” she says, “because pictures reach so many people that the stage does not.

“Tain am fonder of ‘rag’ roles than any other type of screen portrayal,” says the pretty little star.

“When I was on the stage, I could not do good work unless I felt that the sympathy of the audience was with me. I did not care to play vampire roles.

“Of course, in working for pictures, we do not feel the response of an audience before us, but we know, instinctively, and from years of training, what sort of roles appeal to the public. I always want to be cast in ‘sympathy’ roles, because I can work best then.”

Critics who have watched the work of this young star since becoming a member of the Horsley studios are unanimous in their verdict that her career has but begun.
Popular Mutual Gloom Chasers

The men who make you laugh have no cinch job by any means

FEW professions offer more opportunities to break your ribs or batter your head, perhaps, than making comedy for motion pictures.

The Stock Exchange might offer it a close race. But who wants to rant and tear about and store up money on "the floor" when one can store up immortality on the screen?

That is the way more than one of the funmakers appearing in Mutual comedies feel about it. Doing "stunts" is much more pleasant than "doing" other people.

Take Riley Chamberlain, the Thanhouser (Mutual) comedian.

Mr. Chamberlain is a funmaker of several winter's seasoning. He gave up a career of forty years' standing on the legitimate stage, to do comedy stunts for the Mutual.

Mr. Chamberlain's creed, so he says, is to thank Providence for everything which comes his way and to believe that everything is for the best. It is well that the comedian adopted such an optimistic outlook on life before he choose pictures as a steady occupation. It must comfort him in more than one hour of trial and of abuse.

It is his particular lot to be cast, usually, as a mistreated and despised old fuss budget, who is kicked about and pinched and twisted, thrown into the sea, and tumbled down stairs.

Does that sound like fun?

"Knocking down a constable with a brick, he escapes on the latter's motorcycle." This casual little statement ends a synopsis of Jerry in Mexico, a one-reel Horsley (Mutual) "Cub" comedy featuring George Ovey.

The motion picture comedians think nothing of bricks out in California. Bricks on the head, bricks in the nose, bricks in a brick wall are all the same to them.

Experience with bricks has taught them to take bricks as they come without too much fuss.

George Ovey threw the brick, the same casual little synopsis says, because he had been bayonetted out of town, thrown from a three-story window, dragged and beaten soundly. That was all for one little reel of comedy film.

There are others like it to be produced every week of George Ovey's existence.

And still he says, "It's great to be in 'Cubs.' "

Russ Powell, the heavy-weight favorite of the Vogue (Mutual) studios, says that there is only one great drawback to weighing 300 pounds and trying to be a screen comedian at the same time.

"When they roll you into a lake, the camera man has to be back about 300 feet so that the water won't rise up and engulf him. Then he can't get any 'close ups' of a fat man being drowned."

Johnny Sheehan, the American (Mutual) funmaker could tell a tale or two which would curdle the blood of the ordinary peace-loving citizen. In A Trunk An' Trouble, a new Beauty comedy, in which he is playing with Carol Halloway, he is packed into a small trunk, trundled over rails, thrown in front of on-coming trains, dashed down hill and kicked about more generally than a Missouri houn'. In Some Night he is yanked down by his feet from a high brick wall and allowed to settle in a limp but cheerful heap at the bottom.

And yet he has refused ten contracts during the past year which would sever his connections with the celluloid drama.

Budd Ross has been starring in legitimate comedy all his life, but he declares that his years were lost until he reached the position of star comedian for the Gaumont (Mutual) company. Pictures have dealt gently with him, only demanding once that he paint New York with ham and eggs, which, he says, is much more easily accomplished than painting it red. In the Casino star comedy entitled Ham and Eggs, Mr. Ross plays the role of a young and starving artist who paints ham and eggs on his empty plate to make his friends think he has plenty of food.

In his dreams he paints the Woolworth building, the Metropolitan tower and all the streets with the same delectable etables, and wakes up to find his landlady leaning over him with her rolling pin.

No matter that the upraised pin comes down on his nose.

"Bud" Ross appeared in "Floradora," "The Rejuvenation of Aunt Mary," "Who's Looney Now?" "The Spring Chicken," and a great many other stage hits of the past years. He's satisfied, now, with the pictures.

There are other happy, dyed-in-the-wool comedians among the Mutual's cohorts.

There is John Stepping, "the nice fat father" of the American studios, who is scoring a distinct success as Billy Van Deusen in that series of "Beauty" comedies.

Then there is Arthur Cunningham, the Falstaff player, who divides his time between serious drama and comedy. There is Sammy Burns, the one and only original Sammy, who stars in a company of his own out at the Vogue studio. There is Oral Humphrey, the eccentric English comedian, who is making distinctive humorous pictures at the American studios.

It is a strange occupation, this one of making people laugh at the motion picture screen. None of those who are engaged in it can tell you exactly why they prefer being juggled about to living a sane and ordinary life. There is a fascination in its risks.

There is another appeal about the comedy pictures that is not so often dwelt upon—the big opportunity for the exercise of individual ability and originality, the ever pressing chance to introduce "new business" and to do something outside of the script. The reputations of not a few of the best known screen comedians have been built on things that "just happened on the spur of the moment."

The accidental and unexpected is a considerable part of the interest in every comedy. When an actual accident happens in a comedy production it is sure to be funnier than the scenarios intended.

REEL LIFE—Page Fourteen
News and Gossip from Mutual Men

“Damaged Goods” set attendance record in Billings, Mont., showing to 4,500 at the Regent Theatre. Police reserves called to handle crowds seeking admission.

E. O’KEEFE, manager of the Regent Theatre company, of Billings, Mont., sends a letter on Damaged Goods, extracts from which read as follows:

“With regard to our success on this production I must say that it far exceeded our expectations; we had no idea that it would draw as it did. Our house seats 500, but it was not anywhere near large enough to accommodate the jam. The people were very much pleased with it, indeed. We showed Damaged Goods to about 4,500 people, which is the record for Billings for anything in the show line, either pictures or otherwise.

“We had such a jam the first night that we had to call on the police and firemen to hold the crowds back and let the people out, and then we couldn’t do it. We had to send them out of the rear doors on the alley.”

“I must say that The Diamond From the Sky is a good picture and is getting better all the time,” writes John R. Runnels, manager of the Yale Theatre, of Groesbeck, Tex. Mr. Runnels finds that each chapter of this Mutual special feature is a house filler.

Mr. H. Christensen, theatre manager of Sioux Rapids, Ia., is enthusiastic about The Quest, the Mutual Masterpicture, which he showed recently in his house.

“It was fine. As long as your Master-pictures continue in that class I will use them,” writes the Iowa manager.

Peter Trocchiano, manager of the Pastime Theatre, of St. Francisville, La., broke all his house records with a popularity contest, which he held on Friday evening, January 14th. Mr. Trocchiano advertised his contest for some time before the evening in good time and he found his house packed to more than capacity business on the final night. Georgia Retten and Maggie Gore received the first and second prizes for beauty. Lucille Magearl was awarded the popularity vote and Emma Brosseau was elected the best dressed girl of the town. Mr. Trocchiano gave other prizes to every girl receiving 100 votes. As the feature picture of the evening, the Mutual Masterpicture, The Flying Twins, a Thanhouser production, featuring the beautiful Thanhouser (Mutual) twins, was shown. The following is taken from the Ohio Times of Saturday, January 15, 1916:

Replete with action and sensational climaxes that real lovers of the movies thrive on the first installment of The Girl and the Game, at the Columbia, Thursday evening, was enjoyed by audiences that taxed the capacity of this popular and comfortable theatre. Evidence is at hand to warrant the statement that The Girl and the Game, a story of mountain railroad life, is going to prove the most popular and interesting movie serial yet shown in Portsmouth. There is coherence to the story, the photography is splendid, scenic effects magnificent, and the story is sure to meet with popular approval.

It will be well to remember that on every Thursday night two reels of this really worth while screen feature will be shown at the Columbia. It is conceded to be the best railroad picture ever made.

A. B. Arnett, manager of the Colonial Theatre, of Winchester, Ky., expresses his confidence in the Mutual in the following letter:

“I have recently taken over the Colonial. While it is the prettiest house in town, it was allowed to run down to the point where it was losing $100 a day.

“My first move, after having the painter give the front a liberal coat of white, was to cut the program to three days of features and three days of regular releases, using Mutual to fill the regular releases.”

GET MORE BUSINESS—Let me prepare your house talk—program charts—ads.—letters to patrons, etc.—for exhibiters everywhere.

—Costs small—returns BIG. E. W. Harrelson, America’s leading authority on ad. and for exhibitors says of my work: “Lynch writes snappy stuff—stuff that people like to read—the sort of talk that makes business—he makes his talks readable,” etc. —I can make your average receipts 25 to 50 per cent, with my easy talking—personally written for you. Write right now for free particulars.

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A convulsing gymnasium adventure that is as strenuous as its setting indicates. Five Thousand Laugh-Power Comedy!

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An all-star cast, including Val-Kyrien (Baroness Dewitz)
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ALEXANDER GADEN and
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in a wonderful five-reel drama-
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A Breathlessly Spectacular
tale of Twin Sisters in which
Miss Courtot plays both girls—one the pampered wife of a mil¬
lionaire, the other a beauty of the
stage in the clutches of an in¬
ternational crook

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THE most profitable photoplays, from an exhibitor's standpoint, are those combining commercial value with artistic merit; that is, photoplays which attract extraordinarily big patronage and also provide a high quality of entertainment.

David Horsley productions are built on these lines.

Take "The Soul's Cycle," a five part feature to be released February 12 as a Mutual Masterpicture, De Luxe Edition, for an example.

It has drawing power in that it presents Margaret Gibson, a beautiful and accomplished actress and a prime motion picture favorite, as the star; also in that the name of David Horsley, always associated with good pictures, is back of it.

In respect to quality, "The Soul's Cycle" pictures a subject of great popular appeal, intelligently interpreted by a big cast of artists, and produced on a lavish scale with careful attention paid to technicalities.

David Horsley productions are profitable to book—they have the merit to please and are money makers at the same time.

Bookings obtainable through the branches of the Mutual Film Corporation in the United States and Canada.

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Which term conveys a world of assurance to all who know the Thanhouser standard.

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EVERY WEEK

CLAUDE COOPER & FRANK McNISH
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"The Girl and the Game" is now known to exhibitors everywhere as a marvel of producing originality and sheer daring. Helen Holmes is Filmdom’s most fearless heroine. Terrific leaps from bridges—from speeding trains—hair-raising fights—heretofore unattempted sensations cause spectators to gasp with astonishment. Climax follows climax in a stupendous succession of surprises!

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Millions are reading Frank H. Spearman’s gripping railroad film novel in the leading newspapers of the country. Think of this record-breaking newspaper co-operation—over twice that given any previous serial! Your patrons want "The Girl and the Game"!

Clinch Record Receipts For Fifteen Weeks!

Booking "The Girl and the Game" is booking a certainty—and not just a solid success, but a monumental box-office triumph! The keenest competition is snowed under—the slowest nights become the busiest. "The Girl and the Game"—beautiful Helen Holmes and her daring company—cause crowds to stampede your house.

Act Now! Make the bumper profits flood your cash drawer. Make big money for fifteen weeks—one two-act chapter released each week. WIRE your nearest Mutual Exchange today.

For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City
The lightning thrills of "The Girl and the Game" are giant hammer strokes of success for exhibitors. Theatres which have been featuring special attractions for years announce "The Girl and the Game" has outstripped all previous attendance records! Chapter Seven is now appearing—and with over half the production shown, exhibitors realize that the power of this railroad film sensation is sustained to the limit in every chapter. The daring exploits of Helen Holmes leave audiences breathless, shouting, wildly applauding! In Chapter Seven Helen is shot from a fast train—on a rope—to a speeding automobile—a thrill that creates a pandemonium of enthusiasm!

Every Chapter Guaranteed to Show Definite Thrills!

The thrills in each chapter are guaranteed to exhibitors by President Hutchinson. Every chapter has distinct exploits of Helen Holmes which strike the high mark for smashing climaxes.

Every chapter is a tremendous production costing over $33,000. Over half a million dollars have been spent on the fifteen chapters! "The Girl and the Game" is the greatest serial success of all film experience!
Arthur Maude—Constance Crawley

These celebrated co-stars score a triumph in this electrifying five-reel "Flying A" Masterpicture De Luxe Edition—"Powder!"

A whirlpool of international intrigue results when two warring nations attempt to control a new American explosive. Moments are tense with terrors, suspense, thrills, bitter struggles!

The swift political plot uncovers sensations—the Woman Spy in the confidence of Three Nations—the Secret Service—the Scourge of Shells in the War Zone—the blowing up of the American Powder Mill. The fierce spell of it grips mind and heart!

Released February 10th.

All "Flying A" Productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Illinois
MUTUAL PICTURES

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The veil of 3,000 years is lifted. An Egyptian beauty leaves a temple on the ancient Nile to be reborn into modern society—in her blind quest to learn, "What is Love?"

This enthralling, gorgeous three-part "Flying A" drama searches out all the human emotions—bears the soul of a woman so cold, so unresponsive that she is known as "A Modern Sphinx."

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Superbly staged — swift-moving, big with realism — this stupendous production features the eminent abilities of

Winifred Greenwood — Edward Coxen

Directed by Charles Bartlett
Released Feb. 15

When the Light Came
Three-Reel "Mustang" Drama, with Anna Little and Thomas Chatterton.
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Clever One-Reel "Beauty" Comedy. Neva Gerber—Dick Rosson
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The Battle of Cupidovitch
Another Corking "Beauty" One-Part Comedy. Carol Halloway, John Stepping, John Sheehan.
A big round of amusing situations and surprises.
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Distributors of the Powers, Motograph, Edison and Simplex Machines and Genuine Parts.
HIS fireside portrait pictures the charming Marjorie Rambeau as she will appear in her first Mutual offering, “The Greater Woman”, after the novel of Algernon Boyesen, which is now in production, under the able generalship of Frank Powell, at the Powell studios in New York.
MARIE DRESSLER ORGANIZES

MARIE DRESSLER, famed star of stage comedy, is forming a two-million-dollar corporation for the production of a remarkable series of pictures for distribution through the Mutual Film Corporation.

President John R. Freuler of the Mutual Film Corporation has confirmed rumors of the deal, following a series of negotiations opened at the Mutual’s New York offices and closed at the Chicago executive offices between Mr. Freuler and Mr. J. H. Dalton, husband of Miss Dressier.

“Contracts have been drawn,” said Mr. Freuler, “and the formation of the corporation is under way. The organization of the corporation for the production of the pictures is in the hands of Mr. Dalton, Crawford Livingston and Mr. Freuler. The organization plans call for a capitalization of two millions, this to give ample capital for the decidedly pretentious scale on which the Dressier studios will make these pictures for Mutual distribution.”

It is understood that the first work of the “Marie Dressler Motion Picture Corporation”—which is the official name of the new concern, will be the production of twelve two-reel feature pictures based upon and under the title of “Tillie’s Nightmare,” the big and highly successful Marie Dressier hit in which she achieved perhaps her greatest success on the speaking stage and presenting Miss Dressier in a part in which she is known to almost every man, woman and child in America.

This phase of the outlined activities of the new Dressier corporation and the Dressler-Mutual contracts, now drawn, are reminiscent of the Chaplin-Mutual contracts which became operative last March. The Freuler idea of the marketing of two-reel comedies of high feature quality, with a big star and strong promotional support, appears to be working out again in the Dressler plan of twelve high-quality two-reelers.

While the twelve two-reelers represent the immediate, first work of the Dressler-Mutual studios Miss Dressier has other important plans, including the production of a series of special feature productions starring a number of her famous artist friends from the fields of the opera and dramatic stages. These players are American stars of international fame.

Miss Dressier brings to the pictures a powerful drawing power and a following established by a career of successes hardly to be paralleled in the annals of the modern stage. Miss Dressler was born in Canada and began her dramatic career in an amateur presentation. Her first role was “Cigarette” in “Under Two Flags.” The next year she appeared in the next season in the role of “Katisha” in “The Mikado” on tour with the Baker Opera Company. She then appeared in a range of light opera parts with the Maurice Grau Opera Company, gradually increasing her repertoire to thirty-eight principal roles. Miss Dresser's first New York appearance was in the role of “Cunigonde” in “The Robber of the Rhine,”—written by the late Maurice Barrymore—at the Fifth Avenue Theater in 1892. Since then her career has been a trail blazed with glory and successes, among which casual review recalls: “Flora” in “Hotel Topsy Turvey,” “Viola Alum” in “The Man in the Moon,” “King Highball,” “The College Widow,” “Higgledy-Piggledy,” “Twiddle-Twaddle,” “The Squaw Man’s Girl of the Golden West,” “The Boy and the Girl,” “Tillie’s Nightmare.” Then, too, she has tours abroad and international successes to her credit.

As “Cigarette,” the vivandiere, in “Under Two Flags,” Miss Dressier was declared by critics all over the United States to have realized the ideal of the author “Ouida,” in her characterization of the little French girl, better than any of her predecessors.

The dashing young camp follower with her little canteen of eu de vie for exhausted and wounded soldiers became more discussed as a result of Miss Dressler’s interpretation than it had ever been before since the book was written. It is not to be wondered at, since “Cigarette” was one of Miss Dressler’s first successes, that she still refers to it as her favorite part. The young actress still preserves in her costume collection the uniform and canteen of her beloved “Cigarette.”

Miss Dressier has art, friends, fame and money to put into the success of her pictures. The Dressler-Mutual contracts just drawn in the offices of President Freuler are in line with his recent declaration of policy—“Only big stars for the Mutual.”
MARY MILES MINTER

The INNOCENCE

of LIZETTE

MARY MILES MINTER with her convincing childishness of personality, accomplishes in Bessie Boniel's interesting play "The Innocence of Lizette" that which for an actress of lesser charm and inferior talent, might easily be impossible. This is the latest of the Minter productions, made under the direction of James Kirkwood at the American Film Company's studios.

Little Miss Minter is Lizette, the daughter of Ashby Keene, a once famous actor, who dies leaving her in early girlhood to the care of Granny Page, his landlady, who promises him on his deathbed that she will watch over the little girl while she lives.

Granny Page is of small means. She has a nephew, Paul, who is the owner of a news stand in an office building. In the course of time Lizette acquires the habit of visiting Paul at his news stand and assisting him there in selling papers.

There she attracts the attention of Dan Nye, a supposedly wealthy man about town, who is actually a blackmailer and rounnder. Lizette's attention is attracted by the external fascinations of Nye, who does his best to cultivate her liking for him.

Another customer of the news stand is Henri Faure, a man of social position and great wealth who is also a widower. He is so impressed with Lizette's innocence that he adopts her, much to the sorrow of Granny Page, who has become deeply attached to the little girl.

Little Lizette is a lover of dolls. She has dolls of all sorts and sizes. Faure, her new guardian, indulges this passion, recognizing in it the maternal instinct. When Faure is compelled to leave the city on a business tour, Lizette goes temporarily to Granny Page. On her return to the Faure home, Mary finds a baby on the doorstep. She at once decides to keep the infant, and enters the home of her guardian with the child in her arms. She insists that it is her own, fearing it may be taken from her, and of course Faure and his housekeeper are horror-stricken.

Lizette has no idea of the physiological conditions involved with her declaration of ownership. She has a vague idea that the baby ought to have a father somewhere, but does not understand that her good name is in any way involved.

Besought by Faure and the housekeeper to tell who is the father of her baby, Lizette tells them the first name that comes into her head—that of Dan Nye. Faure sends for Nye and accuses him, whereupon the wily blackmailer scents an opportunity for profit and admits fatherhood. Faure demands that he marry Lizette which he agrees to do on the payment of a large sum of money.

While negotiations are in progress, Lizette keeping her secret meanwhile, the mother of the child, filled with remorse, comes to claim it. Lizette insists that the baby is hers and is only prevailed on to give it up after irrefutable evidence of the mother's identity has been given. The complacent Mr. Nye is sent on his way, a sadder, wiser man, while Lizette explains that all she wanted was to have the baby for her own.

This extraordinary plot carries with it possibilities of misconstruction and mishandling that are sufficiently apparent, but as the story is told it is a pretty child romance of the sort that best displays Mary Miles Minter's extraordinary genius.
Who's Who in "The Perils of Our Girl Reporters"

Helen Greene, who portrays the character of "The Girl Reporter" in "The Perils of Our Girl Reporters," has run the entire gamut of screen emotion, from vampire roles to character.

William H. Turner is one of the best known character actors in the United States. He has played principal parts with many productions, and is now with "Alias Jimmy Valentine."

Zena Keefe, one of the cleverest ingenues of the today stage, is best known for her appearance in "The Fatal Wedding," but her best known film work is that done in connection with "Her Maternal Right."

Earl Metcalfe, one of the best known leading men in the country, plays opposite Miss Greene in "The Perils of Our Girl Reporters," to be released December 28.

Earl Metcalfe is well known for his work with the Lubin company, his principal picture success having been in "The Moonshiner's Wife."
ANNOUNCEMENT

is made by Samuel S. Hutchinson, president of the American Film Company, Inc., of the signing of a contract with Francelia Billington, one of the most brilliant young film actresses of today, to appear in a series of dramatic productions opposite William Russell.


The negotiations with Miss Billington have been under way for some time and they have just been completed. Mr. Hutchinson has just returned from California where he held the final conference with Miss Billington which resulted in her signing the American contract.

The engagement of this clever artiste is merely another evidence of the forward policy adopted by President John R. Freuler of the Mutual Film Corporation, which is being carried out by the various allied producing organizations in their arrangements for future productions.

"Miss Billington is an undoubted acquisition," said Mr. Hutchinson today. "She is a thoroughly capable actress of the type so tremendously valuable in motion picture work: She is a splendid athlete all round, a swimmer, a crack shot, an experienced chaffeuse and a horsewoman than whom there is probably no better in the country.

"The engagement of Miss Billington is, of course, in precise accord with our new policy of the biggest stars for American-Mutual productions. I do not see how we could have improved on our recent acquisitions.

"Announcement will be made shortly of the new plays in which Mr. Russell and Miss Billington will appear. These will include some new dramas of which no mention has as yet been made, their acceptance having been made contingent on the approval of the two stars who are now looking the manuscripts over."

Miss Billington's first experience in motion picture work was with the Kalem company, with which she played leading parts for a year before joining the New York Motion Picture company.

Synopsis of "GRIMESY, THE BELL HOP"

ONE REEL STAR COMEDY—Featuring Alexander Clark.

Grimesy, a tall, lanky, awkward and equally homely bell hop, answered the bells in a small country town hotel. "Uncle Tom's Cabin" troupe came to the hotel and Grimesy immediately fell in love with the blonde ingenue Little Eva and did everything in his power to make her stay in the hotel comfortable. The first night's performance was very unsuccessful and the manager of the company decided to dump the hotel bill and leave town. He demanded that Little Eva give him all of her money, which she was going to use as railroad fare to see her mother, who was ill. Grimesy heard of the manager's scheme and hid in one of the troupe's trunks. When the trunk arrived at the station Grimesy jumped out and at the point of a revolver, forced the manager to give Eva her money back. Eva left on the train and just before boarding it she kissed Grimesy. We last see the rest of the troupe beating it down the tracks.

Synopsis of "JEALOUS JOLTS"

TWO REELS—The troubles of the village queen.

The village queen loves Ben, a hay baler. Paddy, a cow boy, loves the girl and he is the one favored by her parents. Ben hides in the dog house one night and it is lassoed by Paddy...
THE supremacy maintained by French candymakers is well illustrated in "Reel Life" No. 33, released through Gaumont Company Dec. 17 through Mutual. The pictures are entitled "French Sweetmeats" and "An Argosy From the North" shown.

The first section of the reel is an illuminating dis¬

"The Weekly—Reel Life—See America First—Tours Around the World"

Scenes at the castle of Chantilly and by the Mediterranean.

The Moroccan pictures are mainly of life in the interior, showing the arrival of a caravan, the unloading of the camels, a cameo of nomads, a covered street, a village fountain, a snake charmer, a juggler, and dancing the canjo. There are pretty pictures of Mekines, a town in the interior by some called the Versailles of Morocco. The palace of the sultan is particularly attractive. There are views of the gate of Bab-el-Man-

With the voyagers takes to the water in his native kayak, and demonstrates the thread.

The third section is an illuminating exposition of the "Fleecy Staple" cotton. This will prove a most enter¬

The second section of the reel is entitled "An Argosy from the North." A vessel just arrived from within the Gulf of St. Tropez, one of the most beautiful that wash the shores of Provence. A tour of the valley is particularly attractive. There are a number of views which give an excellent idea of the place just as it looked in the days when it was the home of the author of the im¬

The castle of Chantilly consists of the "Small Castle," built in the fifteenth century and the "Large Castle," built in the thirteenth century. This was destroyed during the revolution, but was reconstructed by the Due d'Aumale in the middle of the last century. The castle has been donated to the Institute of France and is now a museum. The various apart¬

T HE happens very often that the time. The process of manufacture is presented in "Reel Life" No. 33. Several extraordinary pictures of how the delicious candied fruits are prepared are shown.

The pictures show the Abbey at Fécamp, France, where the monks have been making this distinctive cordial from the long to be remem¬


"Radium, the Most Costly Element," is another interesting subject on the screen. The pictures on the subject of this radium have not followed the cost of the radium, having decreased 50% in recent years. It is now well worth $37,000 an ounce. The American method of manufacture from carnotite is shown.

When he went to the capitol to make the opening address to congress. The president's home is shown, as his party was afterward escorted up Fifth avenue in a blaze of lights. Another picture of the nation's chief executive is from Washington, D. C., when he went to the capitol to make the opening address to congress.

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At Charlotte is Monticello, the home of Thomas Jefferson. There are a number of views which give an excellent idea of the place just as it looked in the days when it was the home of the author of the im¬

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HELEN HOLMES does one of her most spectacular screen "stunts" in Chapter X of "A Lass of the Lumberlands," the Signal-made photodrama being released in fifteen chapters through the Mutual Film Corporation.

Helen is at the throttle of a freight engine. A cowboy, hired by "Dollar" Holmes, rides alongside the cab, lassoes her and drags her onto his saddle. She braces herself and makes a flying leap back into the cab, regaining control of the throttle.

Holmes has given his note for $27,000 for the building of his lumber railroad past the station called Shady Creek. The note is payable the 16th of the month, by which time the extension must be finished. He cannot meet the note by that date, and it is his plan to not complete the extension of his road because to do so would give his timber rivals access to the mills and ruin the market for himself. So Holmes conspires with his crooked foreman, "Big Bill" Behrens, to engineer a strike of the workmen building the extension.

Behrens pays a mining prospector to come into the construction camp with bogus news of a gold strike some miles distant, and he stampedes the men. They become crazed with the "news" and desert their work to get to the place the prospector tells them of.

It is a crucial situation for the small timber holders, but Helen, with the help of Little Bear, her half-breed Indian friend, saves the day for them.

It happens that a football game is on in Capital City, where Helen is visiting. In this game Little Bear is playing. He makes a hero of himself and wins the adulation of the spectators. Helen signals him into the grandstand as the game finishes and tells him of the situation in the construction camp. She appeals to him to get one hundred workmen to take the places of those who have quit the construction force to follow the false news of the gold strike.

Little Bear responds to Helen's appeal by recruiting from the crowd in the grandstand one hundred men—his statement to them of the situation stirs their sporting blood. They board a special train for the place where the construction force has been working. An employment agent, in the pay of Holmes, witnesses all this and phones the lumber king, who gets his foreman, Behrens, on the wire and causes him to hire a bunch of dissolute cowboys to hold up the train and prevent the football crowd from taking up the work laid down by the men who deserted to go to the alleged gold field.

The cowboy spectacle in this chapter is one of the most excitable scenes imaginable. A train holdup need not necessarily be a novelty but this one is. The cowmen come swinging round the bend on their cayuses with quirts swinging and spurs digging—a really exciting rush. When the band turns loose its artillery there is nothing left to be desired by those who love vivid action and the clash of combat. After the fight is over there are wounded men scattered all over the landscape. What the football men did to the cowboys is also worth seeing.

The special train is ready and the recruits are aboard, but there is no engineer. In this emergency Helen springs into the engine cab and throws wide the throttle. The train moves out.

Just then one of Holmes' cowboys races alongside the cab, lassoes Helen, and jerks her out of the engine onto his saddle. She fights with him, braces herself against the horse and makes a flying leap back into the cab, where she resumes control of the throttle.

The closing of the chapter on the screen shows construction work under way by the football recruits.

REEL LIFE—Page Six
Situations of surpassing intensity frame themselves against a background of sumptuous rooms and lavish gowns, moonlit ivied walls of old French inns, and hypnotism and crime and deep intrigue, in Episode Five of “The Vampires,” which will be released Thursday, December 28.

George Baldwin, a Chicago millionaire, has been robbed of $200,000 by his cashier, Morton, who then fled. Baldwin advertised in the newspapers of the United States and Europe that the person apprehending Morton would be entitled to all of the stealings that might remain.

Philip Guard, a Paris newspaper reporter, determined to “go after this,” as the American saying is. In his search for the absconder he had the companionship and assistance of Normandin, formerly head of the Vampires but now reformed into straight living. They start out.

As guests at a charming old inn in the Forest of Fontainebleu are Colonel Kastel and his wife, distinguished persons. Secretly the Colonel is the leader of the Vampires—the cunningest, most secret and most powerful band of criminals in Paris.

Arrive at the inn a young American of elegance, accompanied by a woman whom he introduces as his wife. Kastel at once suspects that he is the absconding cashier, and determines to make him his victim, lured by what may be remaining of the $200,000 theft. The reporter Guard and his companion Normandin also suspect the American, and while tracking him near the inn they see him secrete something in a gully. Investigating, they find a casket containing $150,000 in French bank notes—what’s left of the Chicago theft. They remove it secretly to a room they have engaged at the inn, a few doors from the chambers occupied by the Kastels.

Enrique Moreno is an ex-Vampire with enemies in that organization to be revenged upon. To aid in his schemes he employs falsely a young and innocent girl, and places her under his fearful hypnotic power. Aware of Kastel’s plans, he dresses this girl in Vampire garb—skin-fitting black tights from neck to heel, the head and face enshrouded in a black bag, through which gleam the eyes. Though the unconcealed outlines are full of lure, the spectacle is a chilling horror to make an audience gasp.

In the third act of the Fifth Episode the figure in black delivers a note from Moreno to Kastel saying the former has a Vampire woman in his power and will kill her unless the Vampires divide with him their loot. The episode closes with a struggle between gendarmes and Morton, the American, who is denounced as a thief by the woman supposed to be his wife, and whom he in vain tries to murder. He finally confesses his identity and his crime, and Philip Guard and Normandin, instead of the Vampires or Moreno, receive the $150,000 in the casket.

Chapter Titles of Gaumont’s “The Vampires”

The Detective’s Head. The Eyes That Hold.
The Red Notebook. Satanas.
The Ghost. The Master of Thunder.
The Dead Man’s Escape. The Poison Man.
The Terrible Wedding.
P. J. CONCANNON, secretary of the Kansas State Branch of the Motion Picture League of America, who is in business at Emporia, Kansas, deserves credit for the manly fight he has made and is making against unfair criticism and accusation in Kansas and elsewhere, against the motion picture industry and those engaged in it. In recent correspondence with the Mutual Film Corporation he has outlined his position.

An article printed in the Emporia Gazette, William Allen White's famous publication, contained an editorial entitled "Movie Censorship," which was so palpably based on misinformation and misconception of the facts, that Mr. Concannon at once replied to it.

The charge made in the editorial was that a slush fund of $5,000 was maintained by the Motion Picture League of America for the purpose of having the censorship law of the state repealed.

"As to the truth of the statement contained in your editorial," wrote Mr. Concannon, in an article which Editor White printed in the middle of his front page—"I as secretary of the state branch of the Motion Picture League of America, am able to show that our treasury contains the munificent sum of $300.

"At the last National convention of the Motion Picture Exhibitors' League, held last July in Chicago, the new treasurer had the books turned over to him and at that time the balance in the treasury was one cent.

"The fact is that exhibitors everywhere are opposed to censorship and will use every honorable means to have the censorship law repealed, but there is no slush fund to be used nor is that sort of fund in existence.

"The exhibitors of this state have been termed 'outlaws' which is an insult to those who are in the business. I can state of my own personal knowledge that there is not one picture show in the state of Kansas that does not comply with the law in regard to what is shown on the screen."

HEN Robert Saunders, live wire manager of the Rex Theater in Salt Lake City, Utah, booked Charlie Chaplin's success, "The Pawn Shop," at his house, he bought him $15 worth of paint and labor and got him the front of a pawn shop painted on a piece of canvas large enough to stretch across the front of his house. In addition he set some old trunks, jewelry and clothes around the lobby.

The additional business he did the first night more than paid for his display, and it attracted a lot of attention to his house.

The Rex Theater is one of the houses controlled by the Swanson Theater Circuit, which also owns the Liberty and American Theaters, the latter of which is accounted one of the very finest picture theaters in the United States.

H. E. Ellison, general manager of the Swanson Theater Circuit, claims "Behind the Screen" to be Chaplin's greatest hit. This picture just finished a very successful run at the American Theater.

*S * * 

"W e wish to express our thanks for the attention you have given the serial picture, 'A Lass of the Lumberlands,' as it has certainly proved to be a great success," writes J. Dormal, manager of the Diamond Theater of Duluth, Minn. "Our house was filled to capacity Sunday. It was due to your efforts and your medium of advertising."

"SIXTEEN YEARS OF KNOWING HOW"

Flicker Facts

By operating a motion picture projecting machine above normal speed flicker may be eliminated. But the greater the speed of operation the less natural and life-like will human action appear upon the screen.

Our Intermittent Movement

An exclusive feature of Power's Cameragraph

Was designed with the following points in mind:

1.—FLICKERLESS PICTURES, RUN AT NORMAL SPEED.
2.—MINIMUM WEAR ON FILM.
3.—MAXIMUM STRENGTH AND DURABILITY OF PARTS.

AN INVESTIGATION INTO THE MERITS OF OUR PRODUCT WILL ATTEST THE FACT OF THEIR ACCOMPLISHMENT.

START BY WRITING FOR CATALOG V.

Mailed Upon Request

NICHOLAS POWER COMPANY, Ninety Gold St., NEW YORK
Theatres everywhere are "holding 'em out" with the newest and best of the Helen Holmes serials—"A Lass of the Lumberlands." Manager after manager is proclaiming it the greatest drawing card he ever had—bigger—better—more spectacular than any of the previous Helen Holmes productions.

There are more big scenes in single chapters of "A Lass of the Lumberlands" than the average serial contains in its entire length. Daring Helen Holmes holds audiences spellbound by her recklessness. This phenomenal new chapterplay is delighting the most blase of theatre patrons. Exhibitors are voting it a real business builder. Stimulate business at YOUR theatre. Book "A Lass of the Lumberlands" now at any Mutual Exchange. 15 amazing chapters—a new one each week.

Produced by Signal Film Corporation
Directed by J.P. McGowan
Now Booking at 68 Mutual Exchanges
FRANK POWELL
Announces

The Peerless Emotional Actress

NANCE O'NEIL
in
"MRS. BALFAME"

Adapted from the famous novel by Gertrude Atherton.

This first of the Nance O'Neil Mutual Star Productions is now being staged at the studios of the Frank Powell Producing Corporation. Release date will be announced shortly. Bookings can be arranged at any of the 68 Mutual Exchanges.
FRANK POWELL
Announces
Broadway's Favorite Star

MARJORIE RAMBEAU
in
"THE GREATER WOMAN"
Arranged from AlgernonBossion's
Remarkable Stage Success.

An all-star cast, headed by the great
Belasco star, Aubrey Beattie, will sup-
port Miss Rambeau in this first of her
Mutual Star Productions.
Produced by Frank Powell Producing
Corporation. Release date announced
shortly. Now booking at 68
Mutual Exchanges.
AMERICAN FILM COMPANY, INC. Presents

WILLIAM RUSSELL in

"The Twinkler"

An epic of the underworld. A real story of a 'dip's' life and heroic sacrifice. Written by a convict in Sing Sing penitentiary. Marvelous in its realism. Aflounding in its heart appeal.

A Mutual Star Production in fine powerful acts. Filmed at the studios of the American Film Company, Inc., at Santa Barbara, California. Released the week of December 13th through 68 Mutual Exchanges.

WILLIAM RUSSELL MUTUAL STAR PRODUCTIONS Now Playing:

"The Highest Bid" "The Strength of Donald McKenzie"
"Soulmates" "The Man Who Would Not Die" "The Torchbearer"
"Lone Star" "The Love Hermit"
Every second exciting! Every minute thrilling! Every episode sensational! This fascinating series of nine French detective stories—each complete in three parts—is producing tremendous business wherever it is being shown.

The VAMPIRES are a ruthless band of arch criminals who terrorize Paris. A daring young newspaper reporter takes it upon himself to rid the city of its affliction. Criminal cunning is matched against reckless bravery. Law and righteousness fight for supremacy.

Pack your house to capacity with this nine-chapter serial. Produced by the Gaumont Co. Book "The Vampires" NOW thru any Mutual exchange.

Now Booking At 68 MUTUAL EXCHANGES
Newspaper life as it really is. Real stories of the thrills of newspaperdom. The editor tells the girl reporter to “Get the Story!” She always gets it. But few of us realize the exciting events connected with the securing of the news of the day. HOW it is secured forms the basis of this snappy and unique serial — “The Perils of Our Girl Reporters.” It's a real house packer. Wire or write your nearest Mutual Exchange at once.

BOOKING NOW -at 68 Mutual Exchanges

The Stories in “The Perils of Our Girl Reporters”
1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped
Vogue Films, Inc., Presents

“TREED”

Two Reels Released Dec. 17th

Featuring Rube Miller
Supported by Lillian Hamilton

The village grocery store is the setting of this Vogue comedy. There love, intrigue and jealousy run riot. There one of the funniest automobile elopements ever screened is conceived. The Fierce-Sparrow car of the bride-groom is good for at least a thousand laughs in itself. Its plunge off the cliff and into the top of a lofty tree will thrill audiences everywhere. There are thrills galore. There is slapstick aplenty. Directed by Rube Miller. The distinctive Vogue comedies are obtainable at any of the 68 Mutual Film Exchanges. Liven up your program with them.

VOGUE FILMS, Incorporated
General Offices, 6225 Broadway, Chicago, Ill.
MUTUAL PICTURES

Week of December 25, 1916

MONDAY, DECEMBER 25, 1916.

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<tr>
<th>No.</th>
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<tr>
<td>05249</td>
<td>Mutual</td>
<td>Indiscretion</td>
<td>Drama</td>
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<td>Ethel Grandin</td>
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TUESDAY, DECEMBER 26, 1916.

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<tr>
<td>05248</td>
<td>Gaumont</td>
<td>Mutual Tours Around the World</td>
<td>Travel</td>
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<td>The Tiber River, France, Florence, the Swiss Alps</td>
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WEDNESDAY, DECEMBER 27, 1916.

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<tr>
<td>05247</td>
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<td>See America First...Scenic and Cartoon Komics...Cartoon</td>
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THURSDAY, DECEMBER 28, 1916.

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<td>Mutual</td>
<td>Peter's Perfect Photoplay</td>
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FRIDAY, DECEMBER 29, 1916.

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SATURDAY, DECEMBER 30, 1916.

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SUNDAY, DECEMBER 31, 1916.

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IMMEDIATE DEE

Anna Little
Frank Borzage

THE UNDERTOW

Helene Rosson
Franklin Ritchie

THE VOICE OF LOVE

Winifred Greenwood and Edward Coxen

A WOMAN'S DARING

Winifred Greenwood and Edward Coxen

LAND O'LIZARDS

Anna Little and Frank Borzage

THE LIGHT

Helene Rosson and Franklin Ritchie

THE MYSTERY OF THE RIVIERA

A WALL STREET TRAGEDY

Not Goodwin

THE HOUSE OF MIRRORS

Frank Mills

FATHER AND SON

Henry E. Dixey

HER AMERICAN PRINCE

Ormi Hawley

DUST

Winifred Greenwood and Franklin Ritchie

THE DECOY

Frances Nelson

THE SIGN OF THE SPADE

Helene Rosson and Alan Forrest

MUTUAL STAR PRODUCTIONS

Week of December 25, 1916

MARY MILES MINTER

No. 162—The Innocence of Lizette—American

In Five Acts

WILLIAM RUSSELL

No. 161—The Twinkler—American

In Five Acts

MARY MILES MINTER

Youth's Endearing Charm

Dulcie's Adventure

Faith

A Dream or Two Ago

The Innocence of Lizette

WILLIAM RUSSELL

Soulmates

The Highest Bid

The Strength of Donald McKenzie

The Man Who Would Not Die

The Torch Bearer

The Love Hermit

KOLB AND DILL

A Million for Mary

Bluff

The Three Pals

A Peck O' Pickles

Lonesome Town

Buttin' in Der Vest

Decent Deuces

CHARLES CHAPLIN

The Floorwalker

The Fireman

The Vagabond

One A. M.

The Count

The Pawnshop

Behind the Screen

The Rink

PHOTO-NOVELS

Perils of Our Girl Reporters

A Sequel to The Diamond from the Sky

The Vampires

A Laaz Of The Lumberlands

The Girl and the Game

The Secret of the Submarine

FANTOMAS
The FOUR GAUMONT Single-Reels
scintillate with bright pictures,
keeping patrons interested all the time

REEL LIFE TOURS AROUND the WORLD
MUTUAL WEEKLY
SEE AMERICA FIRST
with GAUMONT KARTOON KOMICS

Gaumont Co.
FLUSHING, N.Y.
Mutual's Growing Roster of "Only Big Stars for 1917"

The Mutual Film Corporation has announced

MARJORIE RAMBEAU
NANCE O'NEIL

And this week announces:

GAIL KANE

And next week will announce:

????????????

And the next week will announce:

????????????

And the following week will announce:

????????????

And we have Mary Miles Minter, Margarita Fischer, Charles Chaplin, Richard Bennett, William Russell,—being of the first magnitude in class and box office value.

"Only Big Stars for Mutual in 1917"
Another noted actress added to growing list of “Only Big Stars”

AIL KANE, celebrated star of the screen and the speaking stage has signed a long term contract to appear in American Film Company productions for Mutual distribution.

The contract and all formal legal agreements were closed Friday, December 23, by the signature of Samuel Sheffield Hutchinson, president of the American Film Company, in Chicago—thus ending long negotiations which were opened through the Mutual’s New York office.

Miss Kane is now preparing for her departure for Santa Barbara where she will begin work at the American western studios about January 22. She is now appearing with important success in “The Harp of Life” at the Globe theatre in New York.

“Special preparations for the coming of Miss Kane have been begun on telegraphic instruction to Santa Barbara,” said Mr. Hutchinson. “We are selecting for Miss Kane dramatic vehicles of the type which have constituted her greatest successes. Also our whole staff is devoting its efforts toward the selection of the proper supporting casts for each of the Kane productions. The selection of the supporting cast is being given unusual attention, with an eye on both the New York and the west coast fields.

Gail Kane is the third important star announced for Mutual productions for 1917, Marjorie Rambeau and Nance O’Neil, both now at work before the camera at the Powell Producing Corporation’s studios in New York, were the first announced following President John R. Freuler’s declaration of policy, “Only big stars for the Mutual.”

Gail Kane is one of the most beautiful women known to the screen. She is of the statuesque type, classically perfect, yet with the endearing charm of intense human-ness. Miss Kane’s large hazel eyes and her masses of red-brown hair, are sufficient in themselves to afford an artist inspiration, to which her perfect features would at once convert into an obsession.

Miss Kane’s career was begun under Charles Frohman six years ago. She first appeared under Mr. Frohman’s management in “Decorating Clementine,” appearing in the first production at the New Theatre with Winthrop Ames. Later she was presented in “As A Man Thinks,” by Augustus Thomas, at the Thirty-ninth Street Theatre in New York. She was the young actress then picked by Mr. Thomas to star in his successful play “The Model,” and later again appeared for Mr. Frohman with Winthrop Ames in “Anatol” at the Little Theatre. After that Miss Kane became Chauncey Olcott’s leading lady in “Macushla.”

The next big Broadway hit of Miss Kane was as “Myre The Adventuress” with George Cohan in his Broadway hit “Seven Keys to Baldpate,” delivering in this play the famous “Go to Hell” speech, which was one of the most discussed theatrical bits of all time.

Miss Kane was then selected to appear in Cohan’s only serious play “The Miracle Man,” put on at the Broadway Theatre, New York, which launched her for an appearance at the Astor Theatre two years in succession.

Miss Kane then appeared in the last play produced by Mr. Frohman before he was lost on the Lusitania—“The Hyphen.”

In her present engagement at the Globe Theatre, New York, in “The Harp of Life,” Miss Kane is enjoying a great success. She was booked for this engagement last year, after she had made a great triumph for herself in Augustus Thomas’ famous play “Arizona,” in which Mr. Thomas himself induced her to make her first appearance before the motion picture camera.

REEL LIFE—Page One
"THE BUTTERFLY GIRL," third of the Margarita Fischer series of Mutual-Star productions produced by thePollard Picture Plalys Company and directed by Henry Otto, is one of the most appealing of the dramas produced under these auspices, and it affords Miss Fischer with her splendid staff, a first rate opportunity to appear at their best.

The story is that of a little girl—"Pep" O'Malley, who despite extreme poverty of her surroundings, possesses the wonderful poetic idealism of the Irish child, and, through the gift of imagery, realizes out of sordid actualities, the fairyland of her dreams.

Mr. Otto chose for his locale, the make-believe mountains and valleys, the tinsel and glitter and bright lights of the San Diego Exposition, amid tortuous streets of which little "Pep," who has been consigned to the care of an aunt, acting in one of the concessions as the "Butterfly Girl," makes her wondering wide-eyed way—a veritable Alice in Wonderland.

Miss Fischer enters into the spirit of the story with entirely delightful sincerity of treatment, making of the little waif a character that cannot fail to enlist the sympathies of all who see the play, being aided most artistically by a capable cast which includes J. Gordon Russell, Jack Mower, Joseph Harris, Della Pringle and Marie Kiernan.

"The Butterfly Girl," has the important quality of appeal to patrons of all ages. Children are certain to be delighted with it, because "Pep's" adventures among the concessions are of the sort that every boy and girl would delight to duplicate, while the fascination of the play for older persons is more particularly to be found in the intensely human quality of the drama which grips the hearts of all child lovers.

Mr. Russell, who plays Marcus Renshaw, the villain of the play, is subtly convincing in his portrayal of the backer of concessions, who has an eye out for every pretty girl happening to drift into the turgid current of the Midway, and his immediate recognition of "Pep," the little Irish maid, as an ornamental addition to the street of which he is "boss," inspires whole-souled hatred, which is highest praise, in the hearts of motion picture patrons.

Russell's pursuit of the pretty girl and her many hairbreadth escapes from traps set by him, aided by "Bob" Whipple, Jr., maintain a constant suspense and serve to build up a story which for exciting episode and sustained interest has never been excelled in any of the Fischer series of plays.

Jack Mower, who plays Whipple, Jr., carries the dignified role of the governor's son, who is at the same time a rambler, seeking adventure, without overstepping the balance in either direction. In his love affair with little "Pep" O'Malley, Mower is convincing, and in his wild adventures involved with the rescue of "Pep" from plots and schemes of his Nemesis, he conveys the impression of intense earnestness.

Della Pringle, who is "Trixie" Boniface, an experienced woman of the sideshows, "Pep's" aunt, is given a good opportunity in portrayal of the professional woman who has reached the limit of her usefulness as a performer, owing to the waning of her charms.

Miss Pringle's acting when she pictures the pathetic situation involved in "Trixie's" discovery that she is no longer considered young enough to appear as "Little Butterfly," in real art. The woman of the stage, become passer, sits before her dressing room mirror contemplating the ravages of time as betrayed in wrinkles and hollows which had not so impressed her until the brutal realism of the sideshow manager forced them upon her.
attention, together with the announcement that a new butterfly, Little “Pep,” has been secured to take her place.

John Stepling as “Heinie, the Weinie Man,” furnishes much of the comedy, which is of a clean cut sort, well adapted to the balance of the play. “Heinie” supplies “Pep” and her little sister “Bess,” who is her constant companion, with “hotdog” sandwiches and other eatables from his basket. This character is sure of popularity since the “Weinie” man has become an established institution throughout the United States, and his advent immediately becomes part of the play’s action.

Scenes in the Midway are realistically portrayed and they have an interest all their own, since thousands of motion picture patrons who did not see the San Diego exposition are here given an opportunity to inspect some of the principal features of the big show in which the scene of “The Butterfly Girl” is laid.

The familiar Midway exhibitions are there in all their tinsel and glamor—the shouting announcers and the girls in tights on the “samplers” outside the booths. These lightly clad damsels, some of them wearing wings and long flowing golden wigs, convince little “Pep” O’Malley that her dream has come true, for are not the fairies themselves wearing their wings and smiling down at her from their precarious perches?

The photographic work is all so good that every feature of the play is brought out with the utmost distinctness. In “Pep’s” wanderings about the grounds she is constantly under the eye of Renshaw, whose designs upon the child maintain interest in her adventures from beginning to end.

Interest in the story grows with the attempt of Renshaw to get rid of “Trixie” Boniface, and to separate “Pep” from her small sister “Bess.” Throughout the play these two children are impressed with the reality of their surroundings. To them the stage mountains are real and all the tinsel and paint under the bright lights of the Midway are elements in the wonderful fairyland to which they have been transported.

“Pep” O’Malley has been particularly fascinated by the spectacle of Mount Kilaeua in eruption, the tall wooden framework seen from the rear doing nothing to dispel her conviction that this is a real mountain and the nightly eruption a real convulsion of nature. The convincing innocence of Miss Fischer’s “Pep” is what saves her from being laughed at when in a frenzied effort to escape the clutches of the evil Renshaw, the child tries to throw herself into the volcano’s crater and is rescued from the tangle of timbers behind it by Whipple, the governor’s son, who carries her off to safety.

“THE DEVIL’S ASSISTANT” FISCHER’S NEXT PRODUCTION.

Margarita Fischer’s next play, “The Devil’s Assistant,” is believed by Miss Fischer herself and by Director Harry Pollard of the Pollard Picture Plays Company, producers, to be one of the most striking as to plot and action, ever put on the screen under these auspices.

There are distinguished players in the cast with Miss Fischer, including Monroe Salisbury, Kathleen Kirkham, Jack Mower and Joseph Harris. The story has to do with a conspiracy, in which a doctor and a jealous woman are involved, to ruin the life of the jealous woman’s rival by making a drug habitue of her through the insidious beginnings of drug administration for alleviation of pain.

While the drama was not written as a preachment on the drug evil, it is nevertheless one of the strongest sermons against carelessness in the sale and administration of drugs that has ever been written. The play is full of thrilling episodes and Miss Fischer has an opportunity to appear at her best.
THERE is something of the boldness of conception that characterizes the writings of Jules Verne in the construction of that amazing Gaumont drama "The Vampires," of which "The Master of Thunder," episode seven, constitutes perhaps the most surprising installment so far released by the Mutual Film Corporation.

Nothing is impossible to a villain like Satanas, who is at the same time a scientist, inventor of extraordinary devices for taking human life—who calculates to the fraction of an inch the spot upon which he desires to explode a destructive bomb and then causes the explosion at the precise second desired, operating from a point many miles from the scene.

Episode seven opens with Irma Vep, the feminine plotter of the evil gang known as "The Vampires," which is believed to have been broken up by Philip Guard, the Parisian journalist and his friend Normandin, under sentence to life imprisonment, but ordered by the authorities to go to Algeria before beginning her term of imprisonment, for the purpose of testifying against certain criminals there.

What more natural than that this woman criminal should seek the consolation of her religion, or that a priest should be summoned to comfort her in her dire strait. Indeed what more natural than that the priest should be Satanas, leader of the gang after "Chief Vampire" Moreno's execution by the authorities, or that this resourceful schemer should have already matured a plan for the rescue of his associate?

The destruction of the ship upon which Irma Vep sailed as a prisoner for Algeria is a startling bit of dramatic sensationalism. The woman prisoner is confined in the stern of the vessel, a fact, which coming to the knowledge of Satanas, permits him to destroy the vessel with one of his long distance bomb's, on the theory that Irma may escape, but that if she dies she is better dead than a life prisoner.

The escape of Irma Vep, her wanderings in the wilds of Algeria without friends, since she dared not communicate with Satanas because of the fear that she might be recaptured—the skill with which she eludes government agents and spies on her tortuous route to the coast—contribute in exciting detail to the fascinations of this picture, which is made up of a succession of thrills.

The principal appeal of "The Vampires" is that it is never constrained by the ordinary limitations of constructive license. The spectator is aware that in the hands of so astute and learned a villain as Satanas, there is always a remedy for the most impossible situation—a solution of the most intricate problem.

The return of Irma Vep to Paris, while apparently achieved independently of Satanas and his intricate system of wireless communication, is nevertheless shrewdly suspected to have been brought about by the chief's agency and he welcomes his associate back to Paris with the same nonchalance that might have been expected of him had she returned from dining with a friend in the Rue Beauchamp.

Of course the principal aim of the Vampires is to exterminate the journalistic tribe, headed by Philip Guard, which was responsible for the execution of Moreno, and which for years has menaced the very existence of the underworld organization responsible for practically all the systematized crime of Paris.

To this end the ingenuities and energies of Satanas and his now reunited band are bent, with the result that Guard and Normandin are soon confronted with evidence of their imminent danger. One of the most startling episodes in this release is the sudden descent of agents of "The Vampires" on young Guard in his apartment, where he is tied and left to die a lingering death with an infernal machine ticking at his elbow. The clockwork device is, of course, to give his assailants time to reach the other extremity of Paris in a taxicab before the explosion takes place.

The real thrill comes when Normandin breaks into the house, tosses the bomb into the street where it explodes harmlessly, releases Guard and rings for the gendarmes, who catch Satanas before he can get clear of the house and rush him away to headquarters.

In the mysterious rites and incantations performed by Satanas and his evil crew in the dimly lighted hall that is really a disused wine cellar, fifty feet below the level of the street, an appeal is made to the imagination, to the human genius for mystery, that constitutes one of the chief fascinations of "The Vampires."

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CHAPTER TITLES OF GAUMONT’S "THE VAMPIRES"

The Detective's Head
The Red Notebook
The Ghost
Satanas
The Dead Man's Escape
The Eyes That Hold
The Master of Thunder
The Poison Man
The Terrible Wedding

REEL LIFE—Page Four
Synopsis of "A LITTLE BANK"

Two Reels—Wherein everyone gets into oceans of trouble.

The Boarder, in arrears.... Paddy McQuire
The Star Boarder .......... Arthur Moon
The Widow............. Margaret Templeton
Her Daughter............. Gypsy Abbott
The Sleuth................ Ed Laurie

Gypsy, the charming daughter of the widow Templeton, who keeps boarders, is wooed by both Paddy, the boarder in hard luck, and Arthur, the star boarder. Paddy fails to pay his board bill and does not appear at the office in time and is fired. Then it is that he heads for the ocean to commit suicide. Meanwhile a bank has been robbed and the robber has hidden the booty in an old sock, near the ocean's edge. Paddy finds the sock full of bills and then it is that things begin to hum. After much excitement Paddy and the burglar have a struggle on a jack-knife bridge and both fall into the water. The burglar is caught and Paddy is complimented for his wonderful work of capturing the desperado. However, he is soon in the depths of despair, when he finds that Gypsy has married Arthur.

As a result of a fall from a horse racing over broken ground down the side of a thirty-foot railroad embankment, Leo D. Maloney, who plays leads opposite Helen Holmes in Signal-Mutual productions, had the ligaments above his knee badly torn. For purposes of production, Maloney, mounted on a bare-back horse, was called upon to race through several scenes in the thirteenth episode of "A Lass of the Lumberlands." In one of them he had to ride at break-neck speed down an embankment. The horse stumbled over a rail and fell headlong down the bank, throwing the rider. He struck on one foot and his leg twisted under his weight, tearing the ligaments loose above his knee. According to the physician who attended the case, it will probably be several weeks before he is able to walk without a slight limp.

Just as soon as Jack Vosburgh, who is playing the "heavy" in the William Russell feature, "My Fighting Gentleman," arrived at the studio, he was under fire of a battery of questioners who remarked the similarity of his name to that of Al Vosburgh, formerly an American actor. They are no relation to each other, the new player said.

George Periolat, who plays an important role in the first scenes of "The Gentle Intruder," the new Mary Miles Minter feature being directed by James Kirkwood, is having an easy time this week at the Santa Barbara studio of the American company. All he has to do is to lie in bed all day while the camera records his failing health and death. After three or four days of it, however, Periolat says he doesn't wish to see a bed for a week. The episode is the foundation for the story, for through this death Miss Minter is made an heiress, defrauded by an attorney who yields to his family's craze for society.
A

An intensely exciting episode in Chapter XII of "A Lass of the Lumberlands," and one which for daring conception has seldom been excelled on the screen, is the race between two mogul locomotives, one driven by Helen Holmes, heroine of the thrilling lumber camp story, and the other by professional engineers who know the art of leaving a "loco" going fifty miles an hour without breaking their necks, and do it just in time to escape going in the ditch when their big machine telescopes a string of freight cars and then rolls over on its side.

As is eminently fitting, chapter twelve of the Signal-Mutual photo-novel entitled "The Mainline Wreck," takes its title from the railroad episode, but there is so much that is startling about this chapter of the big feature play that it would have been possible to pick several strong titles based on happenings almost as extraordinary as the locomotive race.

For instance, when Young Stephen Holmes, Helen's foster brother, undertakes to reach the goldmining camp by canoe, using the rapid current of the Onawa river to beat the train, and one of Millionaire Holmes' emissaries shoots away his paddle so that he is left to the mercy of the rapids, with falls a hundred feet high only half a mile away, there is another situation compelling breathless interest.

Young Holmes is seen sitting helpless in the frail craft, which spins like a top in the swirling current. Along comes the express, with Helen sitting by the window in a Pullman car. She is a witness to the firing of the shot which smashes Stephen's paddle, identifies Blake, the renegade saloonkeeper, as having fired it, and as the train stops she rushes to the tall bridge under which she knows the canoe must pass within a few seconds, drops a 100-foot rope and drags Stephen to safety.

The big scene in the gold diggings on Shady Creek, with gold washing apparatus in operation and all the paraphernalia of the gold camp on view, while young Holmes disposes of his claim for $30,000 and turns the money over to Helen in order that she may use it to pay the graders whose money has been held up because "Dollar" Holmes has started a run of the Woodman's bank, is a show in itself.

For the first time in his evil career, "Dollar" Holmes, whose scheming mind keeps his opponents in constant hot water, is given a taste of his own medicine in this chapter. Thomas Lingham, who portrays Holmes, has a rather disagreeable experience. After Holmes has launched the run on the Woodman's bank and made himself generally disagreeable after his usual fashion, the depositors, a rough lot of lumberjacks, discover that Holmes has drawn all his money out of the bank and left them stranded without a cent.

With one accord they decide to take their grievance out on Holmes, who is seized, rushed to the steep bank of the Onawa and tossed incontinent into the rushing stream. When Holmes is dragged from the water, more dead than alive, his maledictions appear singularly sincere, and Mr. Lingham admits that he probably put as much force into that particular bit of objurgation as he ever did into any part.

Will M. Chapman, personifying Jim Blake, the bootlegger, handles a Winchester very much as though he had been a woodsman all his life, in the scene where he is trying to pick off the occupants of Helen Holmes' engine cab, while himself shooting from the running board of a pursuing locomotive.

Just how much railway rolling stock has been splintered into matchwood in the filming of this remarkable play it is impossible to recall, but certainly not less than $40,000 worth of cars and railway material have been chewed up in the process.

Taking it as a whole Chapter XII is a highly sensational series of episodes without a dull moment anywhere in the action. As usual Helen Holmes is up and at it from the gong to the bell, boarding trains, running off engines, quelling bank riots, rescuing drowning men, running down murderers, and making herself generally useful.

That episode in which Miss Holmes hauls William Brunton, who is Stephen Holmes in the play, a hundred feet from the river to the bridge platform by a long rope, is certainly an extraordinary one, because Mr. Brunton doesn't weigh less than 140 and the sheer physical strength involved is enough to make folk wonder where the little actress carries her dynamo.
California's "City of Roses"

The Weekly—Reel Life—See America First—Tours Around the World

"Mutual Weekly" Full of News

Excerpts from a letter of a soldier at the front

CHIEF amongst the interesting items of the Mutual Weekly No. 104 are excerpts from a letter received from a soldier at the front. These excerpts, which are following, explain themselves:

"I have not heard of the restrictions placed upon the use of the enormous stores of ammunition in the hands of the army. The big shells are loaded on little carts and delivered to the gunners at the front.

"An attack started at 10 o'clock this morning. Observation balloons were sent up to locate the enemy's positions; the terrific shell fire being directed at the point marked by the balloons. The Germans could not stand the terrible bombardment and ran toward our front, with their hands up calling 'Kamarad, Kamarad.'

"Notwithstanding unfavorable weather conditions, our aviators took to the air and sent up to locate the enemy's positions. These have been caught for the screen by the Gaumont cameraman. At a time when the northern half of the United States is covered with ice and snow, the pictures will come as a welcome change. Included in the series are views of the wonderful Dutch gardens.

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"Upon the same reel is an unusually humorous contribution from the animating pen of Harry Palmer, the Gaumont cartoonist. This Gaumont cartoon is called 'Charity Goes to the Movies.' It is an innocent picturization of a movie exhibitor's happiest vein of certain foibles of 'movie' spectators. These contributions of a humorous nature are extremely popular with motion picture theater patrons, many of them declaring that they find them more enjoyable than so many of the latest dramatic productions.

CHANGES in the release dates of certain Gaumont shorts caused the postponement of the scenic pictures of Pasadena, Calif., entitled "See America First." These shorts, released January 3, this beautiful residential city which is almost called a suburb of Los Angeles, were not for its distinct individuality, has long been known as the 'City of Roses.'

"Pasadena contains some of the most beautiful winter homes in the United States. They have been caught for the screen by the Gaumont cameraman. At a time when the northern half of the United States is covered with ice and snow, the pictures will come as a welcome change. Included in the series are views of the wonderful Dutch gardens.

"Rio De Janiero and Luchon"

Many scenes beauty to new "Tours Around the World"

RIO DE JANEIRO, the capital of Brazil, and the town of Luchon in the French Pyrenees are two places of interest covered by the latest Mutual Weekly No. 99, released January 3. In the South American metropolis there are many things of interest to us, but none is more beautiful than the celebrated Municipal Theater, which forms one of the striking pictures of the series. There are the most excellent panoramas of the city, as well as of the Bay of Rio and of the lovely marina of Luchon, one of the best harbors in the world.

"The visitor to Luchon via the Gaumont pictures will see charming views of the French Pyrenees, the valley of the Lys, Lake Oc, and the wonders of the trip up the Luchon mountain railway.

"The Vampires" has been upon the screen long enough for the Educational Committee of the Omaha Women's Club, composed of Mrs. W. S. Knight, Mrs. Edward Johnson and Mrs. George D. Barr, saw "Charity!" at a private showing arranged for them by L. A. Getzler, manager of the Omaha branch of the Mutual pictures, on Wednesday morning, December 20.

After the showing these prominent Nebraskan women expressed their appreciation of the picture in the following letter:

"We the undersigned members of the Educational Committee of the Omaha Women's Club of Omaha, having this morning attended a private exhibition of the picture film "The Vampires," desire to state our appreciation and our belief that this film should be a means of education and uplift for the race at large."

"The picture faithfully portrays the hideousness of the vampire from a homelike atmosphere in public institutions."

"The picture is a most valuable contribution to the betterment of the race."

"We wish to express our appreciation of the picture and recommend that it be screened publicly for the benefit of the race."

RICHARD BENTEN'S starring vehicle, "The Valley of De¬

Chiefs," has had a three-day run at the Knickerbocker theatre, Columbus, Ohio. It will be shown February 4, 5 and 6.

"Olive Industry," "Value of Venom"

Many other interesting topics shown in "Reel Life," No. 35

REEL LIFE No. 35 contains a picture of the "Olive Industry." These pictures show the south of France in the sunny state and one of the argazki, or oil-pressers, who are working. You are shown the olives being picked off the tree and the groves.

The green olives are placed in a cold room, and the leaves are removed. After this process they are cooked in the sun and after the next process they are boiled and shipped.

"The Value of Venom" is the second topic pictured in the magazine and this shows you many elevating views of the different ways the poison extracted from snakes may be utilized.

"A Most Unique Basket," the third subject which gives you a good idea of the baskets now being used extensively are made from the animal venom. These little animals are in great abundance in Texas. When they are caught, killed and the insides removed from them, they are hung up to dry in the sun and after the next process are shown as handy baskets. The all have been attached to cards used to hand the handle of the basket.

The fourth part of "Reel Life" is devoted to the subject of the "Cathedral of Venice," a subject of interest and the most interesting to the ladies and shows the latest styles of hairdressing in the world's most fashionable hairdressers.

THE first week of the new year has been a good one for the Mutual pictures as well under way. The first episode of the "Master of Thunder," scheduled for release January 3, is the result of the successful efforts of Satanas to release Irma Vep from prison, but ends with the death of the chief of the Vampires in a most sensational manner.

There will also be the customary four single reels. The Gaumont editors have set a high mark for 1917 by releasing "The Olive Industry in California" and is followed by "The Value of Venom." It is a picture of the method of combating snake bite as developed in Brazil, followed by "Most Unique Basket," showing the use to which the shell of the armadillo is put, and "Modish Coiffures," another picture in the hair-dressing series.

"Tours Around the World" No. 59, is another picture with pictures of "The Olive Industry in California," and is followed by "The Master of Thunder." It is a picture of the method of combating snake bite as developed in Brazil, followed by "Most Unique Basket," showing the use to which the shell of the armadillo is put, and "Modish Coiffures," another picture in the hair-dressing series.

"See America First," No. 69, is released this week. This is an adequate "outing" of Pasadenia, Calif., the "city of roses." This subject was released for several weeks ago, but was withheld until sufficient space could be found. This subject is released this week. The subject of "Shots" is released this week. This is a picture in the series of "Tours Around the World.

The fourth Gaumont single-reel of the week is The Mutual Weekly.
"THE BLACK DOOR" series dramas, proceedings, and release, is at the same time interesting motion picture plays everywhere.

Helen Greene, who plays the part of Isabel Ralston, a young niece of a great metropolitan daily newspaper's managing editor into Isabel Ralston, a young niece of Isabel Ralston, the eminent editor of a great metropolitan daily, recalls Poe's "Murders of the Rue Morgue." The story there is that of a crime which defies analysis but through the human system of the human system, have inspired her to conspire that her relative, the......

To begin with there is the somewhat pathetic type in all its manifestations, to-wit, that the front line family for more than a century had no occupant died, it has been a play so thrilling that it thrills the moment to the last.

But Cynthia is more than that. Her protruding teeth, bulbous eyes, pasty complexion, claw-like hands and neurotic gestures are a combination that would at once attract the attention of the receiving interne in a psychopathic ward. Cynthia's smile is as ghastly as the laugh of a hyena at midnight.

Miss Ralston falls under the evil sway of Cynthia and her band of harpies who have installed themselves in old Miss Kennedy's home, because, having befriended the old woman once, she has been sent for by the latter in her extremity.

Then there is Jonas Slaughter, the lawyer, a sort of relative of old Miss Kennedy, also an occupant of the house and Fidus Achates of Cynthia, who moves like a man walking in his sleep, but whose little sharp eyes are all over the place at once and whose atmosphere is that of an undertaker's back room. Slaughter and Cynthia, together with the dissolute nephew of Miss Kennedy, plot to kill the old lady and to throw the blame on Miss Ralston and John Farrar, Isabel's law office acquaintance, who has accompanied her at her request and who is stormbound as she is in the house of "The Black Door."

They night scene in the rambling old halls and rooms of Miss Kennedy's ancient mansion is one that lives in the memory, because of the mysterious comings and goings of the murderous gang that watches every move of the visitors. One can almost hear the windows rattle in the fierce gusts that drive torrents of rain against them.

James Kennedy, the nephew, who is egged on by Cynthia to garrote his aunt in her bed, and who is nerved to the deed by the administration of cocaine, is recognized by Miss Ralston, who has been kept awake by the storm, and brought to book by her for the crime, after she herself has been accused.

The attraction of the piece, aside from its engrossing mystery, consists largely in the faithfulness with which the part of the newspaper reporter is played by Miss Greene, who adopts none of the old time stage devices to signify that she is a newspaper woman.

The death scene, in which old Miss Kennedy is shown to have died by violence, and the unmasking of the murderer, her nephew, are skilfully staged and wonderfully effective. Mr. Metcalfe's acting of the part of Farrar in this episode is worthy of all praise.

The mystery of the "Black Door," is solved as such mysteries usually are in the long run, when it is discovered that Cynthia has been in the habit of telling the story most industriously, and that it was she who blackened the door with a big brush in order to impress on the minds of simple folk that the death of Miss Kennedy had been wrought by some mysterious agency.

"The Black Door" is a thrilling drama, the compelling appeal of which cannot be comprehended until it has been seen.
"MOST IMPORTANT BUSINESS"

Famous editor's opinion on the exhibitor's duty to his patrons.

Gardiner Mack, noted photoplay editor of the motion picture exhibitors in this issue of Reel Life, on his view of the motion picture theater, its duty and opportunities. Mr. Gardiner enlarges upon the fact that the motion picture exhibitor did not make the production, nor did the producer make the picture, but motion pictures made both the producer and the exhibitor. He has some good publicity advice.

BY GARDINER MACK

INTEREST the community in your theater and the newspaper will be interested in it by force of circumstances.

That is the very best way an exhibitor can go about securing the co-operation of his home newspaper in building up his theater.

Go about the business of conducting your theater as you would go about the work of conducting any legitimate commercial enterprise—but remember all the time that the commercial element must always be submerged in the appearance, at least, of artistic effort.

One of the reasons that newspapers have shown so little interest in the business of the individual exhibitor is found in the fact that the exhibitor took little interest in it himself. It has been my experience that a large proportion of the exhibitors—until recently at least—have had what I might call a speculative interest in their motion picture enterprise. They have assumed the responsibility of catering to the amusement loving public, an amusement hungry public, as a side line and not as a real business.

I am one of those cranks who believes that the business of amusing the public is just about the most important business there is in the world. And that the responsibilities that devolve on the man who caters to the desire for amusement are the most exacting. I believe that the influence of the theater is the most far reaching influence that is exerted upon the people.

It necessarily follows, therefore, that the man who assumes these responsibilities will not only be a man who realizes exactly what they are but will try to meet them in the same serious spirit that actuates the doctor, the lawyer, the clergyman and the editor—each of whom appeals to the intellectual side of his clientele rather than the physical, as does the merchant or the public service corporation head—and none of whom, to my way of thinking, has quite so large a clientele or as sure a way of appealing to it as the theater owner.

To such a man it is not only valuable but it is absolutely essential to the success of his enterprise that he have the support and co-operation of the newspaper. The newspaper represents the public, it is the mouthpiece of the public as a whole or in any part in which it might divide itself, to the other parts or the remainder of the whole.

The theater owner, therefore, would help greatly in interesting his community in his theater if he devoted much of his time to interesting the editor of his paper in it. He would help himself and help the public if he would try to co-ordinate his ideas of practice with the theory of what the public wants that is based on the experience of the newspaper man.

This is neither difficult to do or impossible of accomplishment. The newspaper editor wants to know all the things that are being done to interest the public because it is his business to give such things publicity.

In preparing matter for newspapers it is well for the exhibitor to bear in mind that a plain statement of his facts will gain him greater attention and more consistent results than a flowery description. An artist once said that the greatest picture has never been painted. And the theater owner might remember that Mary Miles Minter has never acted her greatest play—despite the statements of exhibitors to the contrary each time Mary Miles Minter appears in a new play. Likewise Mary Miles Minter isn't the daintiest, most vivacious, most alluring figure on the screen. She may be one of these—but all of the public doesn't like blondes, or young girls, and the exhibitor is preparing his statement for the whole public.

A fairly large book could be written as to what the exhibitor should or should not do to enlist the aid of the newspaper in building up his business. But the main principle to observe is that stated in the beginning—Interest the community in your theater. And if your theater is worthy of the interest of your community, if you make an institution of it, the newspaper will not overlook the chance to get more readers, and more constant readers by printing a bit about you and your enterprises every day or two.

But please remember this—the exhibitors did not make motion pictures. Nor did the producers make motion pictures. It was always the motion picture that made the exhibitor, and the producer. What both want to do is to strive to be as big as their business.

MAYOR GEORGE P. LUNN of Schenectady, New York, ex-minister and congressman-elect, is a staunch friend of motion pictures. In speaking of the judicial decision regarding the closing of motion picture theaters on Sunday, Mayor Lunn spoke in part as follows:

"I am firmly convinced that the greater majority of the people of Schenectady are in favor of motion pictures on Sunday. "New York State now has two decisions from the Appellate division of the Supreme Court—one declaring that Sunday pictures are legal and the other that they are illegal. The latter is authority for Schenectady and for that reason we must be governed by their decision.

"Personally I am absolutely convinced that Sunday pictures, such as have been displayed in this city, have been of decided good for our people.

"There is no doubt in my mind but that this law should and will be changed so that the great good that is possible through the motion pictures can be utilized on Sundays."

REEL LIFE—Page Nine
Sixth day of the run of Mary Miles Minter in the Mutual Star production, "Youth's Endearing Charm," at Tally's Broadway Theater, Los Angeles, California. Mary Miles Minter has firmly established her popularity in Los Angeles and Tally will use all her releases.

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Motion Picture Projection

Write For Catalog V

NICHOLAS POWER COMPANY, NINETY GOLD STREET, NEW YORK

REEL LIFE—Page Ten
"We have been holding the people out every night we play ‘A Lass of the Lumberlands’ and now each night the receipts are bigger," writes J. Cairns, manager of the Amo Theatre of Detroit, Michigan. On the very first night that he opened with the big new Helen Holmes chapter-play a crowd jammed his lobby and extended out into the street before the doors were opened. For capacity business at YOUR theatre, book this spectacular story of the lumber camps—"A Lass of the Lumberlands." Fifteen chapters—a new chapter each week. See your nearest Mutual Exchange.
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Dominating the entire world of motion picture comedians—without a rival—Charlie Chaplin began the year of 1916. During the year just ended he has not only preserved that reputation, but has added to it. His greatest success has been scored in Mutual-Chaplin Specials:

His Latest—

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Charlie's adventures in a skating rink—as pictured in his latest release—prove the versatility of this clever funmaker. He is creating new situations—inventing new business—enhancing his own popularity, with each new production.

BOOKING MUTUAL

MUTUAL FILM

John R. Fren.
Greater Than Ever For 1917!
$670,000.00 PER YEAR COMEDIAN

CHAPLIN

MUTUAL-CHAPLIN Specials!

Pursuing its policy of Only Big Stars For Mutual, the Mutual Film Corporation announces that, during the coming year, Charlie Chaplin will appear in even greater Mutual attractions. The world's greatest comedian in the world's greatest comedies. Exhibitors should make booking arrangements NOW at any Mutual Exchange.

MUTUAL-CHAPLIN SPECIALS
Now Playing:
"The Floorwalker" — "One A.M."
"The Fireman" — "The Vagabond"
"The Count" — "The Pawnshop"
"Behind the Screen" — "The Rink"

ONLY AT EXCHANGES
CORPORATION Resident.
A quaint story of happy-go-lucky John Slocum and his love for Mary, a waitress in a New York boarding-house. It contains real heart-throbs—a tear or two, and more than a few smiles.


MUTUAL STAR PRODUCTIONS
Featuring RICHARD BENNETT
Now Playing:
"PHILIP HOLDEN, Waster."
"AND THE LAW SAYS"
"THE VALLEY OF DECISION"

BOOKINGS NOW AT ANY MUTUAL EXCHANGE
VOGUE FILMS Inc., Presents—

"JEALOUS JOLTS"
TWO REELS
RELEASED DECEMBER 31st

FEATURING BEN TURPIN
Supported by Gypsy Abbott

This Vogue comedy is laid "down on the farm." Ben, a hay-baler, is the hero. Gypsy, the beautiful daughter of a hard-hearted father, is the heroine. Paddy, a rough and ready cowboy, is the villain of the piece. Paddy's jealousy makes Ben's love-making a rather strenuous pastime. He not only suffers "jolts," as the title indicates—but also bumps—lots of them. At length, however, a rubber diver's suit and a "Free Air" hose at a nearby garage enable Ben to foil Paddy's most villainous plot. Laughter reigns supreme throughout. Directed by Robin Williamson. Released through 68 Mutual Film Exchanges.

VOGUE FILMS, Incorporated
General Offices: 6225 Broadway
Chicago, Illinois
Thrilling Scenes In This Startling Serial!

Featuring
Earl Metcalfe
Helen Greene
Zena Keefe

The reporter's life is one of the most thrilling positions one can conceive. They face death without a tremor. They go through any peril to land "a story." How real newspaper stories are actually secured forms the basis of this thrilling new serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is "different."

THE PERILS OF OUR GIRL REPORTERS

15 STARTLING MOTION PICTURE STORIES—EACH COMPLETE!

Theatre patrons the country over will welcome this Mutual serial. It is the "something new" in motion pictures for which they have been waiting. They will pack the theatres showing it. It means capacity business for 15 weeks. A new story each week. Each story complete in itself. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger. Backed by a tremendous national campaign of advertising and exhibitor helps. See the newspapers. Watch the billboards. Wire or write your nearest Mutual Exchange for complete details.

BOOKING NOW AT 68 MUTUAL EXCHANGES
Produced by NIAGARA FILM STUDIOS
MUTUAL'S GROWING ROSTER
of
"ONLY BIG STARS FOR 1917"

The Mutual Film Corporation has announced

MARJORIE RAMBEAU = Powell
NANCE O'NEIL = Powell.

And last week announced:

GAIL KANE = American.

And this week announces:

EDNA GOODRICH:

And the next week will announce:

????????????

And the following week will announce:

????????????????

And we have Mary Miles Minter, Margarita Fischer, Charles Chaplin, Richard Bennett, William Russell,—being of the first magnitude in class and box office value.

"Only Big Stars for Mutual in 1917"
President John R. Freuler of the Mutual Film Corporation announces the closing of a contract with Edna Goodrich, one of the most popular stage favorites in America, for her exclusive appearance in a series of big features to be released by the Mutual.

Miss Goodrich, who is enthusiastically at work on her plans for this engagement, will begin actual rehearsal on the conclusion of an important vaudeville contract which is now engaging her professional services at the Park Theater, New York. This necessarily sets the date of her picture work ahead some weeks.

The announcement of this engagement is in line with Mr. Freuler's published policy, "Only Big Stars for the Mutual in 1917," and that of Miss Goodrich is the latest of half a dozen astonishing star contracts closed by the Mutual recently, these including the engagements of Marjorie Rambeau, Nance O'Neil and Gail Kane. Other important contracts are to be expected shortly.

Miss Goodrich, the latest candidate for honors under the Mutual flag, is possessed of an extraordinary charm which renders her appearance on the screen a foregone certainty of success. Both in the United States and Europe the young actress has an enormous following.

The highest possible standard of box office earning power is represented in these star contracts, which include those with Mary Miles Minter, Richard Bennett and Margarita Fischer.

"The experience of the Mutual Film Corporation and of the exhibitor has proved," said Mr. Freuler, "that the policy pursued in these contracts is a wise one.

"The engagement of big stars and the principle of the star production generally are undoubtedly correct policy from the box office point of view as well as from that of the public. We are determined to secure the best talent to be had for Mutual productions and the progress already made in this direction must be taken as an earnest of our intentions for the future."

Mr. Freuler is personally supervising the selection of directors for the new Mutual stars and is giving direct attention to the securing of adequate vehicles for the exposition of their talents.

Miss Goodrich is one of the best known actresses in the world. A Chicago girl, the daughter of A. S. Stephens of that city, she graduated from the Hyde Park High School there and soon afterwards married Nat C. Goodwin, the marriage being later dissolved.

The young artiste's first theatrical appearance was as a member of the celebrated sextette in "Florodora," after a successful tour with which she joined Anna Held's company and achieved fame as the highest salaried show girl on the stage. She later appeared in numerous stage successes. Since 1913 Miss Goodrich has spent a great deal of her time in Europe and just recently returned to this country. She is now appearing in a vaudeville sketch of her own planning, having achieved a great success.

KOLB & DILL "BELOVED ROGUES"

New production written especially for comedy duo

The extraordinary behavior of two simple-minded offenders against the law, who are serving time in a penitentiary as a result of their indiscretion, constitutes the basis of a remarkable photodrama, "Beloved Rogues," to be released November 15 by the Mutual Film Corporation, in which C. William Kolb and Max Dill are the central figures, with that brilliant young actress, May Cloy, in support. The production was filmed at the American studios under the direction of Al Santell.

Kolb as Louie Vandergriff, and Dill as Mike Amsterdammer, with Miss Cloy as Madge, the girl, are very effective in their parts, which involve many pathetic situations and dramatic episodes. Their troubles begin when the Hardware trust fastens its tentacles on the business of the two quaint Dutchmen, driving them to the wall with starvation competition when they refuse to turn their store over to the combination at the combination's price.

The efforts of "Dutchy" Vandergriff to take care of the little girl, Madge Andrews, in the course of which he and his partner, Amsterdammer, rifle the safe of the Hardware trust chief, Kennedy—the latter having been the mining partner of Madge's father who was robbed of his property by Kennedy—get them into trouble and ultimately into prison.

One of the most remarkable crowd scenes ever screened is that in which the two prisoners, Vandergriff and Amsterdammer, succeed in quelling a prison riot, for in this scene the motion picture fan will recognize several famous players figuring as part of the mob. Foremost in the melee, head and shoulders above the rest, is William Russell, a well-known Mutual star. When "Beloved Rogues" was being filmed all the Mutual celebrities in the vicinity, having become interested in the piece, volunteered to go on in the mob scene, so in addition to Mr. Russell in that spectacle are George Periolat, Franklin Ritchie and Ashton Dearholt.

Of course the two soft-hearted Dutchmen did not rob the trust company safe to obtain money for their own purposes. It was a sort of retributive robbery, their idea being to use the money Kennedy had stolen from Andrews to employ specialists in curing Madge of blindness.

At all events Messrs. Max and Louie made themselves so busy in the penitentiary that they kept that institution in a turmoil of excitement from the time they entered until the day they were mustered out. Their exemplary behavior resulted in their being made "trusties" soon after commitment, and as trusties they began a campaign for reform among the prisoners.

The love interest in the story is that in which Jack Kennedy, son of the trust chief, and Madge Andrews, daughter of the man Kennedy ruined, are involved. Young Kennedy's courtship of the blind girl which caused his father chagrin, led to his being charged with the safe robbery perpetrated by Max and Louie. a cir-

Louie Vandergriff ..........William Kolb
Mike Amsterdammer........Max M. Dill
Madge.....................May Cloy

cumstance that merely emphasized his affection for the young lady. Miss Cloy's acting in the character of "Madge" is very effective. Kolb and Dill are masters of facial expression. While they are waiting in the doctor's office to hear his verdict on the possibility of a cure for Madge's blindness, their faces run the gamut of human emotions.

With eyes fixed on the door of the private consulting room, where the examination is being conducted, they display their nervous terror that there will be an adverse decision. William C. Kolb in every expression and gesture.

The two dromios in their plumber sketch are clever enough to bring down any house. Kolb and Dill work together better than most teams and in their efforts to find new uses for a pipe wrench they almost succeed in tearing down a building.

To watch these two in their operations about the hardware shop is a liberal education in how not to do your own plumbing. Max and Louie manage to hang plumber's tools all over them and to use nearly every one of the tools in various odd jobs they are called on to perform. Kolb is able to do more queer things with a monkey wrench than any other plumber in the world. Dill puts a jackscrew under a radiator to get it higher off the floor, bursts the pipes, and is nearly blown through a brick wall by the escaping steam.

One of the most effective features of this play is that it appears from the front to have been produced on the spur of an inspired moment, without rehearsals. For instance, it is impossible to believe that Mr. Kolb rehearsed having a big copper wash boiler fall fifteen feet from a roof and hit him on the head. This actually happens in the picture, and it is explained that although the boiler episode went all right in rehearsal, it fell too soon in the actual taking and "beaned" Mr. Kolb rather seriously. The actor was in bed two or three days from the effects of this accident.

Again in the penitentiary, when Max and Louie are laying the table for the warden's banquet, and the two innocents find it impossible to figure out why people who are merely going to eat should want so many different knives, forks and spoons, there is a comedy situation that is certain to provoke roars of laughter.

May Cloy, who is the feminine fascinator of the piece, makes a popular hit as "Little Madge" and is "the pet of the pen" where she succeeds in securing an abnormal number of visiting days. The play was actually pictured in a state penitentiary and the results indicate that wherever it was the prisoners in this institution had a lively time while Kolb and Dill were on the job. In fact the prisoners were all reluctant to see the famous comedy duo leave. They expressed the desire to see them again, very soon, but Kolb & Dill, were not sure they wanted to return.
A KIDNAPPING episode, in which Helen Holmes, the pretty and dashing young heroine of Camp Dawson, is abducted by Bill Behrens, one of "Dollar" Holmes' paid thugs, who then tries to intimidate the girl into marrying him under pain of death, realizing that she is the legitimate heir of "Old Man" Holmes' millions, constitutes the most sensational feature of Chapter XIII, "A Lass of the Lumberlands," Mutual-Signal fifteen part drama.

The chapter is a succession of thrilling episodes and it is difficult to say which of the many is most sensational. Miss Holmes makes her escape from the gang in Sam Deering's old shack in the heart of China Flats, by swinging out over a canyon three thousand feet deep, suspended by her hands on a trolley wire, from which she drops to the roof of a swaying box car, where she lies exhausted while the train speeds fifty miles and hour.

That ought to have been enough adventure for one girl in one day, but not so with Helen. Behrens, who had boarded the train at China Flats siding when it stopped for a hot box, found Helen trying to descend from her precarious perch and grappled her. The young woman succeeded in making her escape, only to be pursued by the agent of Holmes in a thrilling chase from one end of the long train to the other, over flat cars and box cars, slipping and sliding on the slanting platforms, until it appears miraculous that both pursuer and pursued are not precipitated under the wheels.

When Tom Dawson appears from a stretch of timber beside the track and picks Behrens off with a Winchester rifle everybody wonders where Miss Holmes' assailant will fall, but speculation is soon ended. Behrens staggers from the roof of the speeding car in a startling somersault that lands him in a swamp under a trestle, where he lies apparently dead.

In this chapter Helen is beset with marriage offers. Behrens, who is determined to marry her for the sake of her fortune, is no more important than is Stephen Holmes, the girl's half brother, who, unaware of the relationship, has fallen madly in love with her. When Holmes' son tells him of his desire to marry the young woman, the father is aghast. He makes hasty arrangements with Behrens to have Helen abducted and rushes young Stephen off to the city.

From the point of view of the spectator this episode is a tremendous thrill. Miss Holmes is attacked on the moving train, tied hand and foot, taken off while the train is still going at high speed, dragged up the side of a mountain and rescued in a desperate pictol battle after Behrens, her abductor, has tried to compel her to marry him in order that he may obtain title to "Dollar" Holmes property.

How the young actress manages to come through this chapter unscathed is one of the eternal mysteries.

The ultimate thrill of the chapter comes when Old Jack Dill, one of "Dollar" Holmes' victims, is released from the penitentiary after spending half his lifetime there. He was a witness to Holmes' slaying of Sleepy Dog, the Klamath Indian chief, whose lands he subsequently obtained from the Klamath tribe by fraud. The revelation of this knowledge by Dill to Little Bear, the college bred son of the old Indian chief, affords a pathetic and intensely dramatic touch.
HORTY HAMILTON will appear in a series of Mutual “Featurettes.”

The Mutual Film Corporation has contracted with the Monogram Films of Los Angeles for the release of a series of fifteen two-reel dramas under the general title, “Adventures of Shorty Hamilton,” the first of which entitled “Shorty Hamilton and the Yellow Ring,” will be released on January 15.

This is a new series to be put out by the Mutual as one of its “Featurette” star productions, just announced by President John R. Freuler.

Claude Slater, who closed the contract with Mr. Freuler for the “Adventures of Shorty Hamilton” a few days ago, is an old Mutual man and an excellent judge of high class material. He returned to Los Angeles after making the contract and is now engaged with Mr. Hamilton, who is an ex-officer of the United States army, in the staging of the fifth play in the series.

John Hamilton, or “The Loot,” as he is called by his intimates, is one of the best known motion picture stars in the country. He served six years in the United States cavalry and became associated with film enterprises four years ago, registering an immediate success in western character parts because of the precise local color he was able to inject into cowboy and western types generally. Mr. Hamilton was for five years a cowboy working on the plains of Montana and Texas. He had a distinguished career under Thomas H. Ince, being featured in “The Great Smash” with especial success.

In the “Shorty Hamilton” featurettes, Mr. Hamilton is at his best because they portray the adventures of a cowboy character—a cowboy who is at the same time used to good society and clothes in his own home town of New York—in contact with all sorts and conditions of people who think he may be a chump because he wears “chaps” and who live to rue their short-sightedness invariably.

The character is an appealing one from every point of view. Hamilton is handsome after the manner of an athletic young plainsman, and he makes love with the grace of a Don Juan while preserving the simple code of honor that belongs to men whose lives are spent in the great outdoors.

The plays are being expensively produced with a strength of cast and general technical excellence hitherto unusual in the production of two-reel features.

**RESIDENT John R. Freuler of the Mutual Film Corporation announces the coming of a number of series of important short releases under the general designation “Featurettes,” which by their artistic merit will illustrate the meaning of the new title—that they are all star and specialty productions.**

Mr. Freuler has long labored to bring about general recognition of the importance attaching to one and two-reel productions, and success has crowned his efforts to the extent that offerings formerly characterized as “fillers” by the exhibitor, are no longer in demand, while there is an ever-growing inquiry for the short film of the quality presented in “Featurettes,” which are one and two-reel productions of the highest merit artistically and dramatically.

Among Mutual productions that are now classified as “Featurettes” are four Gaumont single-reel releases, “Tours Around the World,” “Reel Life,” “See America First,” “Mutual Weekly,” the George Ovey one-reel “Cub Com edies,” produced by David Horsley, the Vogue two-reel comedies and “Adventures of Shorty Hamilton.”

Referring to the greatly improved quality of short release productions, Mr. Freuler said:

“It is the intention to release as ‘Featurettes’ only productions of sufficient speciality and feature quality to insure box office value and to enhance the artistic and commercial prestige of short releases. It is my view that no room exists for the use of ‘fillers’ in any well conducted motion picture theatre.”

Exhibitors all over the country have come to realize the importance of one and two-reel attractions because of the immense popularity achieved by high class Mutual releases of the “Featurette” type.

Mr. Strine, manager of the Lyric Theater, Boone, Iowa, was so bombarded with questions concerning the “Sequel” to “The Diamond from the Sky” by the fans of his town that he complained his ticket office was changed to a question and answer box about that particular picture and the only way he could do business and save himself from doing nothing but answer questions was to book the serial.

W. C. Treloar, manager of the Opera House, Ogden, Iowa, was absolutely unable to handle the crowds that thronged to his theater to see the sequel to “The Diamond From the Sky.” It took twenty minutes to clear the house on the first showing of this picture and he was forced to remove the orchestra pit and make a rear exit in the building to be able to handle the multitude of people with any facility.

Most sequels are a disappointment because they do not hold up to the original interest but “The Sequel to the Diamond From the Sky” is even more dramatic than the original and with the conclusion of each chapter the whereabouts of “The Diamond” assumes additional mystery. The “Sequel” forms a fitting conclusion to what has been pronounced by many the most mystifying scenario ever written.
HERE is a devilish ingenuity in the villainy of Venenos, new head of "The Vampires," who makes his bow in Episode 8 of that extraordinary series, being released by the Mutual Film Corporation.

Satanas, former head of the Parisian apache gang that includes scientists, statesmen, crooked business men and plotting diplomats in its clientele, left a legacy of trouble to Venenos when he killed himself rather than be captured.

It was Venenos who because of his scientific attainments had been delegated by Satanas to accomplish the destruction of the government tender upon which Irma Vep, feminine head of "The Vampires," had been dispatched to Algeria to testify in a military hearing against certain spies.

Irma's extraordinary escape, due to the genius of Satanas and the scientific juggling of Venenos, was compassed at the expense of the late chief, who poisoned himself rather than be taken.

Now the situation confronting Venenos was one of extraordinary peril. Despite all plans of the powerful gang plotting against him, Philip Guard, the young reporter whose brave pursuit had resulted already in the deaths of three of its leaders, had succeeded in eluding assassins sent against him, as often by good luck as by good planning. Now there was an opportunity for Venenos to distinguish himself by eliminating not only Guard but all the rest of the journalistic crowd with which he was associated.

When the fact came to Venenos' knowledge that Guard was to be married soon and that a betrothal dinner had been arranged at the home of the fiancee, Venenos at once notified the caterer that the dinner had been postponed one day and proceeded to impersonate the caterer and his staff with a force of his own.

An intensely dramatic spectacle is presented in the sudden arrest of a toast about to be drunk by the guests at the betrothal party. A bottle of the wine furnished by Venenos' agents has been sent to the concierge of the building in which the party is being held, in order that his family may celebrate the event. At the first sip of this wine the janitor falls dead and his wife rushes into the banquet room just in time to stop the guests from drinking the wine raised to their lips in a toast to the bride to be.

Immediately the poisoned wine is removed and pursuit of Venenos and Irma Vep, who has been the direct planner of the affair, is resumed. Irma had taken apartments in the same building with Guard's fiancee in order that she might have easier access to the apartments.

Irma escapes from the building after a close chase and is at once sequestered by "The Vampires," who realize that since their plans have miscarried police supervision of their activities will become more stringent than ever.

When Irma has been hidden in her apartment and guards have been placed by "The Vampires" to prevent her being surprised, information is carried to her over the roof of the building by one of her friends that Guard and his future wife are to start for a villa at Chailly in an automobile. Risking capture she possesses herself of an atomizer filled with a powerful anaesthetic and lies in wait for the limousine in which the lovers are to begin their journey. When the machine arrives at Guard's apartment there is a big wardrobe trunk strapped on the running board. From this trunk steps Normandin, Guard's Fidus Achates, as Irma begins spraying the inside of the car with chloroform.

Normandin affected by a shot from the atomizer, is overpowered by Irma and she hides herself in the trunk, being carried to Chailly without her presence being suspected. The young woman who has been rendered unconscious by the chloroform is immured by Irma but later released by Philip Guard and Normandin, who has succeeded in making his escape from "The Vampires."

The capture of "The Vampire" woman and her later release after a hard fight by Venenos and his friends, form sensational episodes in the story, which is one of the most exciting so far released in the fascinating series produced by the Gaumont company.
A NEW edition of "Damaged Goods," one of the most successful photoplays in the history of the industry, is announced by the American Film Company.

This new edition of "Damaged Goods" will be available to exhibitors in the larger cities February 12. Arrangements for special pre-lease runs will be possible through special negotiations with the Mutual Film Corporation which will handle the distribution of the production.

The new edition is a complete revision of the big and successful original production. Richard Bennett, the famous speaking stage star who is responsible for the production both on the stage and the screen, personally supervised the revision of the production at the Santa Barbara studios of the American Film Company. A large number of entirely new scenes have been made and incorporated in the new edition and the entire picture has been subjected to a polishing and recutting that has brought it, in the opinion of Mr. Bennett and the expert staff of the American studios, to a final perfection.

The box office power of "Damaged Goods" has been proven some thousands of times and in nearly every center in the United States.

Synopsis of "TAILOR'S TRIMMINGS"
Two Reel Vogue Comedy—A riot of fun.

First tramp.................Rube Miller
His partner..................Owen Evans
The tailor....................Larry Bowes
His wife......................Lillian Hamilton
The fair passenger............Dorothy Armstrong

Rube and Owen, two tramps, enter the town and the first party they meet, a banker, they hold up. To avoid suspicion they decide to get work of some kind and while wondering what it will be they come upon a deserted street car. The conductor's and motorman's clothes are in the car and so Rube and Owen don the uniforms and start the car. The motorman, Owen, becomes peeved because the conductor is collecting all of the fares and so he makes the passengers board the front of the car and "pay as they enter." Lillian, a tailor's wife, enters the car and begins a flirtation with the crew. While they are fighting over her she leaves them. Dorothy, another beauty, gets on the car and when she leaves the two follow her. She is bound for the tailor's, Lillian's husband, and when she arrives, Larry, the tailor, takes her out to dinner. Rube and Owen enter the shop and seeing Lillian order some clothes from her, they hide in some tailor's dummies on the proprietor's approach. From this point the comedy assumes a whirlwind aspect and until the picture fades from the screen you are kept convulsed with laughter.

A new edition of the production was determined upon after President John R. Freuler of the Mutual Film Corporation received through the Mutual's exchanges a large number of requests for return bookings after the first edition of the production was withdrawn from the market September 1, 1916. An investigation of the records on this picture showed that in practically every instance return bookings had proven even more profitable to the exhibitors than their first runs.

"The production has had a remarkable self-promotion," observed Mr. Freuler. "Carrying the original Broadway cast of Mr. Richard Bennett and his co-workers, and following the spectacular and successful career of the piece on the speaking stage the first edition of 'Damaged Goods' met a success that surprised even the optimism of the producers. The picture has been talked about, preached about, and editorialized about until it is known almost to every person in the United States. 'Damaged Goods' has won friends for the photodrama and it has created new patrons for the theater. It is conspicuously successful as 'a picture with a purpose.' Opposition and the barriers of censorship have largely been beaten down by the same force of a public approval that is never wrong."

Synopsis of "JERRY'S WINNING WAY"
One Reel Cub Comedy—Featuring George Ovey.

Jerry.........................George Ovey
Hank.........................George George
The girl.....................Claire Alexander
The landlady..............Helen Gilmore
The father..................M. J. McCarty

Jerry in an attempt to rescue a girl from a boarding house, where she has been placed by her father, first projects himself into a melee with the police in which the latter get the wettest end of a garden hose. He disguises as a woman when he next makes an attempt at a rescue. He cannot resist the temptation to have a little fun with the cop, the boarder and the girl's father, who are misled by his costume and all make desperate love to him. Jerry's fooling on the job instead of tending strictly to business gets him to serious trouble and he does not effect the rescue.

Synopsis of "A JACK TAR IN THE MAKING"
One Reel—Third of the U. S. Defenders Series.

This chapter deals with the graduating of the sailor lads from the landlubber's class into seasoned salts before they are admitted to the warships. Some extensive views of New Port and Annapolis Naval Academy are also shown in this reel.
Charles Chaplin's "Mutual-Chaplin Specials," the pictures produced under his famous $670,000 contract, are unique in the unity of their success and box office earning power. Interesting evidence in support of this assertion is offered by a browsing review of the press clippings:

PHILADELPHIA, PA.—Kenneth Macgowan in the "Evening Ledger"—"In 'The Rink,' which the Arcadia, Palace, Victoria and Regent showed yesterday, was unreeled one of the funniest bits which have come from Lone Star studios."

PHILADELPHIA, PA.—"North American"—"Charlie Chaplin is the king of American comedians, and his picture, "The Rink," which opened late yesterday afternoon at the Fichtenberg's Dreamworld Theater, has been far the biggest success in which Charlie Chaplin has appeared, from a box office point of view as well as the general satisfaction it has distributed among those who have witnessed it."

SHREVEPORT, LA.—"Times"—"'The Rink,' now shown for the second day at Fichtenberg's Dreamworld Theater, has thus far been the biggest success in which Charlie Chaplin has appeared. Whatever the criticism of 'The Rink' as one of its features, Chaplin's comedies are growing more and more generally popular."

SEATTLE, WASH.—"The Times"—"On the second day today in the Savannah gave its patrons the greatest program yet offered—Charlie Chaplin in 'The Rink,' which is no doubt his masterpiece."

BROOKLYN, N. Y.—"Times"—"'The Rink,' now shown for the third time at the Manhattan if you have only a few minutes to spare, is the most elaborate so far produced by the Mutual Company."

COLUMBUS, OHIO.—"The Citizen"—"Folks that have seen Chaplin in 'The Rink' say Chaplin never had a funnier film."

Greene, in 'The Vagabond,' 'The Fireman,' 'The Vagabond,' 'One A. M.,' 'The Count,' and 'Behind the Screen'—are doing record breaking business and exciting unlimited comment and enthusiasm wherever they are being shown for the first time, or at repeat exhibitions.

Some comments, taken at random from the press, show the reception which has greeted other Chaplin releases.

UTICA, N. Y.—"The Observer"—"The Rink Shop"—"Capacity houses have laughed all the week at the antics of Chaplin in 'The Pawn Shop'."

SPOKANE, WASH.—"The Chronicle"—"Behind the Screen"—"The Yemen"—"'The Count,' now shown for the first time at the Georgian Depression, has been hailed as Charlie Chaplin at the Class A yesterday when he appeared in 'Behind the Screen'. It is one of the best and the mutual company."

SEATTLE, WASH.—"The Times"—"One continuous roar from start to finish."

LOS ANGELES, CAL.—"The Express"—"Behind the Screen"—"Critics have agreed that the little laugh maker is funnier than ever in this burlesque of Movieland."

LOS ANGELES, CAL.—"The Examiner"—"Behind the Screen"—"The heavy attendance indicates that it could run at the Garrick indefinitely near capacity houses."

ATLANTA, GA.—"Morning Journal"—"'Behind the Screen'—'The Yemen'—"It gives Chaplin the chance of his lifetime, and if you really want comedy, that sort which simply forces you to laugh, don't miss this."

PHILADELPHIA, PA.—"The Evening Ledger"—"Behind the Screen"—"The world can now breathe comfortably, for the election seems to be settled, and the new Chaplin film has been released."

DALLAS, TEXAS.—"The Herald"—"The Yemen"—"'The Count'—"This Chaplin picture makes a pronounced hit. Chaplin has an army of admirers all his own."

NEWARK, OHIO.—"The American Tribune"—"The Count"—"Proclaimed by every one who has seen it, 'The Best One Yet.' 'The Count' is setting the whole world laughing."

WASHINGTON, D. C.—"The Star"—"The Yemen"—"'The Count'—"This Chaplin picture makes a pronounced hit. Chaplin has an army of admirers all his own."

WALLA WALLA, WASH.—"The Union"—"The Count"—"No doubt there have been funnier things in the history of the world but Charlie Chaplin in 'The Pawn Shop' is a hit. Chaplin has an army of admirers all his own."

TARRANTON, CONN.—"The Register"—"The Vagabond"—"Under the Mutual environment Chaplin has steadily gained in popularity and today he is the best known and loved movie star in the world. Seeing him in 'The Vagabond' tonight and you will agree with a hundred million people that he is beyond all comparison, the greatest laugh-maker that ever lived."

THE FAME OF CHARLES CHAPLIN

A few words about "The Rink" from the Nation's Biggest Papers;

LOS ANGELES.—Guy Price in the "Herald"—"'The Rink' keeps you laughing—suit in your seat and shake all over. That's the way he affected the Sunday matinee crowd at the Garrick, and that audience is usually a handballed lot."

NEW YORK.—Heywood Broun in "The Tribune"—"The Rink" at the Rialto says—"The New Chaplin is a superman, and though the fates of fat villains may rage against him with pie and soup and siphons they shall not prevail."

CHICAGO.—Mae Time in "The Tribune"—"'The Rink'—"The effect is to make you forget the high cost of living, are we prepared, and the maid question."

CHICAGO, ILL.—W. R. Holland in the "Post"—"'The Rink'—'It is Chaplin from beginning to end—one solid mass of mirth. There is genuine humor throughout and it actually forces one to laugh."

CLEVELAND, O.—John DeKoven in "The Leader"—"'The Rink,' now shown for a week at the Reel, is, we should say, the best in both time worn comedy and original stunts that he has contributed in some time."

NORFOLK, VA.—"'The Pilot'—"'The Rink' is the eighth of the big Mutual Chaplin productions, and it is endorsed by Norfolk theater-goers as the funniest he has ever made. It was presented at the Wells today and moves to the American tomorrow. Maybe it hasn't attracted some crowds?"

INDIANAPOLIS, IND.—"The Star"—"Charlie Chaplin has established a box office record thus far in the picture, 'The Rink,' now showing at the Alhambra."

TRENTON, N. J.—"The Times"—"Records for attendance were broken at Taylor Opera House yesterday afternoon and evening through the drawing power of Charlie Chaplin's newest comedy, 'The Rink,' which opened last night."

COLUMBUS, O.—"The Dispatch"—"Charlie Chaplin in 'The Rink' continues to bring screams of laughter from the Pastime audience."

SCRANTON, PA.—"The Times"—"'The Rink' is one long, loud enjoyable laugh. Get to see it at the Manhattan if you have only a few minutes to spare."

SEATTLE, WASH.—Melvin G. Winstock in "The Spectator"—"If you think Chaplin has exhausted his power, just drop in somewhere and see his antics in 'The Rink.' I saw a lot of fellows there who were laughing, and they made me laugh, and they came out with a smile that lasted two weeks."

LOS ANGELES, CAL.—"The Record"—"Charlie Chaplin again, likewise a long line of people waiting at the box office is the situation at the Garrick this week. In 'The Rink' the incomparable Chaplin has an opportunity to prove his worth. The story gives the finest situations for his pantomime art."

WORCESTER, MASS.—"The Post"—"When Chaplin comes to town, all the picture fans sit up and take notice. Chaplin is here today at the Plaza Theater, the site and only home of "The Rink" of the films, the funniest man on the screen. The latest two-reel wheeze of the premier comedian is called 'The Rink'."

BALTIMORE, MD.—"Sun"—"Charlie Chaplin as a champion roller skater on two legs or one leg or no legs is a sight to behold. He kept the audience laughing at the Hippodrome yesterday afternoon in his newest film play, 'The Rink.' The theater was packed. He is easily the feature of the bill."
SPLENDID example of intelligent dramatic construction and direction is revealed in "Ace High," a product of the Niagara Falls Studios—Story No. 3 of the "Perils of Our Girl Reporters" stories, fifteen in all, released by the Mutual Film Corporation.

The story is one involving a smashing adventure in the dance halls of the East Side in New York, by Jessie Forsythe, a young girl reporter, who has been instructed by her managing editor to explore that field for color in writing a series of Sunday stories.

What Miss Forsythe (Helen Greene in real life) really "dug up," was the story of the year in metropolitan journalism—the actual inside facts with regard to a conspiracy that had long baffled the political editors of the paper.

In order to ingratiate herself into the favor of "Dago Mike," a saloonkeeper politician and cabaret proprietor, Miss Forsythe undertook to fill the position of a cabaret dancer who had been taken ill, and because her dancing proved a novelty in the low hall to which Mike assigned her, she became a popular favorite. Her society was immediately sought by McTeague, boss of the ward, and this, of course, gave Miss Forsythe her opportunity.

How the young woman became involved in the quarrel of half a dozen gangsters who fought for her favor and how she turned the power thus acquired to good account for her paper, are told in a series of episodes so intensely exciting that it is impossible to avoid falling into the spirit of the play.

The principal fascination about Mrs. Tupper's plays is that they are based on actual newspaper happenings and are true in story and atmosphere. There are no impossible newspaper types in "Ace High." On the contrary the managing editor who gives Miss Forsythe her assignment is a real managing editor, engaged in editing a real newspaper.

The reporters who are shown busy at their work in the newspaper office from which Miss Forsythe makes her exit to tackle the slums, are really and truly newspaper reporters, doing their regular newspaper tasks.

Helen Greene, who is the star girl reporter of the series, displays in her acting a very thorough knowledge of newspaper work. She carries no notebook and is not forever wagging a pencil in the faces of her victims. On the contrary she is a very consistent girl reporter of the type to be found in scores of newspaper offices from one end of this country to the other.

The scene of the political plotting that results in a desperate fight out of which Miss Forsythe gets her big story, is truly depicted. It is in one of the back rooms of "Dago Mike's" cabaret that the trouble begins. John Dillon, a young poolroom keeper of the ward, has made up his mind that Miss Forsythe is not really a cabaret performer but that she has been inveigled into the life by some specious means and he determined on her rescue.

Dago Mike, attempting to frighten Dillon away from the girl, precipitates a fight in which he is badly worsted by Dillon, and almost immediately the latter is surrounded by gunmen of a gang hired by McTeague.

There follows the most interesting replica of a New York gunman's fight ever put on the screen. There is something about the sudden outbreak and fatal ending of this characteristic gun battle that is declared by the New York police to absolutely force conviction of its genuineness.

"If I hadn't known this was 'framed,'" said Commissioner Willis, "I certainly should have believed the fight actually took place and that its elements were those I have seen mixed up in similar affairs scores of times. It is the most realistic gunfight I have ever seen staged."

In the thick of the fighting, Miss Forsythe is not so brave as to be unconvinced. She is scared to death when the shooting begins but not too scared to seize a weapon and defend her defender when his life is endangered.

Miss Greene, in telling of her preparation for the role of "The girl Reporter" said a few days ago that she had covered nearly every sort of assignment ever handed a woman in the New York newspaper offices.

"The real woman reporter is not the flighty, fidgety pencil pushing sort of person we have been used to seeing depicted on the speaking stage," said Miss Greene. "On the contrary, she is a rather reserved and observant young woman, as a rule, given to listening rather than to talking and to action rather than to words on general principles.

"In my interpretation of the character for the screen I have endeavored to epitomize all that I have learned about the actual newspaper worker in petticoats and what I have learned is a great deal."
Submarine Is Shown Wrecked
Arrival of soldiers from Mexican front also pictured.

The wreck of the submarine H-3 from Mutual Weekly No. 105.

O NE of the biggest things ever caught by the Gaumont camera during the week is "Tours Around the World" No. 10, released through Mutual January 10. This title is descriptive of historic Lexington, Va., and the country which surrounds it. First comes a general view of the town, then a picture of the North river, a tributary of the James. The whole nation knows of the Washington and Lee University, which is the split-reel, "See America First," and views of Budapest, Hungary. The Gaumont studio through the undersea boat was wrecked and 24 men nearly perished. They were rescued by the coast guardmen and the breeches budy.

Other events of importance and interest pictured in the Weekly are the flooding of a 10,000-ton oil-burning steamer which runs the Suez Canal; President Wilson's daughter leading choir, which sings Christmas carols on the steps of the U. S. treasury; park employees of New York city receive Xmas gifts from Mrs. Roosevelt. A cartoon, "Cardinal Gibbons sends 110,000 telegrams to raise funds for charity." Jackies of U. S. warship "New York" provide Santa Claus for children; sportsmen of Washington, D. C., pay tribute to Mrs. Beesey's. Christmas tree for animals held in Boston, Mass.; young Indian wins marathon at Venice, Cal.; Squadron 'A' arrives at Venice, Cal.; A man will be shown in Mutual Weekly No. 105. This is the title of "See America First" No. 36, issued January 7, several entertaining series of pictures which had been previously announced. First on the reel is "Turpentine from Waste Timber." This shows the method now employed in the south whereby stumps are removed from the ground and shattered by explosives, and the splintered woods forced up into their turpentine by distillation.

The second section of the reel, "Turpentine from Waste Timber," pictures the entire process. The trunks are cut, and the sap which flows from the wounds is collected in a large cistern. From this the sap, or turpentine is distilled, and put up in little crocks.

The third section of the reel, "Turpentine from Waste Timber," pictures a Colorado guard receives armored motor car.

Charles M. Schwab builds big steel plant to nation's aid.

The week of Jan. 7 brings from the Gaumont studio through the Mutual the customary four singles. The first single-reel is the eighth installment of the sensational photo-novel, "The Vampires." The first to reach the screen is "Reel Life," the Mutual Magazine in Film, No. 16, Jan. 7. It shows making "Turpentine from Waste Timber," "An Argosy from the Arctic," "The English Walnuts in the United States" takes the spectator to a large California grove. How the pickers work, how the wares are dried and cured, the methods of the packers in the town, and the methods of the merchants looking after the products, are among the interesting processes pictured.

A fourth section of the reel is a chapter in the Gaumont series entitled "World Tours." It shows "Spa in a spa country," "Picture of the mountains in the Pyrenees, and Budapest Hungary. It is 215 feet high, 100 feet in width, and three stories high.

Other beauties of nature, including Our Lady of Lourdes, a stream of ruins of Liberty Hall, the school of the National Anti-Slave Society, destroyed by fire in 1861, stands as a memorial of the learning and wisdom of a century and more age.

Near Lexington is a famous mountain, the Natural Bridge. It is shown on the Mutual release. This span of earth ranks as one of the wonders of the world.

It is 215 feet high, 100 feet in width, and three stories high. The Natural Bridge contains a great number of genera and species of plants, which other under a mountain, are also shown.

On the same reel Mary Palmer has an animated whimsicality called "The Gourmand. This Gaumont Kombon Komic describes in humorous fashion the gustatory antics of a man who believes in high living.

NOTWITHSTANDING that the Helen Holmes Company is leading a stirring serials, "The Vampires," its former photo-novel, "Fantomas," is still being booked in a highly satisfactory manner.

The success of its series lies in the rush of exciting incidents which crowd upon the screen. It is similar to style of "The Poison Man," the series which has an animated whimsicality called "The Gourmand. This Gaumont Kombon Komic describes in humorous fashion the gustatory antics of a man who believes in high living.

Subjects are excellent," Winnipeg; "O. K., Des Moines; "Exhibitors speak in highest terms," Atlanta; "Exceptionally fine," Regina; "Very interesting, Louisi. "Going well," Albany; "Very good," Portland, Oregon; "Going very well in this territory," Buffalo.

"The Poison Man." It is the name of the new Gaumont serial, "Tours Around the World." It is released January 10. The leading characters who remain alive after seven chapters of highly sensational activities have prominent parts in this duel between Philip Guard, the brave reporter, and the arch-criminal of Paris. Juliet Mysduda, who has es-
J. KIMES, manager of the Pastime Theater of Protection, Kansas, is a staunch admirer of Mutual productions. Every week he issues a clever four-paged booklet, the "Pastime Weekly," in which he gives the synopsis of the comedies to be shown at the Pastime Theater and also some news items concerning future releases to be shown at the Pastime, together with the week's program. Mr. Kimes is a great admirer of Vogue and Cub comedies, and writes that they always mean a full house to him.

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In an interview with Karl Bornschein, manager of the Rex Theater at Hutchinson, Kansas, and one of the staunchest friends the Mutual owns in that part of the country, the Hutchinson Gazette says: "We will show nothing at the Rex more than thirty days old," said Karl Bornschein, manager of the Rex Theater, last night. "We are going to give the people what they want, and at popular prices, too. Beginning next Saturday, we are going to run a big free matinee to the kids. I have always done this every place I have been, and it has proven a good thing. "We will run a Mutual News feature every week, and it will be right up-to-date. We will have a Mutual 'Tours Around the World.' This will be the first time it has ever been shown in this city, and it is a good one. Strictly educational, colored pictures and all that. The prices of the leases of all films have increased, the same as most other things, but Mr. Bornschein states that he understood that he will not increase the prices. The Rex will continue to be a 5 and 10 cent house at all times.

Mr. Bornschein is having extraordinary success with "Fantomas," the Mutual-Gaumont crook serial. This wide awake exhibitor has run a "Martin Carey" theater in Larned, Kan., for a long time. His Hutchinson theater is new.

W. HUBELL, wide-awake theater manager of Kansas City, Mo., writes: "I started your serial 'A Lass of the Lumberlands,' and it has made a capacity night for me. I am so well pleased with it that I thought I would write and tell you about it. My patrons are hard to please here, but it is one serial they like. I run it on a night the opposition house has a serial, but I pack it just the same."

HUGH HENRY, manager of the Rex Theater of Denison, Texas, thought very highly of Mutual's Mary Miles Minter production of "Faith" as can be seen from the excerpts from a letter received from him.

"'Faith' is a wonderful picture. 'Faith' and 'S. R. O.' are together here day and night. Expect a return engagement of this grand success."

The Russell, Minter, Bennet, and Fisher Star productions are fine, and Mutual has our congratulations on them.

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Mutual Masterpictures have proved so popular with the patrons of the Elmwood Theater, Chicago, Illinois, of which H. E. McDorman is manager, that he ran two on one week's program. Mr. McDorman runs an all-feature program and the two Mutual masterpictures which were so honored were "The Sign of the Spade," featuring Helene Rosson, and "East Is East," in which Florence Turner is starred.

United States Bought 66 Cushman Outfits

The Illustration shows 66 Cushman Electric Power Plants ready for shipment that were purchased by the U. S. Government for use at Army Posts and in the field.

Cushman Motor Works

940 North 21st Street

LINCOLN, NEB.

Make Your Own Electricity with Cushman Electric Plants

Extremely light weight and compact; 4 H. P., 2 K. W. Outfit complete, weighs around 500 lbs.

Complete with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures.

The Government order after inspection, before shipment.

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The Illustration shows 66 Cushman Electric Power Plants ready for shipment that were purchased by the U. S. Government for use at Army Posts and in the field.

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940 North 21st Street

LINCOLN, NEB.
In lighting effects, the new Mutual chapterplay, "A Lass of the Lumberlands," is as unusual and superior to other serials as it is in plot, action and enactment. Some of the wonderful night "effects" are positively startling. It is almost uncanny to behold flashing headlights, brilliantly lighted Pullmans and tremendous bonfires, depicted on the screen with such reality. Theatre patrons everywhere are proclaiming this chapterplay wonderful. Turnaway business is the rule. Fifteen startling chapters—a new one every week. For bookings see your nearest Mutual Exchange.

Now Booking At
68 MUTUAL EXCHANGES
AMERICAN FILM COMPANY, INC.

Announces

Another New Mutual Star

The Popular Favorite

GAIL KANE

This announces the acquisition of another new American-Mutual Star—Miss Gail Kane. Among the foremost artistes of the screen and stage, Miss Kane occupies a most prominent position. Her charming personality and her extraordinary dramatic talent have won for her an exceptional reputation in the photoplay world.

Miss Kane will be presented in a series of super-productions to be made at the studios of the American Film Co., Inc., and to be distributed through the 68 Exchanges of the Mutual Film Corporation throughout America. A number of remarkable plays have been secured in which Miss Kane will be starred.

This announcement is made in furtherance of the Mutual Film Corporation’s new policy for 1917—“Big Stars Only.” It is merely another indication of the Mutual plan to present only the leading stars in productions of the highest quality. Announcements of releases of the Gail Kane-Mutual Photoplays will be made shortly. Exhibitors are requested to confer with their Mutual Exchanges for detailed information.

Distributors
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

Producers
AMERICAN FILM COMPANY, INC.
Samuel T. Hutchinson, Pres.

"BIG STARS ONLY"
POLLARD PICTURE PLAYS CO., Presents

MARGARITA FISCHER in

"The BUTTERFLY GIRL"

A whimsical tale of the sideshows. A story which ends in a surprising fashion atop a Hawaiian volcano.

Five Acts Directed by Henry Otto.

Third of the Margarita Fischer-Mutual Photoplays. Released the week of January Eightieth.

Now Playing:

"THE PEARL OF PARADISE"
"MISS JACKIE OF THE NAVY"

Coming:

"THE DEVIL'S ASSISTANT"
"A KNIGHT AT TARQUZZI"
"BIRD OF PASSAGE"

Booking Now At Mutual Exchanges.
VOGUE FILMS Inc., Presents

"The Land of Nowhere"
TWO REELS
RELEASED JANUARY 7th
FEATURING RUBE MILLER
Supported by Lillian Hamilton

This is a real futurist production. Much of its action occurs in the Hereafter. A Paradise such as few can conceive is the setting for many of the incidents. It all happens after Rube is injured in a quarrel. He finds himself before St. Peter. He is conducted within the Pearly Gates. There he finds dancing girls, woodnymphs, sprites and coryphees to entertain him. Just as he is beginning to appreciate his surroundings he awakes. In reality he has been dreaming. He finds himself on an operating table in a hospital. "The Land of Nowhere" is a most unusual comedy offering. It is available for booking at all Mutual Exchanges.

VOGUE FILMS, Incorporated
General Offices: 6225 Broadway
Chicago, Illinois
Newspaper Life From The "Inside"
-In This Thrilling, 15 Chapter Serial!

Society life and adventures in the slums—blackmailers in dress suits and “yeggs” in ragged raiment—crafty Celestials from the Oriental quarter and suave international spies from abroad—all these and others are woven into the fabric of this amazingly unique serial of newspaper life—told from the “inside”.

The Perils of Our Girl Reporters
Fifteen Startling Motion Picture Stories—Each Complete

Motion picture fans are finding this big new Mutual serial surprisingly fascinating. They are following it with the utmost interest. Theatres playing it are taxed to their capacity every week. It is the “something different” in pictures that has been so long awaited. Produced by the Niagara Film Studios. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger.

Now Booking At 68 Mutual Exchanges
Produced by Niagara Film Studios
MUTUAL STAR PRODUCTIONS

Week of January 8, 1917

MARGARITA FISCHER
No. 164—The Butterfly Girl—Pollard
In Five Acts

MUTUAL PICTURES

Week of January 15, 1917

MUTUAL FILM EXCHANGES

Week of January 8, 1917

MUTUAL STAR PRODUCTIONS
Mr. Exhibitor no longer asks for a "filler". He says—

* Give me a REEL LIFE

* Give me a TOURS AROUND the WORLD

* Give me the MUTUAL WEEKLY

* Give me a SEE AMERICA FIRST

Gaumont Co.
FLUSHING, N.Y.
Marie Cahill
To appear in
two-part comedies
"Big Stars Only For Mutual"
MUTUAL'S GROWING ROSTER

of

"ONLY BIG STARS FOR 1917"

The Mutual Film Corporation
has announced

MARJORIE RAMBEAU
NANCE O'NEIL
GAIL KANE

And last week announced:

EDNA GOODRICH

And this week announces:

MARIE CAHILL

And the next week will announce:

????????????

And we have Mary Miles Minter, Mar¬
garita Fischer, Charles Chaplin, Richard
Bennett, William Russell,—being of the
first magnitude in class and box office
value.

"Only Big Stars for Mutual in 1917"
RESIDENT JOHN R. FREULER of the Mutual Film Corporation announces the closing of a contract with Miss Marie Cahill, under the terms of which that brilliant young actress will appear in a series of two-part comedies to be released every two weeks.

The date of the first release has not yet been set, but studio operations are already under way in New York where the Mardan Photoplay Company, under contract with the Mutual Film Corporation is preparing for immediate work in connection with Miss Cahill's engagement.

Miss Cahill is the latest among many distinguished stars, including Marjorie Rambeau, Nance O’Neil, Gail Kane and Edna Goodrich, with whom contracts have been recently announced by Mr. Freuler, and the engagement of the clever comedienne is renewed evidence of the Mutual’s determination to live up to Mr. Freuler's announced policy “only big stars for the Mutual.”

Miss Cahill and her associate stars added to the already strong array of talent in the Mutual forces, including Mary Miles Minter, Richard Bennett, Margarita Fischer, and Charlie Chaplin—the world's greatest comedian.

Other contracts with equally famous artists are now in process of negotiation and these will be announced from time to time as they are brought to completion.

Marie Cahill is known from one end of the country to the other as one of the cleverest comedienues on the American stage. Before signing a contract with the Mutual Miss Cahill had appeared but once in films, when her most successful comedy, “Judy Forgot,” was screened.

Miss Cahill is to be surrounded by a thoroughly capable company of actors and actresses, Mr. Freuler having declared an intention to give personal attention to the selection of her support.

Because it is Miss Cahill's idea that a comedy, to be effective must be short and snappy, two part productions will be the limit of any picture in which she appears under the present contract.

"La Belle Marie," as she is known among her friends of the profession, has a way of dispensing original comedy business that is distinctively her own and just as distinctively popular with a fun-loving public. The first of the Cahill comedies will be “Flirting with Romance,” and this is said to be one of the screamest things in which the young actress ever has appeared.

Among Miss Cahill's most pronounced successes on the speaking stage in recent years were "Molly Moonshine," "Nancy Brown," "Marrying Mary," "The Boys and Betty," "The Opera Ball," and "Flirts." As a comedienne she has probably a larger following throughout the country than any other laughmaker.

Miss Cahill is a native of Brooklyn, N. Y. She made her first stage appearance in that city in "Kathleen Mavourneen" and later her regular professional debut at Poole's Eighth Street Theatre in "C. O. D." Her next appearance was as "Patsy" in Charles Hoyt's "A Tin Soldier," and after that she appeared at the Shaftesbury Theatre in London in "Morocco Bound." Later productions in which Miss Cahill scored successes were "Sporting Life," "A Runaway Girl," "Monte Carlo," and "Three Little Lambs."

Miss Cahill is one of the many famous artists who have gone for inspiration and study to Madame Ada Dow Currier, the gifted woman to whom Julia Marlowe owes her beginnings in her dramatic career.

Madame Currier was a stock actress who attained distinction under the name of Ada Dow during the days of Barrett and Booth, and later became a producer and a teacher. It was she who first saw the talents in Julia Marlowe, then a young girl of an English family in Cincinnati, and who took the famous Shakespearean actress into her home and trained her for several years, before she actually presented Miss Marlowe at her debut in New York City.

To Madame Ada Dow Currier's doors have come many of the stage's most successful women, including Maude Adams, Maud Hoffman and Agnes Miller.
"EASY STREET," the new Chaplin-Mutual comedy to be released January 22 is considered by Charlie Chaplin to be one of the best things he has done, since it affords him opportunity to “make love and fight,” which elements, in a recent magazine article, the comedian declared to be the basis of all good dramatic construction.

Chaplin’s love affair in “Easy Street”—a play that deals with the seamy side of life in the poorer quarter of a large city—involves the pretty organist of an East Side mission, Edna Purviance, of course. When the comedian, garbed as a down-and-out tramp, had run the gamut of human experience in dives and free lunch emporiums of New York, he turned, as so many thousands, to the mission, where by good management or a specially pathetic appeal, the desperate may obtain a slice of bread and oleomargarine and a cup of coffee, together with an offer of salvation.

Chaplin’s tramp had reached this mission-house coffee stage when he encountered the sympathetic gaze of the pretty organist and forthwith revised his entire outlook on life. When this “down-and-out” heard the voice of the charming young religious devotee, and witnessed the ineffable grace of her movements, he formed a conclusion that there must remain certain hope of grace in a world capable of producing this transcendent beauty. He determined once more to face the struggle for an honest living.

Charlie’s principal embarrassment for the time being was that at the moment when these virtuous thoughts aspired to his mind, he had, concealed under his coat, the mission collection box, which he had “lifted” on entering, as a mere matter of form, and which, since encountering the pretty organist with the soulful eyes, he had been unable to restore to its rightful place on the wall.

Anyone who knows Chaplin will be able to visualize him under these embarrassing circumstances and to realize that although he appears for the moment to be torn with conflicting emotions, those of love and mammon, the worthier motive will prevail, and “Edna, the organist,” will find herself ere long involved in the throes of a whirlwind courtship with the indefatigable Charlie as Cupid.

In fact speculation on this point is at once ended, for Chaplin turned the collection box over to the mission preacher with the nonchalance of a prince bestowing largess, and, having relieved himself of this incubus, at once began the pleasurable task of making love to Edna.

The young mission worker, convinced that out of her handsome tramp’s obsession she would be able to work his conversion to paths of permanent righteousness, encouraged Chaplin, who perked up like a wilted sunflower after a rainstorm, held his head high and dignified his rags with the radiance of high purpose. What he really wanted, though, was a chance to do the heroic in behalf of his petticoated benefactor—to rescue her from the hands of an assailant, carry her out of a burning building or dive into the river after her.

And after waiting patiently at the gate of opportunity Charlie got his chance. Bill Campbell, drunkard and bully, whose pet diversion was “cleaning out” the mission and “beating up” the preacher, approached his periodical task with enthusiasm, only to be met by an athletic young convert in ragged raiment but filled with the resolve of high purpose, whose hands and feet all seemed to strike and kick simultaneously and whose vigorous onslaughts Mr. Campbell went down to the oblivion of the whipped bully.

The fact that Campbell had whipped several policemen on the Mission beat and admiration for the prowess displayed by the young convert led to Charlie’s being enrolled on the regular force and given Easy Street to patrol.

Edna Purviance as the young missionary organist is a revelation. Miss Purviance takes very kindly to the part and is particularly fascinating in it. The scene in which she permits Chaplin’s somewhat rash advances is one characterized by good acting on the part of Charlie’s able coad-
jutor, who maintains her missiony reserve under somewhat strained circumstances and still gets into the action with her usual cleverness.

According to advance information concerning rehearsals of this play, Chaplin at first proposed to take the part of the missionary in order that his affair with the beautiful Edna might have a better chance to fructify, but on second thoughts the comedian decided that it would be undignified for a clergyman in his canons to descend from the pulpit and beat up the irascible "Bill" Campbell. They tried it once in rehearsal and the way Charlie handled himself as a minister was funny enough to suit anybody, but, after considering the matter, Chaplin thought too much restraint was demanded of him as a clergyman and he took on the policeman's job.

"Now I can go to that villain, Campbell, as hard as I like," said Charlie, and when the piece was tried out next time the wisdom of the decision was made apparent. Chaplin used a real policeman's club in the first rehearsal but in spite of his efforts to hit lightly, he mauled the unfortunate Campbell all over the lot. Next he used a stuffed club and with this he was able to "belt" the unregenerate "Bill" just as hard as he wanted to.

Chaplin's makeup as the policeman is a triumph. The uniform he wears was made specially to order and yet it is the worst fitting uniform ever worn by a policeman in the world's history. It is artistically ill-fitting. It bags just where Charlie told the tailor to bag it and it pinches just where the comedian wants it tight fitting. The ensemble is precisely what was intended and when the champion funny man emerges from the shadows in "Easy Street" he is funnier than ever.

The fun in this production is cumulative. It starts off very quietly, works up to some speed in the first fifteen minutes and finishes in a blaze of glory.

There are some of the most remarkable types of human wreckage in this picture that ever were gathered under one roof. In selecting his "bums" for the mission scene, Chaplin haunted the waterfront with a few chosen friends and scattered some human ragbag every little while by hiring him at five dollars a day to "act" on the stage.

"That always gets 'em, even more than the money," said Chaplin, in talking the matter over. "I had dozens of tramps offer to go on for nothing just to get in the picture, but I always picked them for working for. Each one is a type in himself. Those I rejected looked like the common run of waterfront loafers, but my actors in "Easy Street" are aristocrats of Bumland. The clothes some of them wore in this picture couldn't be duplicated anywhere."

The fact that Campbell had been one of a gang of thugs employed frequently on election and other political jobs by crooked politicians and heelers of the ward, gave him the opportunity to assist certain white slavers in their plans for Edna's abduction, the former bully having realized Charlie's admiration for the young woman and having determined to punish his assailant by this means.

Of course the newly uniformed policeman was equal to all such machinations and rescued Edna from her abductors in a desperate fight, during which the venturesome Campbell received another whipping.

This play is full of fast action throughout, and it affords Chaplin many opportunities to display his remarkable genius for making fun. He is all over the shop and doing something every minute. The piece is full of laughs and it seems certain to be as popular as "The Rink" and other recent Chaplin successes.

Concerning this production, Mr. Chaplin said a few days ago that it was one that he has had in mind for a long time.

"If there is one human type more than another that the whole world has it in for, it is the policeman type," said Chaplin.

"Of course the policeman isn't really to blame for the public prejudice against his uniform—it's just the built-in human revulsion against any sort of authority—but just the same everybody loves to see the 'copper' get it where the chicken got the axe.

"So to begin with, I make myself solid by letting my friends understand that I am not a real policeman except in the sense that I've been put on for a special job—that of manhandling a big bully. Of course I have my work cut out tackling a contract like that and the sympathy of the audience is with me, but I have also the element of suspense which is invaluable in a motion picture plot. The natural supposition is that the policeman is going to get the worst of it and there is an intense interest in how I am to come out of my apparently unequal combat with 'Bull'y' Campbell.

"There is further contrast between my comedy walk and general funny business and the popular conception of dignity that is supposed to hedge a uniformed police officer. Now that 'Easy Street' is ready for release, I feel satisfied that it will be one of the biggest hits of the series. Anyway it makes the professionals laugh and that is a pretty good sign."

This is the first time in all his stage career that Chaplin has ever appeared as a policeman, though he has been busy fighting police officers ever since he made his first bow on the speaking stage Chaplin played the police officer in "Box & Cox" and he declares to this day that he was the hit of the piece. The uniform he wears in "Easy Street" is to be raffled off at a bazaar for the benefit of the Red Cross. It cost $125 and the bazaar promoters propose to start it at $200 with Chaplin's club, helmet, belt and big shoes.

CHAPLIN-MUTUAL PHOTOPLAYS

The Floorwalker
One A. M.
Behind the Screen

The Fireman
The Count
The Rink

The Vagabond
Easy Street
The Pawnshop

REEL LIFE--Page Three
EXHIBITORS MUST CO-OPERATE

BY WILL MCLAUGHLIN

In this issue of Reel Life Will McLaughlin, well known photoplay editor of the Ottawa Evening Journal, Ottawa, Canada, gives to the exhibitor his ideas on the necessity for the exhibitor and the newspaper co-operating. Mr. McLaughlin has some very good advice for exhibitors.

The exhibitor can show his appreciation of the photoplay editor’s efforts to stimulate interest in motion pictures and at the same time add prestige and increase the attendance of his theatre by using the photoplay department as an advertising medium.

At the present time, with the censorship question looming on the horizon, threatening the very life of the industry, and the legitimate producers using every method to belittle this most wonderful form of amusement, the future of motion pictures depends upon the support of the press.

Mr. Exhibitor! You can’t afford to antagonize the press of your territory because the photoplay department is not conducted to your personal satisfaction and in the interest of your particular theatre.

W. McLaughlin.

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The Making of Kid Gloves

Together with other subjects of interest

Both models and graphic drawings have been employed in the section of this reel showing how to preserve the teeth. There are pictures of the proper way to brush the teeth, as well as cross-sections of a tooth which show how decay makes its insidious work. The pictures close with a plea for school children which is calculated to have them brush their teeth twice daily.

How fish are protected in irrigating ditches is an interesting subject on this reel. Ordinary gates where the water flows out upon the land permit the fish to pass also, and they die. The new waterwheel gate that cleanses itself and prevents the passage of fish twice daily.

**SEE AMERICA FIRST** No. 14, released January 17, takes the spectator for a trip up Mt. Lowe, the popular peak that lies twenty miles from Los Angeles, Cal. On the same reel is the Gaumont Cartoon Komic, animated for the screen by Harry Palmer, title, "Mr. Common Peepul Investigates," a series that is highly popular in all classes of living. These animated cartoons are usually drawn on a pair of fine 68 per cent. At Echo, 2,200 feet above sea-level, Oakland, Neb., the arrival of Thomas W. Law¬son, President of the U. S. Tractor Company No. 1 in action at Presidio, Texas. A moving school room for section gangs.

From Mutual Weekly No. 106

A POPULAR trip made by many who visit Los Angeles, Cal., is the climb up Mt. Lowe, situated twenty miles from the city. The peak is reached by first taking an incline railway, then transferring to the railroad section gang at Los An¬geles, Cal.; to Per Haute, Indiana, by those who watch over amusements in their constant search for the present high cost of living. These animated cartoons are highly popular in all classes of houses, contributing largely to the standard of living of many of them, is most exciting.

The single reel release of the week is "Reel Life." This issue of the Mutual Magazine in film has pictures of the Kid Glove Industry, Producing Pickles, Care of the Teeth, and Life-saving Fish Wheels, showing how fish are kept in the irrigation ditches of the far west.

"Tours Around the World," No. 11 reaches the screen January 16. It has pictures of "From Gibraltar to Al¬geria," "In Tunisia," and of the Bois de Boulogne, the Avenue Bois de Boulogne, leading to the park, as seen from the Arch of Triumph, and the Danube Entrance to the park.

**THE TERRIBLE WEDDING** calls "a whirlwind of hair-raising feats," the final episode of the Gaumont Mutual photo-novel. It reached the screen January 18, the big feature of the Gaumont program of the week of January 14. This chapter marks the end of the organized band known as the arch criminals of Paris. Their capture, which brings about the death of many of them, is most exciting.

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**The Gaumont Company** has been receiving so many complimentary notices upon the suc¬cess of its four weekly single-reels that the natural inquiry should be made to bring to light the reasons for the present high cost of living. These animated cartoons are highly popular in all classes of houses, contributing largely to the standard of living of many of them, is most exciting.

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**REEL LIFE—Page Five**
The ninth installment brings desperate fight and also a big punch pursuit of the band of scientific criminals whose activities had terrorized Paris.

The sensational finale is a tremendous fight in which gendarmes break in on the wedding of Irma Vep, feminine advisor of the robber crew, and Venenos, chief vampire, killing the entire band with the exception of Irma, who tries to avenge herself on Philip before being run to earth herself and is shot at the feet of the intrepid journalist by his wife.

The final chapter of the exciting series constitutes a strange mixture of the occult and the adventurous Augustine, wife of the concierge in Guard's apartment house, who saved the lives of Philip, his fiancee and their guests, when Irma Vep attempted their wholesale poisoning. She consults a clairvoyant, who reveals to her the locale of the forthcoming wedding feast and permits a raid by the police.

The chapter is full of thrilling incident. For instance, Jane Guard, Philip's wife, looks out of a window and is promptly lariated by one of Veneno's men, formerly a vaquero, dragged from her home and made a prisoner. While the incidents of the play are drawn with a strong brush and tread the verge of plausibility, the acting is so excellent and the stage management so perfect that boldness of conception heightens effectiveness rather than lessening it.

The photography of "The Terrible Wedding" is quite up to standard of Gaumont pictures and in the great final revolver battle it is remarkably fine. The love element in the final chapter is furnished by Augustine and Normandin, the widow of the janitor and Guard's Fidus Achates.

"TERRIBLE WEDDING"--"VAMPIRES"

Juliet Musidora in scene from "The Terrible Wedding."

It is very doubtful whether any of Mr. Hamilton's adventures has been characterized by so many extraordinary hair-breadth escapes as this one is. The atmosphere is that of the Mexican cattle ranch and the action involves that curious set of international happenings which develop out of American contact with Mexican family life.

There is a terrific gun fight in which Shorty "shoots up" a Mexican haciendado. The attractiveness of the play is in its remarkable scenic effects and the extraordinary rapidity of its action. In the course of the drama Shorty engages in a dozen gun fights, makes love like Don Juan, puts regiments of Mexicans to flight, wears chaps with consummate grace, handles a gun like a real cow puncher, and wears a sombrero with the grace and abandon of a vaquero.

ADVENTURES OF "SHORTY"

"The Tiger's Den," story No. 2 of the "Adventures of Shorty Hamilton," produced by Monogram Films and released by the Mutual Film Corporation, is a thriller that bids fair to make motion picture audiences sit up and take notice.

"Shorty" and "The Girl" in another tale of border romances.

A scene from "Shorty in the Tiger's Den."
ENDORESES MUTUAL PICTURES

A LIST of selected films suitable for children's programs in the motion picture theatres has been compiled by the Better Films Committee of the Illinois Congress of Mothers and Parent-Teachers Associations, of which Mrs. Frederic Michael is chairman.

In making up this list Mrs. Michael has not been satisfied with taking the word of the producers for their releases, nor the suggestions offered by the National Board of Review, nor the criticisms of the newspaper critics. No film has been placed on this list which has not been seen by some one or more of the women who form this Better Films Committee, and carries with it their personal endorsement that it is in every respect suitable for children. The word "children" in this case does not mean only the little ones under twelve years of age but also the adolescent child of from twelve to eighteen years.

"I am sure this will be good news to the exhibitor who is interested in special programs for children and those who are contemplating starting such entertainments," said Mrs. Michael. "Here is a list already prepared and waiting for them—and they can be sure that there will be no complaints from the mothers that they are not showing the right kind of subjects."

It is a very severe test to which the pictures are subjected before they are considered worthy of being included in these recommendations for the women who are passing judgment on the films are themselves mothers or are representative women who have been working along this line for some time. The names and addresses of the producers are given so the exhibitor may know just where to obtain the films desired.

The productions of the Mutual Film Corporation occupy a conspicuous place in the first bulletin issued. Among the pictures which have been approved by these most exacting critics are "Rumpelstiltskin," "Robin Hood," "Faithful Shep," "Helen's Babies," "Doll House Mystery," "Little Life Guard," "Pirates Bold," "Rivals," "Runaways," "Little Dick's First Case," "Her Filmland Hero," "His Majesty the King," "Burglar's Picnic," "Reel Life," and "Jack and the Bean Stalk."

The plan of this Better Films Committee is to send out this bulletin to all motion picture theater managers who are interested in this work. This will tell them when they can secure the right kind of pictures and guide them in planning their program. The first list is simply the foundation step in a scheme which involves a regular weekly pamphlet containing the titles of additional films which have been approved. To aid in the compilation of these lists the women are going to the various producers and asking that they be allowed to see any films which might be deemed worthy for this publication.

"I have been so pleased with the few productions of the Mutual Company which have been seen by my committee," Mrs. Michael enthusiastically remarked, "that I am going to ask permission to see all the output of this company as soon as released and also many of the older features and short subjects which had been recommended to me."

Experience has taught the organizations interested in this movement for better films for children that a program must not be too educational. There should be romance, fairy tales, comedy, as well as travel, nature study and history. The adolescent child particularly must be taken into consideration. The committee is particularly pleased with the magazines of the screen, the news of the day and the travel pictures and believes they should form a part of each program of this class.

Again quoting Mrs. Michael: "I mention particularly in this respect Mutual's four weekly subjects—'Reel Life,' the magazine of the screen; 'See America First,' 'Mutual Weekly,' and 'Mutual Tours Around the World'—for these give an educational trend to the program in a manner which not only does not antagonize the children into feeling they are having pictures which are 'good for them' forced upon them, but are subjects which hold their interest and add to their enjoyment."

Mrs. Michael, whose address is 5325 Indiana Avenue, Chicago, Illinois, would be very glad to receive suggestions from exhibitors as to pictures shown in their theatres which they believe would be valuable additions to their list. She would also be very glad to send this list to all interested exhibitors.
Synopsis of "DOUBLE REVENGE"
American drama, featuring Warren Kerrigan.
Stage Robber........J. Warren Kerrigan
His Pal...................Pauline Bush
Another of the robbers.....George Periolat

The young stage robber and his girl accomplice are dividing the loot from their recent hold-up when an older member of the gang comes upon them and demands part of the loot. They refuse to give it to him and the man tries to force the girl's share from her. He is set upon by the younger man and then leaves swearing revenge. He sees a sign offering a reward of $1,000 for the capture of the stage robbers and tells the sheriff the whereabouts of the other two. The younger man is arrested and imprisoned. The older man gets the reward and is proclaimed the hero of the hour. The girl meets the older man and sees him hide his money. She hides a stolen mail sack in the same place and after liberating the younger man she leaves a note telling where the real robber can be found. The sheriff and his party come upon the other man in the act of digging up his money and finding the mail sack arrest him. The girl and the younger robber cross the boundary line and determine to lead a new life.

Synopsis of "ALMOST A FRIAR"
American drama, featuring Warren Kerrigan.
The Man.............J. Warren Kerrigan
The Girl................Jessalyn Van Trump
Her Mother..............Louise Lester

The old mountaineer and his religious son live near an old mission, where they see the friars wend their way over the mountains every morning. The father wishes the son to become a friar so the son packs his belongings and starts for the mission. On his way he meets a girl and not being able to concentrate his mind on the mission he feels the call of love and seeks out the girl's mother and asks for work. Later he marries the girl and with their little baby they set out for the old mountaineer. The old man is furious when he finds out that his son has not become a friar, but when he sees his wife and little baby there is a happy reconciliation.

Synopsis of "A CIRCUS CYCLONE"
Vogue comedy, featuring Paddy McQuire.
The Artist................Ben Turpin
The Girl....................Gypsy Abbott
Baron Moon..................Arthur Moon
Jasbo, the Dog-Faced Boy............Paddy McQuire

Ben, a struggling artist, is in love with the daughter of a wealthy widow. He is thrown out by the girl's mother and Baron Moon, a fake baron, is received royally. Ben discovers that Moon is a janitor in a side show next to the concession where Paddy, as "Jasbo," the dog-faced boy, works. Paddy quits his job, however, and gets one as a model with the living models. Ben puts in a one man circus. The baron steals a necklace from Gypsy's mother and is finally caught. Then the mother gives Gypsy to the deserving Ben.
Helen Holmes' extraordinary adventures in "A Lass of the Lumberlands," approach their culmination in "The Indian's Hand," Chapter XIV of the extraordinary Mutual-Signal photo-novel, since the young woman becomes for the first time aware of her actual title to the name and fortune of old "Dollar" Holmes, arch conspirator of the lumber trust and bitter opponent of the Independent lumber interests, of which Joe Dawson, Helen's foster father, is the head.

Miss Holmes, who is the epitome of action throughout the exciting episodes of the chapter, is given an opportunity in this latest series of events for some very fine acting, and in the scenes between herself and the foster brother, Stephen Holmes, who has just discovered himself to be nameless, she is splendidly effective.

One of the most sensational episodes in the whole drama is that in which Little Bear leaps from a precipice into a mountain torrent between precipitous walls of rock in an effort to escape capture by the myrmidons of Holmes, and is fought off from the jagged rocks by Holmes in a desperate effort to insure his death. The plunge into the torrent from a great height is spectacular to a degree and the struggle for life is so realistic as to suggest that there actually was considerable difficulty in towing the swimmer ashore. Of course the story is beginning to close and Holmes, whose devious operations in lumber and human life have calloused his heart, is face to face with the fruits of his own villainy. He is confronted with the necessity of telling his son Stephen that he is illegitimate, because, through a curious twist of fate, Stephen has met and wants to marry Helen Dawson, actually Helen Holmes, his half sister.

It is this little contretemps which drives the lumber baron to make a clean breast of affairs to his son, and in this same connection he is compelled to face Helen Holmes, his daughter.

The chapter is arranged to give Miss Holmes a rushing time of it between her receipt of the message from her foster brother, Stephen, that he is critically ill, and her final confronting of Holmes with a demand that he marry Stephen's mother worthwith, or accept the consequences.

Miss Holmes is confronted with the necessity for perilous travel by canoe through rushing rapids, by train over insecure bridges, by mountain trail and motor car, her usual luck carrying her through these various phases of her journey right side up with care.

The mountain scenery in this chapter is perhaps the most picturesque of the entire drama, which has been characterized by some of the most rugged outdoor scenes ever screened. In one episode of the play a herd of deer is seen bounding away from the railway track and any woodsman knows when he sees those deer clearing dead and down timber with tremendous bounds, that they were never rehearsed by any motion picture director.

The episode in which Holmes is shown refusing to remarry the woman who has borne him a son displays the old lumber pirate in a demonic mood, his face distorted with rage and his eyes agleam with hate of the elements involved in his impending downfall. Against this passion of rage, Helen Holmes interposes her quiet insistence that justice be done, and with Helen's knowledge of the Holmes' conspiracies she holds the whip hand over her father. Aside from this, there is cleverly conveyed the idea of Holmes' stunted admiration for his daughter, whose determination and resource have foiled him in so many of his schemes directed against the Independents.

There is a new complication in the determination of Jim Blake, the former co-conspirator with Holmes, to force Mrs. Holmes, Stephen's mother, into an elopement with him. This unfortunate woman, refused honorable marriage by the man who deceived her, and confronted with a wretched future, takes twenty thousand dollars from Holmes' safe and is caught in the act by Blake, who threatens to bring about her arrest unless she consents to run off with him.

The scene between Holmes and his supposed wife, when the woman demands marriage and is rejected and reviled by Holmes, is one of the best bits of acting in the play. The tragedy of the situation is emphasized by the appearance of young Stephen, who is chief sufferer from Holmes' evil courses and, ironically enough, his best beloved.

The fight at the depot where Florence has gone to meet Blake, is an excellent bit of stage management. Blake is just about to board the train when he is closed in on from three sides by Tom Dawson, Joe Dawson and the members of the police department who have been summoned by Holmes to prevent the escape of Blake with the $20,000.

Some people affect to believe that nobody ever gets really hurt in a screen fight. Well, in this little affair at the train, Dawson lands on Blake's solar plexus with an approved uppercut of the quick-landing type that put Jim Corbett hors du combat at Carson City.

There is no doubt that Leo Maloney intended to "draw that punch," using the vernacular of the ring, but he didn't put the English on it soon enough. The expression on the face of the man who went down is such as to indicate plainly what happened to Blake. There are half a dozen mixed up in the affair which is a very snappy piece of stage action.

Blake puts up a fight that is worth going miles to see and is one of the most realistic stage combats witnessed for many a day.
A UNIQUE lobby display advertising the Mutual-Chaplin comedy "The Pawnshop" was used by Mr. Gore, proprietor of the Liberty Theatre, Los Angeles. Across the bottom of a large frame, conspicuously placed in the lobby of the theatre, ran a banner reading "Charlie Chaplin's latest hit, 'The Pawnshop.'" On the right was a cardboard set of a pawn shop with its typical three balls, and at the left other stores, while at the back was a drop on which was painted scenery and running legends describing Charlie Chaplin in general and his actions in "The Pawnshop" in particular.

As the machinery is started from the door of the pawnshop emerges a miniature Charlie Chaplin with his familiar hat, cane and shoes, next a policeman hurries in pursuit and after him comes the proprietor. The three figures rush across the street and exit through the door of the store opposite. At the same time the drop is moving and displaying new announcements regarding the Mutual-Chaplin production. Soon the figures appear again from out the pawnshop.

Mr. Gore plans similar display on each Chaplin comedy and with this combination of a Mutual-Chaplin and a clever lobby display the Liberty is not large enough to hold the crowds.

PRIVATE JOHN HOSIE of the Two Hundred and Thirty-eighth Forestry Battalion, British army, stationed at Whiby Camp, Surrey, England, is the same Hosie who played "the old inventor" in the original cast of Mutual's "The Secret of the Submarine," which has enjoyed a tremendous vogue in this country and Canada.

Mr. Hosie joined for active service on the French front more than six months ago and he is now, with the latest Canadian detachments in training for trench warfare under British officers at Whitby.

In a letter written to a Canadian friend, the former actor describes life in camp and refers to the spirit of the Canadian soldiers as one of impatience to get through with preliminaries and begin actual fighting.

In the accompanying picture received by Mr. Hosie's friends in Canada from Whitby Camp, he is shown at the wheel of the "Tin Jessie," running a couple of officers over to headquarters after "inspection."

KOLB AND DILL, the Mutual-American funny men, are having another Broadway showing this week. The Garrick Theatre is using "Lonesome Town" in which the two comedians are featured, as their headliner.

T. GAINES, of Globe, Arizona, was so enthusiastic over the box office receipts the night he was showing the Mutual Star Production, "The Pearl of Paradise," starring Margarita Fischer, that he sent a telegram to the Mutual Film Corporation, saying: "'Pearl of Paradise' is certainly some picture. Made a big hit with our patrons. Big house with strong opposition."

"SIXTEEN YEARS OF KNOWING HOW"

What Is Your Answer?

ARE YOU GOING TO ACCEPT PROJECTION TROUBLES AS NECESSARY EVILS

OR

ARE YOU GOING TO BE ONE OF THE GREAT MAJORITY OF EXHIBITORS WHO USE

Power's Cameragraph

Write for the name of our dealer in your territory

Ask Him to Show You

OUR INTERMITTENT MOVEMENT—OUR LOOP SETTER—OUR TAKE-UP

These Exclusive Devices Were Designed to Eliminate Your Troubles

Catalog "V" Mailed Upon Request

NICHOLAS POWER COMPANY, NINETY GOLD STREET, NEW YORK
A PRETTY GIRL—alone—amid rough lumberjacks, fighting gamely against the mighty lumber trust—that in brief is the basic situation in this big new Mutual serial, "A Lass of the Lumberlands." Nowhere in all the world could more unique settings be found for a story than in the big North Woods and in a railroad construction camp. The author and director have taken full advantage of the opportunities offered. Daring Helen Holmes has endeared herself to every motion picture fan by her work in "A Lass of the Lumberlands."

Signal Film Corporation

Presents

HELEN HOLMES

IN

A LASS OF THE LUMBERLANDS

A Sensational Chapter-play of the North Woods:

FIFTEEN CHAPTERS

DIRECTED BY J.P. MCGOWAN

Every exhibitor knows well the drawing power of Helen Holmes. In "The Girl and the Game" she scored a tremendous triumph. She has won a high place in the affection of the "fans." Now in "A Lass of the Lumberlands" she is packing theatres everywhere—scoring a more pronounced success than ever before. Every mail brings letters from exhibitors proclaiming that fact. You can bring success to YOUR theatre by running this newest and best of the Holmes productions—fifteen chapters—a new chapter every week. "A Lass of the Lumberlands" is backed by a tremendous national advertising campaign. The story is appearing in hundreds of newspapers. Ask your nearest Mutual Exchange.
Mutual Film Corporation
Announces
Another New Mutual Star
The Fascinating Beauty
EDNA GOODRICH

IN ACCORDANCE with its policy of "Only Big Stars For Mutual"—the Mutual Film Corporation has signed still another celebrated actress—the fascinating beauty Edna Goodrich. Since the day of her debut in "Floradora" and up to the present, the public has paid homage to the beauty of this charming star. Her ability to portray difficult roles conclusively proves that her claim to fame rests not on beauty alone. Some of the most famous authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. The star will be afforded every opportunity for the display of her remarkable talent. The same "quality" atmosphere that has made "Tiffany's" unique, will mark each Goodrich production—causing it to stand out supreme and unequaled amid all other photoplay offerings. The title and release date of the first Edna Goodrich Mutual Star Production will be announced soon. Exhibitors are invited to confer with Mutual Exchange managers for complete information regarding the new Mutual Policy for 1917—"America's greatest stars in the world's greatest plays."

Mutual Film Corporation
John R. Freuler, President
68 Exchanges in America
AMERICAN FILM COMPANY, INC., Presents

The Famous Stars

KOLB & DILL

in

"BELOVED ROGUES"

A wholesome dramatic offering in five acts. Sixth of the Kolb & Dill - Mutual photoplays. Released the week of January 15th. Available: "A PECK O' PICKLES" "A MILLION FOR MARY" - "BLUFF" "LONESOME TOWN" - "THREE PALS"

Now Booking At 68 Mutual Exchanges.

What the Press Says:

"Kolb & Dill have made good so emphatically in films, it is probable they will quit the speaking stage for all time." Los Angeles Herald.

"Kolb & Dill are making a great hit at the Fortola and filling the house every night as well as at matinees." Santa Barbara Press.
VOGUE FILMS Inc., Presents—

“A LISLE BANK”

TWO REELS  RELEASED JANUARY 14th

FEATURING PADDY McQUIRE

Supported by Gypsy Abbott

UNUSUAL thrills and sensational feats of daring are mingled with the laughs in this Vogue Comedy. Two of the characters make a hair-raising leap from the topmost point of a 175 ft. jack-knife bridge into a stream below. The story has to do with a looted bank and the concealment of the plunder in an old sock. Paddy, turned out of his boarding house, finds the sock and has a merry time eluding the police. The sock and its contents pass from hand to hand, always keeping just ahead of the pursuing detective. At the finish, Paddy, the real burglar, the girl Paddy loves, and the young man with whom she is eloping, all are cornered at the foot of the raised bridge. And then comes the biggest sensation of all. Pack YOUR theatre with this Vogue Comedy. Now booking at all Mutual Film Exchanges.

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway  Chicago, Illinois
"Get the story!" ordered the city editor as he sent the girl reporter forth to run to earth the confidence man. She picked up a clue. She followed the trail till it lead her to the man she sought. Then, at the point of a gun, she held him at bay and got the "story." This is but one of the unusual thrills in the new Mutual serial, "The Perils of Our Girl Reporters."

The Perils of Our Girl Reporters

Fifteen startling motion picture stories — each complete

Each story in this big new serial is founded on fact — based on a real incident in newspaper life. The stories are perfectly enacted by a cast headed by Earl Metcalfe, Helen Greene and Zena Keefe. Geo. Terwilliger directed the production. Theatres playing this new Mutual serial are "holding 'em out." YOUR theatre can do the same. Fifteen chapters — a new chapter each week — each story complete in itself. Now booking at all Mutual Exchanges.

Booking NOW At 68 Mutual Exchanges.

Produced by NIAGARA FILM STUDIOS

REEL LIFE—Page Sixteen
MUTUAL STAR PRODUCTIONS

Week of January 15, 1917

KOLB AND DILL

No. 165—Beloved Rogues—American
In Five Acts

Week of January 8, 1917

MARGARITA FISCHER

No. 164—The Butterfly Girl—Pollard
In Five Acts

MUTUAL STAR PRODUCTIONS

Week of January 22, 1917

MONDAY, JANUARY 22, 1917.

Title | Class | Reels | Leads
--- | --- | --- | ---
Shorty and the Yellow Ring | Drama | 2 | Shorty Hamilton

Adventures of Shotty Hamilton No. 1. | Travel | | |

TUESDAY, JANUARY 23, 1917.

No. 5281 Gaumont

Title | Class | Reels | Leads
--- | --- | --- | ---
Mutual Tours Around the World | Travel | 1 | From Gibraltar to Algiers

Monastery of St. Thessalonica. Gorges of the Nile. | | | |

WEDNESDAY, JANUARY 24, 1917.

No. 5282 Mutual

Title | Class | Reels | Leads
--- | --- | --- | ---

J. Warren Kerigan, Ben Turpin, Paddy McGuire | X-rays in War-Time | | |

THURSDAY, JANUARY 25, 1917.

No. 5283 Gaumont

Title | Class | Reels | Leads
--- | --- | --- | ---
Jerry's Big Doings. | Comedy | 1 | George Ovey

FRIDAY, JANUARY 26, 1917.

No. 5284 Mutual

Title | Class | Reels | Leads
--- | --- | --- | ---
A Jack Tar in the Making Top. | | | A J. Warren Kerigan

UNCLE SAM'S DEFENDERS, No. 3. | | | |

SATURDAY, JANUARY 27, 1917.

No. 5285 American

Title | Class | Reels | Leads
--- | --- | --- | ---
Mutual Weekly, No. 108. | Topical | | A Double Revenge

J. Warren Kerigan, Ben Turpin, Paddy McGuire | X-rays in War-Time | | |

MUTUAL FILM EXCHANGES

Week of January 15, 1917

MONDAY, JANUARY 15, 1917.

No. Brand | No. Brand | Monogram
--- | --- | ---
05278 | 05279 | 50-50

Title | Class | Reels | Leads
--- | --- | --- | ---
Shorty and the Yellow Ring | Drama | 2 | Shorty Hamilton

Adventures of Shotty Hamilton No. 1. | Travel | | |

TUESDAY, JANUARY 16, 1917.

No. 5280 Gaumont

Title | Class | Reels | Leads
--- | --- | --- | ---
Mutual Tours Around the World | Travel | 1 | From Gibraltar to Algiers

Monastery of St. Thessalonica. Gorges of the Nile. | | | |

WEDNESDAY, JANUARY 17, 1917.

No. 5281 Mutual

Title | Class | Reels | Leads
--- | --- | --- | ---

J. Warren Kerigan, Ben Turpin, Paddy McGuire | X-rays in War-Time | | |

THURSDAY, JANUARY 18, 1917.

No. 5282 Gaumont

Title | Class | Reels | Leads
--- | --- | --- | ---
See America First.... | | | A J. Warren Kerigan

CARTOON KOMIKS | | | |

FRIDAY, JANUARY 19, 1917.

No. 5283 Cub

Title | Class | Reels | Leads
--- | --- | --- | ---
Jerry's Big Doings. | Comedy | 1 | George Ovey

SATURDAY, JANUARY 20, 1917.

No. 5284 Mutual

Title | Class | Reels | Leads
--- | --- | --- | ---
A Jack Tar in the Making Top. | | | A J. Warren Kerigan

UNCLE SAM'S DEFENDERS, No. 3. | | | |

SUNDAY, JANUARY 21, 1917.

No. 5285 American

Title | Class | Reels | Leads
--- | --- | --- | ---
Almost A Farmer | | | J. Warren Kerigan

MONDAY, JANUARY 22, 1917.

No. Brand | Monogram
--- | ---
05286 | 50-50

Title | Class | Reels | Leads
--- | --- | --- | ---
Tailor's Trimmin's. | Comedy | 2 | Rube Miller

Reel Life | Magazine | 1 | Oranges in California

The Air | | | The Hydro-Ski

RICHARD BENNET

PHILIP HOLDEN—WATER AND THE LAW SAYS

THE PEARL OF PARADISE

MARGARITA FISCHER

THE PEARL OF PARADISE

MARGARITA FISCHER

THE PEARL OF PARADISE

MARGARITA FISCHER
THE MUTUAL WEEKLY remains the Unquestioned Leader of all News Reels because it gives All the News of All the World FIRST

THE OTHER GREAT WEEKLY GAUMONT SINGLE-REELS ARE Tours Around The World, Reel Life And See America First With Gaumont Kartoon Komics

BOOK AT 68 MUTUAL BRANCHES

Gaumont Co.
FLUSHING, N.Y.
THE MUTUAL FILM CORPORATION ANNOUNCES
THE ORGANIZATION OF THE
EMPIRE ALL STAR CORPORATION
PRESENTING CHARLES FROHMAN
SUCCESSES IN MOTION PICTURES

THIS RELEASES TO THE SCREEN
A WEALTH OF STARS AND DRAMA
OF THE GREATEST MAGNITUDE
AND VALUE

UNLIMITED FACILITIES ARE
AVAILABLE FOR THE PRODUCTION
OF MOTION PICTURES THAT
SHALL STAND SUPREME IN
QUALITY AND DRAWING POWER

FUTURE ANNOUNCEMENTS WILL
TELL OF STARS AND PLAYS TO BE
PRESENTED

President Mutual Film Corporation

Reel Life
The Mutual Film Magazine
JANUARY 20, 1917 * PRICE 5 CENTS
Mutual's Growing Roster
of
"Only Big Stars for 1917"

The Mutual Film Corporation has announced:

Marjorie Rambeau
Nance O'Neil
Gail Kane
Edna Goodrich

And last week announced:

Marie Cahill

And this week announces:

Empire All-Star Corporation Presenting
Charles Frohman
Successes in Motion Pictures

And next week will announce:

And we have Mary Miles Minter, Margarita Fischer, Charles Chaplin, Richard Bennett, William Russell,—being of the first magnitude in class and box office value

"Only Big Stars for Mutual in 1917"
"PARDNERS," a story of Alaska, by Rex Beach, presenting Charlotte Walker, one of the best known emotional actresses on the American stage, is scheduled for Mutual release January 29.

Mr. Beach's story follows the fortunes of Justus Morrow, a young Englishman of family and some wealth, who went to Alaska to make his fortune during the heyday of prosperity on Caribou Creek, leaving his wife, a brilliant young actress, and small son, in order that he might win fortune for them out of the glacial rocks of the Klondike.

During the early days of his induction into the society of Rampart City, a typical mining town of the early 90's, Morrow made himself understood and respected by "cleaning out" the gambling house run by "Single-Out" Wilmer and "Curley" Bud, Wilmer's partner, a performance that won for him the instant respect of "Bill" Joyce, a miner and "quick draw" exponent of the difference between right and wrong, who took Morrow into partnership.

It was during the melee at Wilmer's gambling hell that R. Alonzo Struthers, Sunday supplement photographer, representing a syndicate on American newspapers, snapped the troublous scene, with Morrow and "Bill" Joyce celebrating the victory of the former, and incidentally made pictures of subsequent scenes in which a score or more of miners and dance hall women were displayed drinking at tables, dancing and generally carousing.

Struthers, impressed with the splendid action of the photographs that resulted from his flashlight activities, showed them to Morrow, who recognized that Struthers had staged the more picturesque of the dancehall scenes, participating in them himself and permitting another man to operate the flash.

Morrow pointed out to Struthers that his wife would be sure to see the pictures if they were printed in the United States papers and forbade him to use them, thus letting the photographer into an understanding of the fact that Morrow was well connected and that his wife might "start something" if she recognized him as involved in a gambling house row.

After Struthers' departure by the outgoing boat and the long mail delay of arctic weather, Morrow was struck speechless one day to receive notice of suit for divorce filed by his wife in San Francisco. It did not take Morrow long to start for the States, accompanied, of course, by his pardner, "Bill" Joyce. Nor did it take long, once the young miner arrived in San Francisco, to discover that Struthers had sent broadcast, for Sunday publication, pictures taken by him in the gambling house, but that worse than all, he had substituted the head of Justus Morrow on the dance hall pictures of himself, taken in various familiar poses with dance hall women.

Without definite knowledge as to where he might find his wife, Morrow, half-crazed with grief, accidentally discovered her and the tiny son, singing in a vaudeville house in San Francisco, but was refused an interview by the indignant woman who believed that the camera could not lie.

In this crisis "Bill" Joyce proved equal to the occasion. He invaded the apartments of Mrs. Morrow by a ruse, demanded an explanation on behalf of his pardner, threatened to kill half the police in San Francisco if she didn't listen to him quietly, sought and found Struthers and dragged him to the family confessional with a gun muzzle in his ear—in short, brought Mrs. Morrow to a realization of the folly of hasty judgments and left "pardner" with his wife in his arms and "the kid" squeezed up a delighted little bundle between them.

In this strongly dramatic story Miss Walker is given a splendid opportunity for the display of her remarkable talents and there is no doubt that the play will be popular with all classes.

Charlotte Walker, starring in "Pardners."

Olive..................................................Charlotte Walker
Justus Morrow.....................................Richard Tucker
Alonzo Struthers................................Leo Gordon
John Graham......................................Charles Sutton
THE stars and plays of the Charles Frohman Company have been captured for the pictures. The announcement is made concurrently by John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman, representative of the Charles Frohman Company interests.

Mr. Freuler and the Frohman interests have just completed the organization and incorporation of a two and a half million dollar producing company to make the pictures for Mutual distribution. The new concern has been legally christened "EMPIRE ALL STAR CORPORATION," with the amplifying sub-title of "Charles Frohman Successes in Motion Pictures."

The project stands unique among picture promotions in that the capital stock of the concern is fully paid up and none is offered for sale. The new company will maintain offices in New York, Chicago and London, with studios in New York, California and Chicago.

A number of the Frohman stars of major magnitude have been placed under special picture contracts and operations are to begin at once.

The announcement carries special significance in connection with Mr. Freuler's declaration of policy "big stars only."

The magnitude of the project is reminiscent of the daring stroke by which Mr. Freuler employed Charles Chaplin for Mutual comedies at a salary of $670,000.

"The ground work of policy which has borne fruit in this announcement was laid way back in 1915," observed Mr. Freuler. "I am pleased, at this time, to point to my assertion that for 1917 the Mutual Film Corporation would be interested in only the stars and productions of the first quality and that 'no proposition is too big for Mutual.' The Mutual Film Corporation is fortunately equipped and ready to deal with the biggest possibilities in the industry, and to carry through its projects and plans with safe assurance.

"It is particularly significant of the future of this industry that I am now able to say this. Such a project as the Frohman transaction we are now announcing was not conceivably possible two years ago. We are on the way."

The new picture company brings to the screen the famous array of Charles Frohman successes and the Frohman players; also a corps of directors trained in and chosen from the fields of the highest attainments in Europe and America.

Augustus Thomas, eminent dramatist, whose name is a part of the institution of the Charles Frohman Company, becomes an important factor in the new produc-
ing corporation. Mr. Thomas is the scenario chief and advisor to the picture producing interests of the Charles Frohman Company, standing there in the same relation that he has held so long with so much distinction in relation to the Frohman stage productions.

Mr. Thomas is an authority on lighting effects and the New York studio of the corporation is now being constructed and fitted with many new and novel appliances for the production of such effects planned by him.

The western studios will be similarly equipped.

"I t is the intention of the new concern to give the name of Charles Frohman the same high value in the motion picture field that it has had so long in the theater of the speaking stage," says the official Charles Frohman Company announcement.

"It was one of Mr. Frohman's principles, strictly adhered to all through his long managerial career, to deal fairly with the authors who wrote for him and to see to it that they were always promptly and well paid for their work.

It was "C. F." who first introduced sliding scale royalties for authors. Before his coming, playwrights were usually paid so much a week for their work, without regard to the business done, and even that stipend, often meager, was frequently not forthcoming with any regularity. "C. F." believed that if an author could write a play that could earn big money he was entitled to his share of the receipts and the more the play earned the more the author ought to get.

The new corporation will pursue the same policy. The authors whose plays it produces will be assured of the same courteous and honorable treatment they were accustomed to at "C. F.'s" hands. They will be given full and complete weekly statements of the receipts upon which their royalties are based, just as they are when they write for the legitimate stage.

FOR the first time in the history of the film business the author will be given full, complete weekly statement of the receipts upon which his royalty is based.

WORK on the first of the Frohman Mutual pictures will begin in New York about February 1st. Announcement will be made later of the title of the play and the name of the star who will appear.

It will be the policy of the picture concern to produce only the great successes of the Frohman offerings, presenting the star of the original stage presentation and using the complete original casts in so far as it proves possible to re-engage the players in the supporting parts.
THE struggle for the possession of Little Bear's warrant for the Indian lands is the theme around which all the action revolved in "Retribution," the fifteenth and closing chapter of the Mutual-Signal photo-novel, "A Lass of the Lumberlands," in which Helen Holmes has played the role of the dauntless heroine.

When Little Bear went to his death in the icy waters of the Merced River he carried with him the warrant which would ensure to its possessor a clean title to the land. This chapter resolved itself into a game of warrant, warrant, who has the warrant? Holmes makes the first move and scores a point by getting ahead of Tim Morrisey when both are searching along the river for some sign of Little Bear's body. As Holmes drags a coat out of the water and from a pocket draws the coveted deed Morrisey appears around a rock ready to fight for possession of it, but Holmes is too quick with his gun and goes off victorious, and then begins the play of wits between the two factions to establish their right to the land.

Among the other interesting incidents of the chapter is a splendid free-for-all fight which lasts for many minutes and ends in many bruises and sore heads, which marked the effort of Holmes to drive Tom Dawson off the land. He is foiled in this attempt, however, by Tom's men, who were the better fighters.

Holmes has many opportunities to display his villainous nature and his wily cunning. One of the most tragic scenes is that in which Holmes, forced against his will into a marriage with Stephen's mother, returns to his home and finding the two there in a blinding passion declares that just because they went through a marriage ceremony is no reason why his wife and son should live in his home, and ordering the servants to pack their bags drives them from the house.

There is rapid action for Holmes all through this chapter. What he does must be done quickly, and he is in most cases the pursued instead of the pursuer. He does not allow his hand to be openly displayed, however, and inveigles someone else to carry out his plans for him. What he cannot get his gang to accomplish he tries to make the law do for him by swearing out a warrant for the arrest of the people who are holding property to which they have no just claim.

Two of the most sensational episodes in the whole drama follow in the efforts of Dawson and Helen to secure the warrant from Holmes, and there is not a moment from this time until the end of the story that the tense, breathless excitement is allowed to abate. The whole photo-novel has been a series of thrilling incidents, and it keeps up its record to the end.

The excitement starts with the ultimatum of the sheriff to Dawson that unless he can present the warrant within an hour he will have to clear off the land. Then Helen's womanly intuition comes to the rescue and at this psychological moment she catches sight of Holmes stepping into his limousine and points him out as the man who has the warrant they desire. Then they are off. It takes about one-half second for the sheriff and his deputies to jump into their machines after Helen and Dawson and the chase is on.

Up hill and down they spin through beautiful mountain scenery with bullets flying in all directions. Just as the chase is at its height the chauffeur, as the result of a well-aimed shot, slumps down in his seat, the machine swerves and headed straight for the edge of a precipice dashes over the side bounding from crag to crag to the valley below.

The story ends quickly with Helen and Dawson happy in their possession of the warrant, and their possession of each other, with Stephen and his mother smiling happily down upon them.
THE ADVENTURES OF "SHORTY"

Shorty gets mixed up in a thrilling and mysterious diamond theft

The tall grass atmosphere of the cow ranch, with herds of long-horns, rat-tailed cayuses, lariats, revolvers, chaps and sombreros, with "Shorty" Hamilton as the central figure in a series of tremendously thrilling episodes, constitute the picture background of "Shorty Goes to College," No. 3 in the series of the "Adventures of Shorty Hamilton," produced by Monogram Films and released by the Mutual Film Corporation.

The beauty of these plays is their wild western flavor—the scent of the wide ranges that blows off the screen as soon as "Shorty" makes his appearance in chaps and spurs, followed by his faithful pony whose intelligence is such as to endear him to every lover of animals.

The adventures of "Shorty" on the Arrowhead ranch are just such adventures as might be expected to develop in such a locale—the dance in the bunkhouse, the keg of beer in the saddle house, the row that starts over nothing in particular and the spectacular fight that develops out of so insignificant a beginning.

Anita Keller, "Shorty's" sweetheart, who is determined to win him away from the rough life of the frontier, is as usual much in evidence, and it is to assuage her grief at his rough associations that he goes to college and as is to be expected, tries for the football team. That "Shorty" makes the team but registers zero in his studies is also to be expected, but the unexpected develops when the transplanted cowpuncher falls in love with the dean's daughter, Ruth Estey, and Professor Wade, who is devoted to the beauty of these plays is their wild western flavor—

Synopsis of "STICKY FINGERS"

Two Reels. Vogue Comedy Featuring Paddy McQuire.

The Boys...........Paddy McQuire, Billy Mason
The Girl...................Lillian Hamilton
The Boy's Fathers...................

....Larry Bowes, Harry Hawkins
The Detectives........ Geo. Monberg, Glenn Gano

Two college boys, finding their funds low meet a young lady and manage to "borrow" fifty dollars from her purse, without her knowing it. The theft is reported and the next day the boys write their fathers asking them for money. The boys borrow fifty dollars from a pawnbroker and manage to slip it back into the girl's purse. The boys' fathers arrive and are arrested as the thieves. The girl however gets the real thieves and they all meet at the police station. Here the girl finds her money is all intact and the matter is thought to be cleared up when the pawnbroker comes on the scene and demands his fifty. A most exciting chase follows and the boys are finally caught.

Synopsis of "JERRY AND HIS PAL"

One Reel. Cub Comedy, featuring George Ovey.

Jerry is fond of animals and wins the friendship of the Zoo elephant by the copious use of peanuts. He is discovered feeding his pet, and the keeper runs him off the lot. In the hall of his tenement, Jerry hears a girl crying. He enters the room and finds that the girl's father is a drunkard, and spends all of his money in the saloon. Jerry asks the girl to accompany him to the saloon to get her father, but she has no one to leave with the baby. Jerry remembers his pachyderm pal, and proceeds to wreck the saloon.

Synopsis of "NATURE'S CALLING"

One Reel. American Drama Featuring J. Warren Kerrigan.

Jack...................J. Warren Kerrigan
His Mother...............Louise Lester
His Sweetheart...........Pauline Bush

Jack, a young easterner, goes west for his health. Here he and his mother get to love the country and the boy sends for his sweetheart to come out and visit them. At first the girl is wrapped up in the country and has great times exploring the surrounding mountains with Jack. He proposes to her and she accepts him. The west begins to fall on the girl and she longs for society and New York. Finally, unable to stand it any longer she tells Jack that she must go home and begs him to return to civilization with her. Jack refuses however and, feeling the call of nature, sends the girl home and remains with his mother to enjoy the western country.
Helen Greene, the brilliant young actress whose success in Edith Session Tupper's sensational series of newspaper plays, "The Perils of Our Girl Reporters," is one of the motion picture proverbs of today, is more than ever at home in "Many a Slip," story No. 5 of the series of fifteen striking two part dramas issued by the Mutual Film Corporation and produced by the Niagara Film Studios.

Miss Greene is featured as the princess Stephanie of Zervinia, whose sympathies were with the Entente Allies because of her French descent, and whose country as well as her personal freedom were threatened by the Teutonic Allies on this account. The princess had been affianced without her consent, for reasons of state, to Prince Charles, a roué, and through the influence of renegade members of her own entourage, had been confined in a castle until she should consent to the arrangement.

William Cahill, taking the role of Barry, foreign correspondent of a Paris newspaper, is assigned by his managing editor to rescue the princess, and the young writer accepts this mission with some misgivings but with a determination to succeed in it.

In the development of the plot it turns out that the young woman shut up in the castle tower is not the Princess Stephanie at all but "Jerry" Conklin, a clever newspaper woman of New York (Helen Greene), who has been assigned to interview the princess and learning her story has succeeded in liberating her and in taking her place in the castle cell, whence Barry rescues her after a series of adventures that are all well carried out from the newspaperly point of view, which is plausibility.

Featured in "Many A Slip" are Earle Metcalf, as Edgar Marshall; Arthur Matthews as Revignol, a French aviator; Charles Eldridge as the editor; and William H. Turner as the Prime Minister.

The story is a succession of exciting episodes each of which is more engrossing than the last and the cumulative effect of which is to establish an atmosphere of adventurous mystery, particularly fascinating in view of the engaging personality of Miss Greene in the role of Princess Stephanie.

* * *

CHAPLIN WAITS FOR SUNSHINE.

Owing to the unusual character of the latest Charlie Chaplin production, "Easy Street," involving, as it does many big scenes which while they appear to be "interiors," are really "exteriors," necessitating sunlight for their success, Mr. Chaplin has been compelled to announce the postponement of release on No. 9 of the Chaplin series from January 22 to February 5, preferring to delay completion of the comedy until conditions for its successful filming are perfect.

In his announcement of the postponement, Mr. Chaplin, while expressing regret at the delay, points out that it is his determination to permit nothing but the best to be released and that he would prefer producing nothing at all to assuming responsibility for poor photography. He remarks incidentally that 30,000 feet of negative have already been used in the effort to perfect 2,000 feet of laughs.

As is widely understood, the rainy season on the Pacific coast is now at its worst and frequently when the producing companies are doing their best work, dark rainy and cloudy weather will supervene, rendering operation impossible during its continuance.
A Trip thru Historic Virginia

"See America First" takes the spectator through Virginia.

"HISTORIC VIRGINIA" is the title of the "See America First" series. The Gaumont Company has long been regarded as the city in which competition is the keenest between producers to get their film on the screen. It is therefore a matter of gratification to the Gaumont Company and the Mutual Film Corporation to announce that the Mutual Weekly has a seven-day's run at Clune's Broadway Theater, the first premium picture of the Los Angeles. It is used from Sunday to Saturday, to be succeeded by the next issue.

Other interesting events in the Weekly are the San Franciscans enjoying winter sports in the snows of the Sierras at Truckee, Cal.; oranges being harvested at Chula Vista, California; Harvard hockey squad in action; oriental "tink," Korean sorcerers allowed to possess occult powers, presented to National Museum at Washington, D. C.; crack 23rd New York regiment arrives in Brooklyn; 2nd field New York artillery arrives in New York city; New York policemen on three weeks diet test; Evening Bulletin's sixth annual running classic won by Oliver Millard in San Francisco, Cal.; speed test for coast guardsmen held at San Francisco, Cal.; business men and society of New Orleans welcome 1917 racing season.

Los Angeles, Cal., is to be the site of two "See America First" series to be published. The Gaumont Company will give the exclusive American rights to that land to the east of the Adriatic sea. They will be pictorial "Tours Around the World" No. 14, released February 6.

The Weekly—Reel Life—See America First—Tours Around the World

The Air and Hydro-Skis

THERE is created in scientific circles when air was first liquefied has not yet subsided, and even the layman has been able to appreciate the possibilities of certain substances which can be done with liquid air. The same process is repeated with the blooming flowers. Other experiments with air show how one can be anesthetized with his own breath, how nitrogen is a diluent of the oxygen in the air, and how a substance burns in pure oxygen. The pictures are in "Reel Life" No. 38, January 1.

Another entertaining subject on the same reel visualizes the ocean industry. Young men hold a tendency to offer pictures of their discoveries to companies, and the Gaumont Company has produced one in which an entire magazine is devoted to air and liquid air. Another feature of the series is the "Tours Around the World." These pictures will be seen on a tour of France, and pictures of devastation in the war zone. The first series of pictures in Gaumont's "Tours Around the World" No. 12, released through Mutual January 21, shows Bordeaux, France, and sights along the river down to Paillas, near the coast, noted for its wines.

Annual Rose Carnival Showed

Mutual Weekly No. 107 also pictures many events of interest.

THE war has turned the thoughts of the world in admiration toward France, the nation that did not seek war, yet has sustained its awful shock so heroically. It is certain that the close of the war will see a general exodus of sight-seeing Americans to the sister republic. With this in mind the Gaumont Company has filmed for American spectators some of the sights which will be seen on a tour of France, aside from pictures of devastation in the war zone. The first series of pictures in Gaumont's "Tours Around the World" No. 12, released through Mutual January 21, shows Bordeaux, France, and sights along the river down to Paillas, near the coast, noted for its wines.

Although the fourth port of France Bordeaux is situated 60 miles inland on the Garonne river. A beautiful picture is of the Place des Quinconces, one of the city's principal promenades. Another is the monument in honor of the Girondists. The city's importance depending upon the sea, there is a comprehensive view of the quays.

The Monterey of St. Thessalonica, located just outside Salonika—now in the hands of the allies—is typical of monastic life in that part of Greece which recently was redeemed from Turkish rule. The pictures show in detail the manner of living of the monks, and being given a bath and disinfecting them. The pictures are in "Reel Life" No. 38, January 1.

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Mutual Film Corporation
Announces
Another New Mutual Star

MARIE CAHILL

CONTINUING its policy of "Big Stars Only" for 1917, the Mutual Film Corporation announces the early appearance of Miss Marie Cahill in Cahill-Mutual Photoplays. This popular stage favorite is too well known to require an introduction either to exhibitors or to playgoers.

For several years she has been known as one of Broadway's most successful stars. In "Marrying Mary" she scored one of the greatest personal triumphs ever achieved by a player. Now her sunny smile, blonde beauty and winsome personality are to be offered theatres everywhere in Cahill-Mutual Photoplays. Miss Cahill will appear in a series of twelve two-reel Mutual Photoplays. They will be released every other week for twenty-four weeks. The date of release for the first Cahill-Mutual Photoplay will be announced shortly. Exhibitors are requested to make reservations now at the 68 Mutual Exchanges.

Mutual Film Corporation
John R. Freuler President
68 Exchanges in America
MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN

in

"EASY STREET"

Another new Chaplin release which breaks all previous records for original comedy situations. Book "Easy Street."

Ninth of the Chaplin-Mutual Specials: Released the week of January Twenty-second. Through 68 Mutual Film Exchanges.

CHAPLIN-MUTUAL SPECIALS NOW PLAYING:

"THE FLOORWALKER" "THE COUNT" "ONE A. M."
"THE FIREMAN" "THE VAGABOND" "THE RINK"
"THE PAWNSHOP" "BEHIND THE SCREEN"
MUTUAL FILM CORPORATION

Announces

The

ADVENTURES OF

SHORTY HAMILTON

A SERIES OF 15
TWO REEL DRAMAS


The First:

"SHORTY BREAKS THE YELLOW RING"

RELEASED JANUARY 15th.

A story of the U.S. Secret Service.
A pretty girl's adventures in Chinatown.

Produced by MONOGRAM FILMS
DISTRIBUTED THROUGH THE EXCHANGES OF THE MUTUAL FILM CORPORATION
Revised, re-edited, with a new prologue and a new conclusion. Better than the first edition which was withdrawn several months ago after playing to record houses at 25¢ and 50¢ admissions. All prints are new. An entirely new line of paper and advertising helps.

"The sins we do, By two and two, We pay for — One by one."
CORPORATION Announces

EDITION of

AGED GOODS

with

BENNETT

Released February 12th to exhibitors in large cities for long runs. Pre-release by special arrangement. Special attention to long engagements, in big theatres at advanced admission prices. See your nearest Mutual Exchange at once for full details.

PRODUCED BY AMERICAN FILM CO. INC.

Booking NOW at Mutual Exchanges.
HOURS before the "newsies" begin their hoarse cries on the street—somewhere in the city—perhaps in some millionaire's palace—perhaps in some filthy tenement district—perhaps in the mazes of Chinatown—or in the gloomy confines of the night court—busy reporters have been gathering that "story." How it was done—the perils encountered by the reporter to secure her "copy"—the cleverness required to run criminals to earth—uncover strange conspiracies—thwart evil plots—form the theme of the new Mutual serial, "The Perils of Our Girl Reporters."

Real stories of newspaper life—told from the "inside." Crammed with thrills—abounding in "human interest"—produced with care—enacted by real stars—photographed with skill—directed by a genius. Playing to capacity in theatres the country over. Booking now at 68 Mutual Exchanges.

The Stories in "The Perils of Our Girl Reporters"
1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many A Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped
A rapidly moving street-car furnishes the locale for most of the scenes in this Vogue Comedy. As conductor and motorman of this wandering equipage, Rube Miller and Owen Evans are provided with some unusual opportunities for fun making. After robbing a country bank they disguise themselves in the uniforms and proceed to conduct themselves as no conductor or motorman ever acted before. They flirt outrageously with the feminine passengers and wind up in a tailorshop, where, as animated dummies, they provide even more fun. Ere the subject ends the audience discovers them back on the street-car again, attempting to escape from an auto load of police called to quell the riot in the tailorshop. This Vogue Comedy fairly scintillates with real humor and is also marked by the performance of several seemingly impossible feats. Vogue Comedies are real business builders. They add the final touch of lightness to your program. Bookings can be made at any Mutual Exchange.
MUTUAL

SIGNAL FILM CORPORATION
Presents
THE FEARLESS FILM STAR
HELEN HOLMES
IN
THE SPECTACULAR CHAPTER-PLAY
A LASS OF THE LUMBER-LANDS

NOTABLE FOR ITS ACTION, THRILLS & BREATH-TAKING CLIMAXES.

15 CHAPTERS
- A NEW CHAPTER EACH WEEK
ADVERTISED EVERYWHERE
BREAKING RECORDS
Booking NOW at All Mutual Exchanges
MUTUAL STAR PRODUCTIONS
Week of January 29, 1917
CHARLOTTE WALKER
No. 167—Pardners—Mutual
In Five Acts

Week of January 15, 1917
KOLB AND DILL
No. 165—Beloved Rogues—American
In Five Acts

MUTUAL PICTURES

Week of January 29, 1917
MONDAY, JANUARY 29, 1917.

No. Brand Reel
5300-01 Monogram
05308-09 Vogue
05307 American
05300 Mutual
05304 Gaumont
05303 Mutual

TUESDAY, JANUARY 30, 1917.

05302 Gaumont
Mutual Tours Around the World

WEDNESDAY, JANUARY 31, 1917.

05303 Mutual
Mutual Weekly, No. 109

05304 Gaumont
See America First

05305 Cub
Jerry and His Pal

FRIDAY, FEBRUARY 2, 1917.

05306 Mutual
Scouts of the Sea and Sky

SATURDAY, FEBRUARY 3, 1917.

05307 American
Nature's Calling

05308-09 Vogue
Sticky Fingers

05310 Gaumont
Reel Life

MUTUAL STAR PRODUCTIONS

MARY MILES MINTER
Youth's Endearing Charm
Dudely's Adventure Faith
A Dream or Two Ago
The Innocence of Lisette
The Gentle Intruder

WILLIAM RUSSELL
Soulmates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Rearer
The Love Hermit
Lone Star
The Twinkler
My Fighting Gentleman

PHOTO-NOVELS

The Perils of Our Girl Reporters
The Sequel to The Diamond from the Sky
A Lass Of The Lumberlands

SERIES

Panetmas
The Vampires
Adventures of Shorty Hamilton

PHOTO-NOVELS

MARGARITA FISCHER
The Pearls of Paradise

MUTUAL PICTURES

Week of January 22, 1917
MONDAY, JANUARY 22, 1917.

No. Brand Reel
05289-58 Monogram
05291-98 Vogue
05290 Gaumont
05292 Mutual
05293 Mutual
05294 Cub
05295 Mutual
05296 American

Title
Shorty in the Tiger's Den
Sticky Fingers
Adventures of Shorty Hamilton
Bordeaux to Pauillac
Monastery of St. Theresa
Gorges of the Nile

Class
Drama
Comedy
Topical

Leads
J. Warren Kerrigan
George Ovey
Toddlies: New York's Latest Dance

France
French Pyrenees

FRIDAY, JANUARY 26, 1917.

SATURDAY, JANUARY 27, 1917.

SUNDAY, JANUARY 28, 1917.

MUTUAL STAR PRODUCTIONS

MARY MILES MINTER
A Million for Mary
The Three Pals
A Peck O' Pickles
Lonesome Town
Beloved Rogues

CHARLES CHAPLIN
The Floorwalker
The Fireman
The Vagabond
One A. M.
The Count
The Pawnshop
Behind the Screen
The Rink
Easy Street

RICHARD BENNETT
Philip Holden—Waster
And The Law Says.
The Valley of Decision
The Gilded Youth

MARGARITA FISCHER
The Pearl of Paradise

MUTUAL FILM EXCHANGE

New York, Western
Oklahoma City
Omaha, Neb.
Pittsburgh, Pa.
Portland, Oregon
Salt Lake City, Utah
San Antonio, Tex.
San Francisco, Calif.
St. Louis, Mo.
Seattle, Wash.

Salt Falls, E. D.
Spokane, Wash.

Washington, D. C.
Wilkes-Barre, Pa.
Toronto, Canada
Calgary, Canada
Montreal, Canada
St. John, Canada

Vancouver, Canada
Winnipeg, Canada
MUTUAL
No matter what your program—always
MIX IT WITH GAUMONT SINGLES

Gaumont Co.
FLUSHING, N. Y.
New Edition of
"DAMAGED GOODS"

The screen's most
successful classic
re-edited and
perfected by Mr.
Richard Bennett,
distinguished actor
and star of the
production. Presented
by American Film Co., Inc.
Available at exchanges
of Mutual Film
Corporation.

Reel Life

The Mutual Film Magazine
Price Five Cents
February 3, 1917.

This publication
is issued
as a part—
of the Mutual
Film Corporation's
"Service beyond
the films".
It goes into every
motion picture
theatre in America.
NANCE O'NEIL
in
"MRS. BALFAME"

Directed by Frank Powell
RELEASE DATE TO BE ANNOUNCED LATER
For a Birdseye View of the General Situation

INFORMATION gathered from many sources and printed below, relating to the activities of officious propagandists in favor of motion picture censorship legislation in twenty-four states, conveys sufficient indication of the immediate necessity that exists for co-operation between all branches of the motion picture industry to combat unjust restrictive measures at present pending in many state legislatures. Here is a brief summary of the situation:

ARKANSAS:

In the Arkansas State Legislature a bill is pending that makes illegal the exhibition of any motion picture unless passed by the state film censorship commission of Arkansas. The commission is to consist of three members appointed by the governor. All possible co-operation to defeat the bill is asked. This bill, believed introduced for graft purposes as those fathering it, have only one or two motion picture houses in their districts.

COLORADO:

Censorship bill modelled on Kansas law has been introduced. Parent Teachers' Association having secured recognition by Denver exchanges of the Associations reviewing staff, is opposing legal censorship. The Rocky Mountain Screen Club, however, is much exercised over the situation and is asking help.

ILLINOIS:

A bill is to be presented at this session of the Illinois legislature proposing to establish a board of censors to consist of five members, these to be paid from fees collected from the motion picture interests.

IOWA:

In Iowa a bill is to be introduced by Representatives Lee and Horchems, who have been elected on their censorship attitude in part. The Iowa Exhibitors' League, A. H. Blank, president, is closely watching Iowa legislation.

KANSAS:

The Kansas Branch of the Exhibitors League reports that it seems impossible to eliminate censorship altogether as had been hoped. The following is the plan upon which the Kansas League is working: A bill has been introduced reducing the censorship fee from $2.00 to 50 cents per reel and to have the censoring done by the Welfare Board. The Welfare Board is reported to be friendly to the motion picture people.

MICHIGAN:

A censorship bill similar to the law of Ohio has been introduced, the charge to producers to be $1 for single reels and $2 for multiple reel pictures, etc. Local exchange men and exhibitors are calling for help.

MASSACHUSETTS:

A bill providing for the Board of Censorship with salaries of $2,000 per year and charging $1 for single and $2 for multiple reel pictures was introduced on January 12th.

MISSOURI:

Censorship bill has just been introduced providing for a Board of Censors to pass upon both the films and advertising materials.

NEBRASKA:

A bill is pending in the Nebraska legislature providing for the creation of a motion picture censorship board. The National Association of the Motion Picture Industry is investigating.

NEW YORK:

There are five bills pending in New York state. Those introduced by Assemblymen Kelly, Goldstein, Dowling and Callahan contain clauses excluding motion picture houses from Sunday closing. The Callahan bill provides for opening afternoon shows.

A bill by Assemblyman Welsh provides for local option exercised by municipal authorities throughout the state.

NEVADA:

Censorship bills are pending and there is opportunity to lower the tax in the insurance rate, now legalized in that state, if action is taken at once.

OKLAHOMA:

Censorship bill is pending, recommended by the State Superintendent of Public Instruction, who has made an active campaign in favor of this bill. In a letter to the National Board of Review, this official says: "If the moving picture men who talked to me a year ago had kept their promise and assisted me as they agreed to do, it is very doubtful if I would have made my recommendation this time. I am not in favor of local censorship such as they have in Kansas, but I do believe, in fact know, that this business ought to be regulated in a way not to show some of the pictures to children which are now being shown."

OREGON:

A bill making it a felony to manufacture, import, distribute or exhibit any indecent or obscene article, picture, etc., including motion pictures, was introduced January 15th.

TENNESSEE:

Censorship bill has been introduced at the request of the Council of Women of the State and is being backed by them in the legislature.

UTAH:

A drastic censorship bill is pending in Utah, fathered by Representative Chez. This bill provides that after April 1 it shall be "unlawful for any person, association, firm or corporation to exhibit any motion picture unless it shall first have been examined and approved by the state superintendent of public instruction, except such films as are used in institutions of learning."

TEXAS:

A bill is pending in the legislature closing all motion picture theaters on Sunday.

VERMONT:

In Vermont: An act is pending for regulating the attendance of children at motion picture shows. It prohibits exhibitors from admitting children under fifteen years old unless they are accompanied by their parents or guardians. There is another bill to prohibit the exhibit of unfit motion pictures—those of a vulgar or immoral character or which depict burglaries, train robberies or acts which constitute felony. A maximum fine of $500 or six months imprisonment or both.

WISCONSIN:

A Sunday closing bill was introduced in the Wisconsin legislature last Monday. This bill is designed to close all houses in which public exhibitions of whatever sort have been held. A fight is being made to except motion picture houses and a committee is being formed to fight the measure.

WASHINGTON:

A bill providing for the censorship of motion pictures in the State of Washington will be introduced this week.

WEST VIRGINIA:

A censorship bill is pending in West Virginia.

QUEBEC:

A censorship bill is pending in West Virginia. Congress is considering a revised edition of the Smith-Hughes bill of last year.

ONTARIO:

A movement is in full swing in Ontario to organize the motion picture exhibitors of the province to oppose unjust legislation and taxation. It is feared in Ontario that a tax of ten per cent of the gross receipts is shortly to be levied on all theaters. The film exchanges will also be affected by an increased license fee or an increased censorship fee.

CITY OF CHICAGO:

There is at this time a censorship bill before the city council of Chicago providing for abolition of the present board of censors composed of nine members and to substitute a city censor who shall have individual responsibility for all films and exclusive power to prohibit exhibition of products not meeting with his approval.
STAR—The celebrated Mr. Richard Bennett, famous player and student, whose successes have run impartially on Broadway and "on the road." CAST OF CO-WORKERS—The original Broadway cast with which Mr. Bennett achieved his famed success with "Damaged Goods" on the speaking stage, including Adrienne Morrison, who is the gifted Mrs. Bennett. ENDORSEMENT OF AUTHORITY—The testimonials of approval from hundreds of the greatest men and women of America have placed a seal of propriety and authenticity on this production and have given it a repose that no other film production enjoys.

"Damaged Goods," available to exhibitors February 12, brings with it proven merit and an element of newness which promises an equal if not greater earning power.

Since the first announcement of the new edition reservations and bookings have been made by important theatres in many centers. "Damaged Goods" in the new edition is coming back to sweep the country again.

The picture presents several points of special value:

PROVEN pulling power, on the basis of a record of astonishing repeat bookings on the first edition.

NO COMPETITION—in that it is the only picture on the subject, whereas every other "sermon picture" has competitors by the score.

TIMELINESS—in that its theme is as old as civilization and as new as tomorrow, and that until the disease curse is wiped out the picture will have a mission.

"Damaged Goods" was first released late in 1915 and was withdrawn from the market while still running to successful houses the following September. Since that time the public has not seen "Damaged Goods" at any point in the United States. This means that there are no old prints out to work in competition with the new edition, an added point of value to the larger theatres planning long runs.

In many theatres of the larger cities "Damaged Goods" has been played as many as six times. In its new form, after a thorough revision and material strengthening by Mr. Bennett, whose small children appear with him in the prologue to the revised version, this wonderful drama seems certain of continued popularity.

During the original run of "Damaged Goods" more than 100,000 testimonials were received from men and women in all circles of society who had seen the play and been impressed with its extraordinary educational value.

At the same time exhibitors throughout the country were wiring and writing their congratulations on the remarkable drawing powers of the piece, which transcended anything before known.

Among the testimonials received dealing with the original picture production of "Damaged Goods" are the following:

A. W. BLANKMEYER, Manager Grand Circus Theatre, Detroit, Mich.—"We cannot refrain from congratulating you on your film 'Damaged Goods.' We not only consider it good from the box office point of view. It is a triumph morally and socially as well."

EDWARD J. O'KEEFE, Manager O'Keefe Theatre, Atlantic City, N. J.—"'Damaged Goods' broke all records for attendance at our theatre today. This is the best drawing play that was ever in the house. It is a whirlwind."

H. M. THOMAS, Strand Amusement Company, Omaha, Neb.—"'Damaged Goods' broke all records for attendance at our theatre last night. There were three hundred persons waiting in line before the theatre opened in the morning. 'Damaged Goods' is the best box office attraction in this country today."

A. G. FORBES, Manager Class A Theatre, Spokane, Wash.—"'Damaged Goods' has caused the biggest sensation in Spokane of any picture that was ever shown here. We have turned them away at every performance. We had 16,000 paid admissions at 25 cents between 30th and November 7th, inclusive. Cleaned up $2,100."

WALTER F. SCOTT, Manager Savoy Theatre, Wilmington, Del.—"Arranging for extension of time on 'Damaged Goods.' Had to call police to handle fighting crowd trying to get into theatre last night. There were three hundred persons waiting in line before the theatre opened in the morning. 'Damaged Goods' is the talk of the town and it has given this theatre a big boost."

CHARLES L. HILLES, Unique and Lyric Theatres, Eau Claire, Wis.—"'Damaged Goods' broke all records at the Lyric Theatre in Eau Claire. The people literally fought to get in. I never saw anything like since I have been in the business. The nearest approach was with 'The Birth of a Nation.'"
showing crowds standing in line to enter the Mutual Film Corporation, Cleveland, O.—"Under it is shown." The theatre here is playing to capacity business with every evening.

and crowds gather hours before the doors are opened. Our lobby and the sidewalks for half a block have been jammed from 7 to 10 o'clock every evening.

CHRIS. G. BEHRENS, Family Theatre, Davenport, Ia.—"We are playing 'Damaged Goods' to capacity business. We have been fighting the crowds since the play was first produced and crowds gather hours before the doors are open. Our lobby and the sidewalks for half a block have been jammed from 7 to 10 o'clock every evening."

W. J. DRUMMOND, Branch Manager, Mutual Film Corporation, Spokane, Wash.—"We are playing 'Damaged Goods' in capacity business. We have been fighting the crowds since the play was first produced and crowds gather hours before the doors are open. Our lobby and the sidewalks for half a block have been jammed from 7 to 10 o'clock every evening."

C. M. CHRISTENSON, Branch Manager, Mutual Film Corporation, Cleveland, O.—"Under separate cover we are mailing you photographs showing crowds standing in line to enter the Bank Theatre at Akron, the attraction being 'Damaged Goods'. This picture has broken all records here and I think it will do so wherever it is shown."

CH. S. WOODY, Branch Manager, Mutual Film Corporation, Seattle, Wash.—"'Damaged Goods' has just closed a record engagement in Tacoma. With the Seattle bookings it totals twenty-seven days for the two cities. The most remarkable thing is that Tacoma's population is less than 100,000 and never in its history has there been so long a continuous run."

J. M. MULLIN, Branch Manager, Mutual Film Corporation, Albany, N. Y.—"The Lincoln Theatre here is playing to capacity business with 'Damaged Goods' and the management has already booked the film for second run. They turned away more than 1,000 people at the Lincoln last night and fifteen hundred were unable to get in the previous evening."

"'Damaged Goods' being shown in Los Angeles. It is dignified, scientific, and a necessary, if terrible warning. I consider it to be a public blessing that such a play has been screened."

MRS. J. D. TAYLOR, President Los Angeles Federation of the Parent-Teacher Association—"I have seen 'Damaged Goods' on the screen, and must say that the educational value of the play cannot be over-estimated. It is my belief that everyone ought to see it and I see no doubt in my mind that the time is coming fast when such plays will be deliberately fostered for their protective value."

The new edition of 'Damaged Goods' is "Damaged Goods" perfected, with all its box office value renewed.

MARThA, P. FALCONER, Chairman Social Hygiene Section, National Conference of Charities and Corrections—"The use of your film distinctly added to the success of the social hygiene section. No one questioned the accuracy of the story. Everyone was deeply impressed with the marvelous success you have achieved in bringing out every phase of the social problem."

H. M. SPAULDING, General Secretary, Alton, Ill., Y. M. C. A.—"I believe that every man and boy in this country should see this picture and we count ourselves fortunate that we were permitted to present it. The day is passing when a few old mossbacks may by their objections keep pictures of this kind out of our associations and churches."

E. W. FIEGENBAUM, President Men's and Boys' Club, Edwardsville, Ill.—"I saw your moving picture, 'Damaged Goods.' As I looked into the eager faces of the men witnessing the exhibition, I felt that your admirable play would carry conviction into the very souls of those who were there. I wish that every man might have the opportunity to see this wonderful picture."

REV. ALEXANDER H. GRANT, Des Moines, la.—"'Damaged Goods' is a powerful and eloquent sermon. It is exceedingly plain spoken upon a subject which requires plain speaking. Every preacher of righteousness ought to give thanks for such co-operation in his work as is furnished by this epoch-making production. I have never seen the wages of sin and ignorance so vividly set forth."

GEORGE C. RUIHLAND, Commissioner of Health, Milwaukee, Wis.—"Your photoplay production of Brieux's powerful drama 'Damaged Goods,' succeeds admirably. I believe, in driving home the lesson which the author means to teach. There is nothing offensive in the photo production of the play and I believe society will be the better for seeing it."

ESTELLE LAWSON, Chairman welfare committee, Los Angeles, California, City Council—"I am most heartily in favor of the film play."

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REEL LIFE—Page Three
ASY STREET,” the latest Chaplin-Mutual comedy, to be released February 5, cost as much per foot of negative as the reported cost of “Intolerance.”

Of course, “Easy Street,” is not so popular nor so fashionable a thoroughfare as was Belshazzar Avenue, Babylon, but the people of “Easy Street” are a busy lot and, withal, expensive to do business with.

“Easy Street” is a far more pretentious production than any previous Chaplin offering has been, being one of those studio rarities—a Chaplin pet. To put it plainly Chaplin himself was so obsessed with the merits of “Easy Street” from its first rehearsal, that he wouldn’t release it until it was up to his standard of excellence.

“Easy Street” has taken three weeks longer to produce than does the average Chaplin comedy, Mr. Chaplin’s determination to have everything just right causing the delay, which appears to have been justified, because critics who have followed Chaplin from his beginnings on the screen insist that this is the best thing he has done.

Just how it is possible to get hit on the head with a red hot stove tossed from a third story window, and still survive, is one of the amazing problems developed in “Easy Street.”

Chaplin’s adventures as “The Sparrow Cop,” who dons policeman’s uniform to protect pretty Edna Purviance, organist of “Easy Street” mission, from insult by “Bully” Campbell, are excruciatingly funny.

Campbell is six feet four inches high and Charlie is five feet four. Campbell is twenty-eight inches across the shoulders, has a fist like a York ham, an arm like a leg, a leg like Caesar’s column and a head so hard that twenty-two policemen belting it with clubs can’t even make a dent.

The sight of Chaplin in police uniform, swinging his club with unutterable swagger, suddenly confronted with this tremendous bully of the slums who is bent on his annihilation, bespeaks action, and action there is without delay. Chaplin gets behind Campbell and whales him eight times over the head with his club, but the giant doesn’t even know he has been touched.

“THE FLOORWALKER”
In which Charlie obtains a job in a department store and immediately thereafter begins to make things hum, especially the wax dummies.

“THE FIREMAN”
Charlie joins the fire department and through his heroism wins the hand of the fair Edna.

“THE VAGABOND”
Our friend Chaplin becomes a “knight of the road.” Of course he meets a fascinating country girl.

“ONE A. M.”
At One A. M. Charlie comes home much inebriated and sets out to get acquainted with the slippery floors and stuffed animals in his home.

“THE COUNT”
From tailor’s assistant to a count and one who manages to get a wonderful feed and make love to a beautiful girl is the gamut run by the inimitable Charlie in this production.

“THE PAWNSHOP”
We discover Charlie as a clerk in the pawnbroker’s shop, who captures some daring thieves and partakes of some of Edna’s cooking.

“BEHIND THE SCREEN”
A glimpse into the life of the assistant director of a motion picture company. Charlie upsets all of the “sets” and the attractive Edna dons overalls and helps him.

“THE RINK”
Charlie proves his ability as a champion roller skater and cuts quite a figure in the rink.

“EASY STREET”
The funniest of them all. Chaplin appears as a policeman for the first time in his career.

Chaplin learns a lesson from the European war—Gas treatment for Campbell. Best method of our little millionaire “Jack the Giant Killer.”

REEL LIFE—Page Four
IN "The Smite of Conscience," seventh of "The Perils of Our Girl Reporters" stories, torn between love and duty, Exton Manley, a New York lawyer of reputation and genius, surrendered to the former, and, as he believed, sent an innocent man to the gallows in order that the woman he adored might escape the penalty of murder.

Helen Girard, the woman in the case, married to a drunken and worthless specimen of the criminal wealthy class, refused to accept support from Girard, on discovering his mode of life, and while living in his house to conserve her family reputation, actually supported herself by writing special articles for a morning newspaper.

Being assigned to study the sociological aspects of the New York night courts, Helen Girard met Lawyer Manley in the course of her work and was frequently thrown into his company by reason of the similarity of their hours and scenes of activity.

The thrilling story of Helen's struggle with her drunken husband for the possession of a pistol with which he had declared his intention of killing her after she had been forced to kiss him--of her becoming unconscious and of Girard's being found dead beside her with the discharged revolver between them, is graphically told.

James Hale, the butler, who had sworn vengeance on his employer, was arrested for the crime and prosecuted by Manley to a conviction and sentence of death. Only after the man's sentence did Manley realize the full enormity of his action, he having been convinced from the beginning that the woman he loved had fired the shot which killed Girard in order to save her own life. When she failed to confess to him he believed that she had killed with intent, but his affection for the supposed slayer forced him to protect her at another's expense.

Manley's mental torture during the days that preceded the date of Hale's execution is well portrayed and the acting of Miss Greene as Helen Girard, who is puzzled by the curious attitude of Manley toward her and has no suspicion that he believes her guilty of the shooting, is an emotional triumph.

The element of suspense in the play is strong and it is maintained up to the last minute when Father Burke, the old priest who administered the last rites to the condemned butler, confronts Helen and Manley with the announcement that Hale made a complete confession just before the drop fell.

This affords one of the most intensely dramatic climaxes ever depicted on the screen and one which brings audiences to their feet. Miss Greene again displays in the sensational scenes of this play her extraordinary sense of proportion, avoiding overacting and giving a thoroughly convincing performance.

William H. Turner in his characterization of the drunken libertine husband of the beautiful Helen Girard does some of the best work of his career. He portrays the drink-crazed man, devoid of all morals and intent on murder splendidly.
T legion and Dalmatia

Scenes of interest and noteworthy for beauty and history

...are shown in Gaumont's "Tours Around the World," No. 14, released through Mutual, February 6. These are "Pictureque Landscapes of Holland, Egypt and Dalmatia," and "The Rocky Coast of Dalmatia." The Holland views are not of any particular place but of the interesting scenes of the sea, showing the picturesque villages, for the sea will break through the dyke, with its great canvas wings, meadow land where sheep graze, canals laden with water craft, and peasants in their native garb. The Holland view is below sea-level. These pictures supplement pictures of Amsterdam shown in "Tours Around the World," No. 13.

"The Temples of Luxor" afford glimpses of a vanished civilization that is still giving up its secrets as the shifting sands of the desert disclose its monuments. Biblical students will appreciate these pictures, the grandeur of Egypt four-thousand years before Christ. The temple of Medinet-Habu is of great interest, even the inscription upon the walls being pictured. There are also pictures of the Temple of Sethos I, the Temple of Deir-el-Bahri, and statues of Ramses II and Memnon.

Now that the Allies have promised Gaumont, the representatives of Luxor. The editors of the Gaumont Laboratories. The next news reel will be "Topical Reels No. 40," released through Mutual, February 4. Gaumont's "Topical Reels" No. 38, released through Mutual, February 2, is "The Rocky Coast of Dalmatia." There are pictures of houses built on the coast, and the Herndon cottage which is occupied by President Wilson. The scenes of interest and beauty will be made in advance.

One of the trained dogs from Reel No. 44.

Coast Towns of Mississippi

Beauty scenes along the Gulf of Mexico in "See America First."

The beautiful scenery that accounts for so much of the charm of the Gulf of Mexico coast is adequately pictured in Gaumont's "See America First," No. 74, a release devoted to the Mississippi Coast. These pictures, which reach the screen February 7, show the picturesque points of interest. Gulfport, Biloxi and Beauvoir. These towns give an excellent idea of life in the state which is so hospitably southern and historically interesting.

At Pass Christian is pictured the home of John M. Parker, progressive candidate for vice-president last year, the beautiful Beach Shell Road along the coast, and the Hernando cottage which is the home of President Wilson when he winters in the south. Gulfport offers views of its beautiful resort hotel, its country club, and thousands of feet of yellow pine, for Gulfport is one of the largest shipping points in the world for this lumber. Beauvoir, of course, is notable for its house of the Confederacy. First in importance in the pictures is the home of Jefferson Davis. Hurrying back to San Francisco, the Central Powers, says the San Francisco Bulletin, "the battle of the Pacific is not yet over." San Francisco could be supplied with the war materials which the city has been asked to come up with the shipping.
Mutual Featurettes
Adventures of Shorty Hamilton and Some Snappy Comedy Subjects

In "Shorty Turns Wild Man," Shorty Hamilton has an extraordinary new series of adventures in an effort to rescue Professor Wade, an absent-minded geologist. Wade is lost in the desert, the services of the ever-ready cowboy hero having been enlisted by Anita Keller of the secret service. This is the fifth of "The Adventures of Shorty Hamilton," released through Mutual.

Wade had been prospecting about the Sierra Nevada mountains after radium and had just discovered a valuable deposit at the time that his guide caught desert fever and died. News of the professor's predicament reached civilization by "Indian wireless" and the intrepid Miss Keller was ordered to look after him.

Struggling to get out of the desert by himself, Prof. Wade became lost, and, in this situation, encountered Horatio Knowles, a tragedian, member of a traveling company, who had been stranded and had wandered into the desert in a temperamental fit.

The news of Wade's radium discovery and the fact that he had a phial of the stuff worth $100,000 in his possession, had been widely circulated, with the result that "Crack" Peters, the manager of a traveling company, who had been stranded and had wandered into the desert in a temperamental fit.

The news of Wade's radium discovery and the fact that he had a phial of the stuff worth $100,000 in his possession, had been widely circulated, with the result that "Crack" Peters, the manager of a traveling company, who had been stranded and had wandered into the desert in a temperamental fit.

When Peters and his gang found Wade and Knowles, the latter fell dead at the first volley fired by the outlaw gang and Wade crawled into a bunch of cacti. In this desert hiding place Wade found an old skull in which he hid the radium, dying soon afterwards of his wounds.

Shorty found the bodies of the two men and beside the actor, his box of makeup. Realizing that Peters and his gang were close upon him, Shorty, in desperation, made up as a wild man, using Knowles' grease paints.

In this strange character, cavorting about the desert, Shorty was encountered by Apache Bill and Peters, who were so alarmed at his antics that they decamped. Meantime Shorty had seen his horse, Beauty, disappearing in the distance, having been scared by her master's strange behavior.

Shorty was compelled to sleep in the desert and while asleep he became moon-struck. This deprived him temporarily of the power of speech, and while still unable to talk he was captured by a traveling circus, the manager of which was convinced that he had found a genuine wild man.

Anita, meanwhile, had been struggling to rescue Shorty from his captors, but without success. He was confined in a cage by the circus men and released through the efforts of Beauty, pet mare of the cowboy, who kicked in the door of his cage on seeing him imprisoned, after she had also been captured by the circus gang.

There is a sensational chase in the end of the picture in which Shorty is pursued by the whole Wild West department of the circus after his escape on Beauty.

Of course Anita is discovered awaiting Shorty at the end of his journey. There explanations and osculations.

Needless to say there are many comedy situations prominent throughout this production. When "Shorty" arrives at the circus, bound by stout ropes and caged, he is met by a "motley" mob. Amongst the most prominent to greet him are Lillie, the fat lady, who tips the scales at four hundred pounds; Jack the Giant, seven feet six inches tall and weighing nearly as much as Lillie; Sam, the midget, three feet in heigh and about the same breadth; Nora, the bearded lady, with long, black silken whiskers and Irene, the snake charmer, fondling a 10-foot python.

Synopsis of "JERRY'S BIG MYSTERY"
One Reel—Cub comedy featuring George Ovey.

Jerry.................George Ovey
Hank..................George George
Tiny..................Claire Alexander

Jerry's landlord, tiring of his failing to pay the rent, turns him out. He throws Jerry across the hall and he lands in the lap of a woman. The husband finds Jerry in this compromising position and a fight ensues which ends in the arrival of the police and much trouble. Jerry escapes and begins to make love to Tiny. Later to escape one Hank, Jerry squeezes into a headless dummy form and after scaring numerous people he returns to Tiny, scares Hank away and then is free to carry on his love-making unmolested.

Synopsis of "LURED AND CURED"
Two Reels—Vogue comedy featuring Paddy McQuire.

Lillian, a country girl, loves Paddy, a neighbor. A city chap comes into her life and then things begin to hum. He happens to be the head of a band of gangsters and persuades Lillian to return to the city with him. Lil is placed under the care of a creature of the vampire type. Paddy arrives in the city and manages to gain entrance to the house where Lil is kept prisoner. He is robed of all of the money he possesses, $2,000, and dropped into a cellar. Lil is told that there will be no wedding and is also dropped into the cellar. They manage to escape, by strange methods, and Lil asks Paddy to take her back to the farm.

REEL LIFE—Page Seven
MISS ALICE L. FAIRWEATHER, the author of the article presented here, is the editor of the photoplay department of The Standard, an aggressive daily published at St. John, New Brunswick, Canada. As she relates she is something of a picture pioneer in this busy and picturesque section of Canada. St. John is a busy little city on the Bay of Fundy, with a population of about 60,000 persons, with a high average of picture patrons. Her work has given three distinct results, increased patronage for the theater, increased revenue for the newspaper and service to its readers. The size of the little city is such that most any exhibitor can afford to purchase a reasonable amount of advertising space without incurring the expense of "waste circulation"—that is circulation beyond the territory tributary to his theater. As every picture publicity man knows, Miss Fairweather, with her insistent demand for the new news and the real news has done much to better the standards of motion picture entertainment in her field.

The St. John Standard was the first newspaper in the Maritime Provinces to run a daily column of motion picture news, so when I began it was breaking new ground, and I found the ground quite hard and stony at first. There were some managers who seemed to thoroughly appreciate the move and gave me every help possible, and no little encouragement; others, while believing in it, seemed doubtful that the results would be successful. At the present time I am quite certain that all of the exhibitors acknowledge that the motion picture column has been and is of the greatest value to them. It has been my policy to make the column local and so work hand in hand with the exhibitor.

Last September I was sent as a representative of the Standard to a meeting held to form a League of the Motion Picture Men of the Maritime Provinces at Halifax. I was called upon to make a speech, and as this was the first speech I had even been called upon for I was rather uncertain as to what to say and in how many words to say it. However, I decided to make the attempt and my speech consisted of the following words:

Her Speech

"Co-operation between the motion picture theaters and the newspapers is the best possible thing for both—the more you give us the more we can give you."

They said it was the shortest speech ever made, and I am of the opinion that it was a good thing I knew when to stop. It may be that this little speech will be remembered when more lengthy ones are forgotten.

The manager of "The Unique," one of St. John's best patronized theaters, shows on his screen a slide advising his patrons to read the amusement page of the Standard; while the managers of the Imperial and the Opera House both realizing the value of motion picture columns send news and give any assistance possible. The majority of theater owners have joined in this plan of co-operation.

How They Do It

The theaters and film exchanges make it their special business to see that all press matter is carefully looked after. All picture men visiting in town call at the newspaper office or have the paper rung up by telephone by their exchange. The value to the newspaper is increased circulation and the appreciation of a large class of theater-goers who read avidly all the news on the page of stage or screen favorites and their doings. Through the motion picture page a large connection has been formed with firms outside the city. It is hard to foresee the influence but it is very much like the stone thrown in the pool, the circles widen until they touch many shores.
**News from the Studios**

**Famous authors for Powell-Mutual Productions**

A LIST of literary masterpieces has been secured as screen vehicles for Miss O'Neil and Marjorie Rambeau in the series of pictures they are making at the Powell-Mutual studios.

To the literature of the screen will be added the works of Ibsen, Charles Dickens, Gertrude Atherton, Algernon Boyesen and Frederick Arnold Kummer.

"Mrs. Balfour," the first vehicle chosen for Miss O'Neil, has been completed at the studios of the Frank Powell Producing Company. The production is from the pen of Charles Dickens.

"The Greater Woman," chosen for Miss Rambeau's first appearance, is a picturization of the Ibsen play. "Hedda Gabler" was one of Miss O'Neil's most famous roles on the stage and a part she has played numerous times. Her first appearance in "Hedda Gabler" was in Australia.

"Gentle Intruder," the third of Miss O'Neil's productions, comes from the pen of Charles Dickens.

"Motherhood," the second production on which Miss Rambeau is now working, is a film version of the play by Frederick Kummer, author and playwright. "The Debt" will be the third offering featuring Miss Rambeau. This is a success from Europe.

"The Second Wife" is an original story by Caroline I. Hibbard which was written especially for Miss Rambeau.

Another of Ibsen's plays will be given to the public in "The Doll's House," in which Miss Rambeau will portray the character of Nora. This is lighter than most of Ibsen's plays and for that reason proved more interesting to many theatre goers than shown on the stage.

**FRANK POWELL** last week took the first scenes in the new studio at College Point, L. I., which in the future will house the activities of the Frank Powell Producing Corporation, the photoplay productions of which are released through the Mutual Film Corporation.

This is the site known as "Donnelly's Grove and Pavilions," placed under a long-term lease, with the option of purchase, at the time of the formation of the Frank Powell Producing Corporation, of which John R. Freuler (president of the Mutual) is president, and Frank Powell, vice-president and director-general.

The Powell studio is one of the largest and best equipped in the vicinity of New York. The main building has a working floor space of 16,000 square feet. This is surrounded by smaller buildings, in which are the printing and developing plants, projection room, carpenter shops, and the like. Every facility and aid that experience, efficiency and ingenuity can devise has been installed to aid in the production of the character of pictures with which Mr. Powell's name is inseparably linked.

**M. M. M.**

With Her Hair Done Up

Photo by Mirror of World Film

In "The Gentle Intruder," the next American-Mutual production starring Mary Miles Minter, this dainty star appears for the very first time on stage or screen with her hair done up.

**Helen Holmes** and J. P. McGowan will appear at the Pantages houses in their respective roles of Helen Dawson and Jim Blake which they portrayed in "A Lass of the Lumberlands." The Mutual-Signal fifteen chapter photo novel is being shown in a majority of the Pantages houses on the Pacific coast and Alex Pantages requested that Miss Holmes and Mr. McGowan make this personal appearance in the theatres of San Francisco and Los Angeles.

**FREDERICK ROBINSON**, E. J. Flynn and L. A. Darling are recent additions to the forces of the Monogram Film Company producing the "Adventures of Shorty," series featuring "Shorty Hamilton for Mutual, and will direct their efforts toward adding to the artistic effect of the films.

Mr. Robinson is an artist, illustrator and author of international fame. He is also famous as the creator and producer of such spectacles as "The Battle of the Monitor and the Merrimac," "The Sinking of the Titanic" and "The War of the Worlds."

Mr. Flynn, recently assistant director and business manager with Mary Pickford, and before that time with D. W. Griffith and Jack O'Brien, will have charge of locations.

Mr. Darling, who has joined the camera squad, has had long experience in this line, having been with the Lasky, Selig, Universal and Kalem companies.
MOTION picture theatre managers will go a long way to bring the crowd to their houses but it is rather reversing the general policy when the people come in such numbers before a picture is even booked that the exhibitor has to show the film to get rid of the crowds.

Also it is not unusual for a manager to decorate his house to create the proper atmosphere for a special feature but never before has a case arisen where the theatre was rebuilt to accommodate one serial to be shown in four installments.

Both of these exceptional cases were brought about by the desire of the public to see the sequel to "The Diamond From the Sky."

Mr. Strine, manager of the Lyric Theatre, Boone, Iowa, was so bombarded with questions concerning the "Sequel" by the fans of his town that he complained his ticket office was changed to a question and answer box about that particular picture and the only way he could do business and save himself from doing nothing but answer questions was to book the serial.

W. C. Trebar, manager of the Opera House, Ogden, Iowa, was absolutely unable to handle the crowds that thronged to his theatre to see the sequel to "A Diamond From the Sky. It took twenty minutes to clear, the house on the first showing of this picture and he was forced to remove the orchestra pit and make a rear exit in the building to be able to handle the multitude of people with any facility.

Most sequels are a disappointment because they do not hold up to the original and with the conclusion of each chapter the whereabouts of "The Diamond" assumes additional mystery. The "Sequel" forms a fitting conclusion to what has been pronounced by many the most mystifying scenario ever written.

CHARLES PACINI, proprietor of the New Majestic Theatre, Kenosha, Wisconsin, recently distributed eight thousand calendars as souvenirs of the showing of "Faith," the Mutual Star Production in which Mary Miles Minter is starred. The calendars were decorated with a head of the beautiful little star in colors. So popular is Miss Minter with Kenoshans that the sidewalk in front of the theatre was impassable because of the crowds assembled. And there was a new Mary Pickford picture being shown at an opposition house three blocks away.

The picture was so well liked that many requests were made for its re-showing but owing to the features already booked for the week's program it was impossible to hold it over. Other Mary Miles Minter pictures will be shown, however, at the New Majestic in the near future.

Arrangements have also been made whereby this feature will be shown at the new Butterfly Theatre which will be opened soon.

PONTINE coat (it's waterproof), with hat, bag and walking stick to match is the very, very latest dictate of Dame—or should we say Monsieur?—Fashion, for a rainy, blustery day.

Sybil Carmen, the fascinating dancer in Flo-Ziegfeld's "Midnight Frolic," has one—straight from the Maison of Royant, Paris, where all sorts of fetching feminine foibles have their origin.

In this delightful rainy day outfit, and again in the latest bathing suit—with hosiets which come only half way to the knee—Sybil Carmen is seen in Mutual Weekly No. 109. Miss Carmen, who is one of New York's darlings, will be seen every week in the fashion department of the Mutual Weekly, which is produced by the Gaumont company.

HERE'S another exhibitor who recognizes the superiority of the Mutual Weekly. Clune's Broadway Theatre, Los Angeles, has booked the Mutual Weekly for a solid week's run. This is an exceptional honor for the Weekly as Clune's is the finest motion picture house in Los Angeles. The Weekly will be used from Sunday to Saturday and be succeeded by the next issue.

W. H. RIPPARD, formerly manager of the Wilkes Barre branch of the Mutual Film Corporation, has been appointed assistant manager of the Philadelphia office.

Mr. Rippard will be succeeded by Bert King as manager of the Wilkes Barre Mutual Exchange.

The Berkshire Eagle of Pittsfield, Massachusetts says: "A private moving picture show is one of the latest novelties in town. A Pittsfield dentist is fond of the Helen Holmes serial, "THE LASS OF THE LUMBERLANDS," now running at The Spa, and it so happens that his business keeps him busy until late in the evening. The last chapter he saw was so interesting that he wanted to see the next, but when he arrived at The Spa last evening it was too late. After the regular performance he asked how much it would cost to have the picture run over again, and when told only the operator would have to be paid $1.00, he dug down and himself and his wife watched the unfolding of the picture after the regular performance. They were the only two in the house outside the employees."

United States Bought 66 Cushman Outfits

The Illustration shows 66 Cushman Electric Power Plants ready for shipment that were purchased by the U.S. Government for use at Army Posts and in the field.

Cushman Motor Works
940 North 21st Street
LINCOLN, NEB.
Attendance records in theatres everywhere are being smashed with this sensational chapter-play. Daring Helen Holmes and her supporting company are "pulling" the fans back again and again to see this 15 chapter photonovel. Life in the lumbercamps and Helen's experiences on a logging road are thrillingly portrayed. Thrill follows thrill. Whole trains are deliberately wrecked to add a final "punch" to the picture. It's in 15 chapters—a new chapter each week for 15 weeks. Book "A Lass of the Lumberlands" NOW!

NOW BOOKING AT ALL MUTUAL EXCHANGES

A LASS OF THE LUMBERLANDS

Produced by SIGNAL FILM CORPORATION
MUTUAL FILM CORPORATION
Announces
Another Mutual Star
ANN MURDOCK

MUTUAL FILM CORPORATION
John R. Freuler, President
EXCHANGES EVERYWHERE
MUTUAL FILM CORPORATION

Presents

The Charming Star

ANN MURDOCK

in

"WHERE LOVE IS"

From the pen of the celebrated novelist
WILLIAM J. LOCKE

Miss Murdock's exceptional emotional talent is allowed full sway in this famous story of a young society girl compelled to choose between love and wealth in marriage. All star supporting cast. Five Acts. Released the week of February 5th through Mutual Exchanges.

Now Booking At All Mutual Exchanges
"Hey, Kids! Hurry Up! Gaumont!"

You can just hear the bright little chap shouting to his playmates. He's the best advertisement you can have. He went to the children's matinee last week, and now he's passing on the good word about

GAUMONT SINGLE-REELS

Get all the children's admission money you can. It helps pay the rent, and the children will be steady patrons for you in years to come. You can bring them back week after week with Gaumont pictures, they're GREAT for children.

"Reel Life" is a big winner; it's chock full of stuff for the kiddies. The Gaumont-Mutual Weekly interests them in history in the making. "Tours Around the World" shows them fascinating foreign lands. "See America First" instills love of country; and with it is a Gaumont Kartoon Komic so screamingly funny that the children almost fall off their seats laughing.

The Better Films Committee of the Illinois Congress of Mothers endorses these pictures. The Fordham Theatre, Bronx, N.Y., is making a hit with some of them. Wise exhibitors everywhere are using them. Whenever a mothers' or teachers' committee confers with you, you are always safe when you offer them all the Gaumont Single-Reels. The best thing you can say is, "I am showing them every day NOW and pleasing my patrons."

ORDER FROM YOUR MUTUAL BRANCH TODAY
LIGHT Comedy and slapstick are wonderfully mingled in this Vogue Comedy. Directed by James Davis. Two college boys, temporarily "broke," allow their fingers to stray too near a lady's pocketbook. The complications that result are laughable in the extreme. In the "get-away" the Vogue Comedians do things with an automobile on the roof of a skyscraper that seem absolutely impossible. "Sticky Fingers" is a real "stunt" picture. It can be booked at the Mutual Exchange.

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway
Chicago, Illinois
MUTUAL STAR PRODUCTIONS

Week of February 5, 1917

ANN MURDOCK
No. 168—Where Love Is—Mutual
In Six Acts

MUTUAL PICTURES

Week of February 12, 1917

MUTUAL STAR PRODUCTIONS

MARY MILES MINTER
Youth’s Endearing Charm
Dutch’s Adventure
Faith
A Dream of Two Aro
The Innocence of Lizette
The Gentle Intruder

WILLIAM RUSSELL
Soulmates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Bearer
The Love Hermit
Lone Star
The Twinkler
My Fighting Gentleman

PHOTO-NOVELS

The Perils of Our Girl
The Sequel to The Diamond from the Sky
A Lass Of The Lumberlands.
The Girl and the Game
The Secret of the Submarine

SERIES

Fantomas
The Vampires
Adventures of Shorty Hamilton

MUTUAL FILM EXCHANGES

Albany, N. Y.
Atlantic, Ga.
Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Butte, Mont.
Chicago, Ill.
Cincinnati, O.
Cleveland, O.
Dallas, Tex.
Denver, Colo.
Des Moines, Ia.
Detroit, Mich.
El Paso, Tex.

Escanaba, Mich.
Fargo, N. D.
Grand Rapids, Mich.
Houston, Tex.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Calif.
Louisville, Ky.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
Newark, N. J.
New Haven, Conn.
New Orleans, La.
New York City, Mutual Film Exchange.

New York, Western
Ohio City, Okla.
Omaha, Neb.
Pittsburgh, Pa.
Portland, Oregon.
Salt Lake City, Utah.
San Antonio, Tex.
San Francisco, Calif.
St. Louis, Mo.
Seattle, Wash.
Sioux Falls, S. D.
Spokane, Wash.

TUESDAY, FEBRUARY 13, 1917.

MONDAY, FEBRUARY 12, 1917.

No. 05322
Title Shorty Turns Wild Man
Class Reels
2
Leads Adventures of Shorty Hamilton, No. 5

No. 05324
Title Mutual Tours Around the World
Class Reels
1
Leads Mont St. Michel (France), Argost, Lake Iseo (Italy), Moro, Monday, Tuesday

WEDNESDAY, FEBRUARY 14, 1917.

No. 05325
Title Mutual Weekly, No. 111
Class Reels
1
Leads Los Angeles, Cal.

THURSDAY, FEBRUARY 15, 1917.

No. 05327
Title Jerry’s Big Mystery
Class Reels
1
Leads George Ovey

FRIDAY, FEBRUARY 16, 1917.

SATURDAY, FEBRUARY 17, 1917.

SUNDAY, FEBRUARY 18, 1917.

No. 05330
Title Lured and Cured
Class Reels
2
Leads Paddy McGuire

No. 05331

No. 05332
Title Reel Life
Class Reels
1
Leads Oysters on the Mississippi Coast.

MUTUAL FILM PRODUCTIONS

KOLB AND DILL
A Million for Mary Bluff
The Three Pals
A Peck O’ Pickles
Lonesome Town
Beloved Rogues

CHARLES CHAPLIN
The Floorwalker
The Fireman
The Vaquabond
One A. M.
The Count
The Pawshaws
Behind the Screen
The Rink
Easy Street

RICHARD BENNETT
Philip Holden—Waster
And The Law Says.
The Valley of Decision
The Guided Youth

MARGARITA FISCHER
The Pearl of Paradise
Miss Jackie of the Navy
The Butterfly Girl
The Devil’s Assistant
A Night at Targuzzi
Birds of Passage

Week of February 5, 1917

MONDAY, FEBRUARY 12, 1917.

No. 05312
Title Shorty Joins the Secret Service
Class Reels
2
Leads Adventures of Shorty Hamilton, No. 4

TUESDAY, FEBRUARY 13, 1917.

No. 05313
Title Mutual Tours Around the World
Class Reels
1
Leads The Rocky Coast of Dalmatia, On the Adriatic Sea, Great Temples of Luxor (Egypt), Picturesque Landscapes of Holland.

WEDNESDAY, FEBRUARY 14, 1917.

No. 05314
Title Mutual Weekly, No. 110
Class Reels
1
Leads The Mississippi Coast.

THURSDAY, FEBRUARY 15, 1917.

No. 05316
Title Jerry’s Big Raid
Class Reels
1
Leads George Ovey

FRIDAY, FEBRUARY 16, 1917.

SATURDAY, FEBRUARY 17, 1917.

No. 05317
Title Bulldogs of the Deep
Class Reels
1
Leads Uncle Sam’s Defenders, No. 6

SUNDAY, FEBRUARY 18, 1917.

No. 05318
Title The Old Sheriff
Class Reels
1
Leads J. Warren Kerigan

No. 05319
Title A Musical Marvel
Class Reels
2
Leads Ben Turpin, Queer Fish with Shells

No. 05321
Title Reel Life
Class Reels
1
Leads Diary of an Egg Every Day Life Savers Hypnotizing an Alligator.
MUTUAL FILM CORPORATION

Presents

"Shorty Goes To College"
Third of "The Adventures of Shorty Hamilton" Featurettes

A story of the ranch and the campus. 'Shorty' in chaps and football togs. Some missing diamonds and Anita Keller of the U.S. Secret Service are mixed up in the plot.

RELEASED JANUARY 29th.

Produced by MONOGRAM FILMS
Released Through MUTUAL EXCHANGES
Reel Life
The Mutual Film Magazine
FEBRUARY 17, 1917  PRICE 5 CENTS

Majorie Rambeau
Famous Broadway Star In
"The Greater Woman"

POWELL-MUTUAL PRODUCTIONS
JOHN R. FREULER — the latest photograph of the president of the Mutual Film Corporation, taken in his suite at the Chicago executive offices of the corporation. The president, by way of keeping close to every phase of the business, has the newest model of the most scientific thing in cameras standing as a decoration in his private office.
ANNOUNCING "The Girl from Rectors." Released March 5—don't crowd. Line forms on the right. If you have ever "done" New York—if New York has ever "done" you—if you have ever caromed from the Claridge to Shanley's to Bustinoby's to Reisenweber's to Henley's to Rector's with a high tile on and the muffler open—if you have ever watched Forty-second street spin on its axis at 5 a.m. and then turned in to Jack's for breakfast the five reels of "The Girl from Rectors" will be just like a letter from home to you.

Halt! Right now you're all set to expect something. You are absolutely mistaken. The picture is perfectly clean and the National Board of Review admits it.

But, say man, its there!

Action? Why, looking at "The Girl from Rectors" is like having Broadway run by you on a merry-go-round.

If you are one of those boys who goes down to Manhattan for business and fresh air once or twice a year probably you have seen "The Girl from Rectors" on the stage. Or maybe you have seen it on one of those long road runs. If you did you can stop reading at this point and mail your application to the Mutual exchange now.

If you insist on being sold all the way, let me tell you about "Ruth." Ruth is "The Girl from Rectors." In private life she is Miss Ruth McTammany of perfect Boston, Mass. But in "The Girl from Rectors" she is about the livest little impersonation of a dancer with an evatanguy disposition it has been our official pleasure to meet on the screen.

Ruth gambols all through the plot. When the picture was screened in the Mutual's Chicago projection room it was so still and attentive that you could hear a sparrow fight on the roof a hundred yards away. There are a number of nutty individuals in the cast who help the tangled plot along considerably, but you won't worry about the plot. You can't. Ruth won't let you.

Incidentally the esteemed Mr. Rector himself, the celebrated New York restauranteur de luxe, appears in the picture as an "extra" and a lot of the scenes were made in his palace of plastic pulchritude. Ordinarily it costs about ten iron men for a cup of broth and a look at the inside of Rectors, but with this picture you can see the inside of all New York for a dime. Some insides!

If you've ever been to Broadway, U. S. A., you'll want to see "The Girl from Rectors"—if you haven't been there you'll have to see it. Your patrons will feel the same way about it.

When the Mutual salesman calls this week, ask him to have a chair. T. R.
"The Greater Woman"

MARJORIE RAMBEAU will make her first appearance on the screen and also her first appearance on the Mutual schedule on February 26 in "The Greater Woman." On the stage Miss Rambeau has won a personal triumph which has rarely been paralleled on Broadway. It was in "Cheating Cheaters," now playing at the Eltinge Theatre, New York, that the star came into her own. Her training on the speaking stage has also included work in stock and vaudeville.

"The Greater Woman" is a picturization of Algeon Boyesen's play which was shown extensively on the Continent. Although Mr. Boyesen is the author of seven plays and many short stories this is the first of his works to reach the screen.

Marjorie Rambeau has to call into play all her histrionic talent in portraying the role of Auriole Praed. This part is a highly dramatic one and calls for strong emotional acting in which Miss Rambeau is at her best. Auriole Praed is one of those exceptional women who is willing to forgive all and forget all, and to face poverty with love rather than wealth without it. Confronted by the fact that her weak-willed, artistic husband is enamoured of a dancer, there are no prospects. She simply waits, sure that his love for her will reassert itself. When the husband comes back to her begging for forgiveness and protesting his love for her she answers that it is not for a woman who loves to judge nor condemn, but only to try to understand.

"The Greater Woman" was produced for Mutual under the direction of Frank Powell by the Frank Powell Producing Corporation. The cast surrounding Miss Rambeau was carefully chosen. Aubrey Beattie portrays the role of Leo Bankster, a man of little breeding but high ambitions who step by step works his way to the top in his determination to make himself an equal socially with Auriole. Mr. Beattie has had an extensive career on the legitimate stage, has played in many all-star casts and of late has been appearing in the lighter forms of drama.

Hassan Musselli gives a very good characterization of Otto Bettany, the weak-willed susceptible artist who allows himself to be led away by a dancer.

Josephine Park, who appears as Fanny Praed, has just completed an engagement unique in Broadway annals. For sixty-three consecutive weeks Miss Park played a prominent part under the management of David Belasco in "The Boomerang" at the Belasco Theatre, New York.

Sara Haizde is most clever as Ida Angley, the dancer who leads to the downfall of Otto Bettany. Miss Haizde is a model as well as an actress and poses for several of the best painters and illustrators in New York.

Frank Powell has called all his skill as a director into play in the production of this picture. There are a number of unusual and beautiful settings. Among these are the scenes taken on the stage of the theatre while Sara Haizde does some most artistic interpretative dancing aided by beautiful lighting effects and a number of gorgeous costumes against a unique background.

Another interesting scene is taken in a restaurant in Paris, the rendezvous of artists, and is typical of the Bohemian life of the Latin Quarter of Paris. The saw-dust covered floor, the walls decorated by sketches and cartoons drawn by the habitues of the place are very unusual.

"The Greater Woman" is the first of a series of features in which Miss Rambeau will appear for Mutual. Other subjects which have already been chosen for the star include, "Motherhood," a film version of a play be Frederick Arnold Kummer; "The Debt," an adaptation of a European success; "The Second Wife," an original story by Caroline I. Hibbard, which was written especially for Miss Rambeau; and "A Doll's House," a picturization of Henrik Ibsen's play in which Miss Rambeau will portray the role of Nora Helmar.

Forthcoming Productions

A list of the forthcoming Marjorie Rambeau, Powell-Mutual productions.

"Motherhood," a film version of the play by Frederick Arnold Kummer.

"The Debt," an adaptation of the great European stage success of same title.

"The Second Wife," an original story by Caroline I. Hibbard especially for Miss Rambeau.

"A Doll's House," a screen adaptation of Henrik Ibsen's great drama of the same title.

Advertising Matter

Available at all Mutual Exchanges for use in connection with Marjorie Rambeau in "The Greater Woman."

Posters, one sheet

Posters, three sheets

Posters, six sheets

Announcement slides, each.

Lobby photos—8x10 inches, set of 10 subjects with two title cards.

Lobby photos—11x14 inches, set of 6 subjects with one title card.

Hand colored photo gelatine lobby pictures—22x28 inches, F. O. B. New York $1.50

Oil and watercolor paintings—38x51 inches, framed and in shadow boxes, F. O. B. Chicago $15.00

REEL LIFE—Page Three
HER husband, a newspaper editor, and a sporting editor all demanding her love at the same time is the position in which Grace Calvert finds herself in story No. 9 of "The Perils of Our Girl Reporters" series produced by the Niagara Film Studios and released through the Mutual Film Corporation.

"Misjudged" is the title of this story of the series, in which the principal parts are enacted by Helen Greene as Grace Calvert, a newspaper reporter; Earl Metcalfe, Edith Sinclaire, Arthur W. Matthews, and William H. Turner.

The story throws a new light on the position of the married woman in the business world when she keeps her marriage a secret.

Grace Calvert thought it would be very simple to bury her identity in a big newspaper office and at the same time support herself, when she decided to no longer live with her artist husband, who is a drug fiend. She finds that while it is easy to hide the fact that she is the wife of Herron Gray, it is not so simple to bury her charming personality even in the busy work-a-day world of a newspaper office. First the editor wakes up to the fact that she is not a mere piece of machinery but a very appealing woman. Then the sporting editor begins to notice her and shower attentions upon her. It takes all the clever wits of the newspaper woman to handle the situation.

William H. Turner goes even beyond his usual high grade work in the portrayal of the artist husband, weak willed and haggard from the constant use of drugs. His strongest acting is done in the scene in the studio when, as Gray, he flies into a maniacal rage because one of his patrons sneers at his work. At the height of his anger he seizes a vase and strikes and unintentionally kills the patron. In sharp contrast to the raging fiend of a moment before he is the frightened man crouching in a corner trying to get away from the body on the floor, and babbling incoherently in his frenzy of terror.

Just when the suspense begins to be almost unbearable it is relieved by a message that Gray has committed suicide. Immediately Grace changes from the strong, self-reliant, woman, quite equal to the situation and fencing with all her skill to keep her secret, to the clinging, worn-out girl, glad to confess all her troubles to the man she loves and be comforted and guided by him.

"The Perils Of Our Girl Reporters"

Following are the titles of the fifteen stories of Niagara-Mutual's newspaper dramas:

1. "The Jade Necklace"
2. "The Black Door"
3. "Ace High"
4. "The White Trail"
5. "Many a Slip"
6. "A Long Lane"
7. "The Smite of Conscience"
8. "Birds of Prey"
9. "Misjudged"
10. "Taking Chances"
11. "The Meeting"
12. "Outwitted"
13. "The Schemers"
14. "The Counterfeiters"
15. "Kidnapped"

Advertising Matter

This advertising matter for use in connection with "The Perils Of Our Girl Reporters" can be purchased at any Mutual exchange.

Posters, one sheet 10c
Posters, three sheets 30c
Posters, six sheets 50c
Announcement slides, each 25c

REEL LIFE—Page Four
THE Mutual Film Corporation is releasing at this auspicious time a series of six one-reel Featurettes showing the extent to which the United States is prepared to defend herself against hostile attacks. These pictures are released in the following order and under the following titles:

1. "From Civilian to Soldier"
2. "Our Boys at the Border"
3. "A Jack Tar in the Making"
4. "Afloat and Ashore"
5. "Scouts of the Sea and Sky"
6. "Bulldogs of the Deep"
SHORTY HAMILTON and his cowboy pals develop the gentle art of disappearing quickly and completely in the seventh of the Mutual "Adventures of Shorty Hamilton" series entitled "Shorty Hooks a Loan Shark." This rapid vanishing act is done every time the loan shark appears to collect his interest. The cowboys find that it is one thing to borrow money when they need more and quite another when payday comes around and the loan shark wants to collect their wages.

The money lender hecters the boys until they get tired of the game and turn on him in a body. First they make him dance at the point of their revolvers and then deciding he has been left a heritage and so wants to collect their wages.

The express to the first junction and arrest the loan shark, whom she has been trailing. When the shark is rescued from the coffin, only to be arrested, Shorty thinks he sees a fine opportunity to scare Anita into promising to marry him by telling her if she does not consent to an immediate marriage he will occupy the wooden box himself. Anita refuses to be bluffed in this way, however. She simply laughs at his heroics and repeats the old adage "To marry in haste is to repent at leisure."

Synopsis of "JERRY'S ROMANCE"
One Reel—Cub comedy, featuring George Ovey.

Jerry loves Lady Isabelle but she loves Archy and so announces her engagement to him. Jerry discovers that he has been left a heritage and goes out and buys a new outfit. He goes to Lady Isabelle's wedding and there misbehaves. Later Archy sees his wife give her wayward brother money and being suspicious sets Jerry on their trail. Archy leaves his wife and returns one night to find things in a very odd way. After everything is explained he forgives Isabelle and all ends happily.

Synopsis of "CALAMITY ANNE"
One Reel—American, featuring Louise Lester.

Sad-Eyed O'Brien commits suicide and leaves his daughter to the care of Calamity Anne. The girl is a great beauty and all of the cow-boys are enamored of her. Calamity, however, means that she shall marry a lord or "dook" and so keeps the boys away. Handsome John Wengle is a suitor for the girl's hand but to no avail. One day a smartly dressed chap from the city arrives and immediately Calamity decides he is the one for her ward. The girl and the city chap elope and all is happiness in Calamity's hut while all is sorrow in the corral.

Synopsis of "CUPID AND A BRICK"
One Reel—American drama, featuring Warren Kerrigan.

Jim Reynolds works in the village brickyard. Jim loves Mabel Whitaker but she gives her affections to Bob Warren. In a fight in the brickyard, Bob hits Jim over the head with a brick and lays him out. During his convalescence Jim is attended by Mabel every day. Later, when he is well, Jim picks up another brick and asks Bob to hit him again that maybe Mabel will marry him if he does.

Synopsis of "A RUMMY ROMANCE"
Two Reels—Vogue comedy, featuring Paddy McQuire.

Paddy, a simple country boy, is in love with Lillian, a moonshiner's daughter. He manages to get in bad with both moonshiners and revenue officers and between the two his life is one long round of thrilling and laughable experiences. Lillian is abused by her father and Paddy longs to help her and take her away from her unhappy existence. He is caught by the revenue officer and is forced to betray the moonshiners. After much excitement, Paddy and Lillian manage to escape both the revenue men and the moonshiners and elope.

Advertising Matter.
This advertising matter for use in connection with "The Adventures of Shorty Hamilton" can be purchased at any Mutual exchange.

Posters, one sheet ............... 10c
Poster, three sheets ............ 30c
Announcement slides, each ........... 25c
**Scenes on the historical battlefields of Chickamauga and Chattanooga, Tenn., from “See America First,” Number 77. Chickamauga was the scene of an indecisive victory for the Confederates during the great Civil War.**

**Topical Resources**

**Mutual Weekly** No. 67, covers the resources of the Gaumont-Mutual Weekly are so vast that little extra effort was required to cover the news of the week. This has been done adequately, in Mutual Weekly No. 67. The special section closes with pictures of guards protecting the bridges and other spots of strategic importance where trouble is anticipated should war be the result of the present situation. Count Von Bismarck and his evacuator Gerard are first pictured, and then the “Germania” is seen stopping to sea despite the submarine warfare. The vessels of the Central Powers which sought refuge in the New York bays are then shown. As these ships are said to have been damaged by their crews and have figured largely in the news, the picture is of great news value. The special section closes with pictures of guards protecting the bridges and aqueducts, of coast defense guns, of President Wilson, and of the capital dome at Washington with the Star-Spangled Banner proudly waving in the breeze.

Other events of interest pictured are gas explosion in Chicago theater, which killed and injured a score of people; men’s fashions; big fire in New York city, in which several tanks were endangered, and big blaze in St. Louis, Mo.

**U. S. Break with Germany Covered**

“Mutual Weekly” No. 67 pictures leading personalities in world war.

The resources of the Gaumont-Mutual Weekly are so vast that little extra effort was required to cover the news of the week. This has been done adequately, in Mutual Weekly No. 67. The special section closes with pictures of guards protecting the bridges and aqueducts, of coast defense guns, of President Wilson, and of the capital dome at Washington with the Star-Spangled Banner proudly waving in the breeze.

Other events of interest pictured are gas explosion in Chicago theater, which killed and injured a score of people; men’s fashions; big fire in New York city, in which several tanks were endangered, and big blaze in St. Louis, Mo.

**Scenes Around Vicksburg, Miss.**

**Old Heidelberg and Monte Carlo**

Subjects Shown

**Mutual Tours Around the World** No. 16 will reach the screen on February 20. In this tour the travelers are first taken on a visit to Old Heidelberg, Germany, that famous old university town which has long been the mecca of tourists. Many beautiful and interesting scenes around the University are shown. The Scottish Highlands are next visited and pictures are shown of the northernmost part of the highlands in County Cronkity, the home of the kilts and the kelpies. Monaco, the World’s Smallest Principality, is next shown. There are some very beautiful scenes of this picturesque scenery along the Mediterranean and the French Riviera. There are also views of Monte Carlo, famous the world over as the great gambling center, where many fortunes are lost and won in a single night.

**Diversified Subjects Shown**

The Gaumont Company opens the week of Feb. 18 with its ever-entertaining “Reel Life.” This issue, No. 42, is worthy of praise for the diversity as well as the interest of the subjects it contains. There are comprehensive pictures of “Oysters on the Mississippi Coast.” The “Properties of Water” is an amazing revelation to those unacquainted with its power and possibilities. On the same reel are “Making an Individual Dress Form,” “Training Man-Hunters” (bloodhounds), and “Dance of the Rainbow,” an aesthetic, open-air dance.

Advertising Matter. Available at all Mutual Exchanges, for use in connection with “Reel Life” and other subjects. Poster, one sheet. 10c.
MISS EDNA GOODRICH, among the latest of Mutual's acquisitions under President Freuler's policy of "big stars only," has quit a highly successful vaudeville tour to begin work on her pictures in execution of the Mutual contract.

Miss Goodrich has returned to New York, where her pictures will be made. Just prior to her return to New York, she visited the home offices of the Mutual Film Corporation in Chicago and there discussed plans for her work.

Miss Goodrich spent a day in Chicago revisiting her childhood haunts, including Hyde Park high school, where not so many years ago she was a student. Miss Goodrich, be it known, is of the Indiana school of genius, having been born at Logansport.

Miss Goodrich is now busy with the ten¬tative selection of dramatic material for her picture work. Announcement is to be made very shortly of her first picture play and of the studio arrangements, which are now in the hands of eastern members of the Mutual's staff...

AFTER several weeks respite from work, spent in vacationing, Crane Wilbur next week renews his activities at the David Horsley studios in Los Angeles. Mr. Horsley has arranged for the appearance of his star in six five-reel features, which he will release through the Mutual Film Corporation.

Three of these six features have been completed, namely, "The Painted Lie," "The Single Code" and "Love Everlasting," and stories for two of the other three releases have been tented.

"The Eye of Envy" is the title of the subject on which Mr. Wilbur begins his work now.

The cast which will support Mr. Wilbur is being assembled and other preparations for production are now going on...

MARJORIE RAMBEAU has started work at the Frank Powell studios on the third of her series of features for the Mutual Film Corporation, having finished "Motherhood," the strong war drama which has been working on under the direction of Mr. Powell.

"The Debt," an adaptation of the great European success, will be Miss Rambeau's next subject. "The Debt" is entirely different in plot and locale from Miss Rambeau's first two pictures—"The Greater Woman" and "Motherhood—and will present the star in a widely different role.

Frank Powell is directing the production and has chosen an excellent cast to support Miss Rambeau. This includes Robert Elliott, Paul Everton, Anne Sutherland, T. Jerome Lawlor, Agnes Eyer and Nadia Gary, a child actress of unusual ability.

THE ability to successfully direct a young star is not the only talent possessed by James Kirkwood, director of Mary Miles Minter in American-Mutual features. In Grand Rapids, Michigan, long before he ever heard of a motion picture, Mr. Kirkwood was trained in the art of wood carving.

Now when he grows weary of staging scenes or planning coming productions, he finds recreation in the plaster moulding room of the American studio at Santa Barbara. In this room the detail work on fireplaces, doorposts, friezes and other architectural trim is done. The moulds for the plaster first are carved in wood, and Kirkwood likes nothing better than to be seated on a bench with a wood-carving tool in his hand making one of the wooden moulds...

ACTION shown in four rooms at once, after the style of the three-ring circus, will be a novelty in the new Signa-Mutual serial, "The Railroad Raiders," J. P. McGowan is having built at the Signal studios a four-room house to be used as the headquarters of the " RAIDERS." The set is unusual in that it is being so constructed that it may be used for both interior and exterior scenes. It is also arranged so that by moving the camera away from the set the entire interior, three downstairs and one upstairs room, may be shot in one scene, showing action going on in all four rooms at the same time. This wide expanse of interior will be of special use for the staging of a gang fight that is to be made in the house...

ORRIN DENNY, laboratory superin¬tendent of the Signal-Mutual studios, has recently invented two laboratory devices which he has patented. One of the contrivances does away with the wooden pegs heretofore used to hold the developing racks in the tanks, the other is a faster and more convenient method of fastening the film to the drying drums. Both devices are very simple, but have proved of inestimable value in the Signal plant, where they have been in use for several weeks.

Mr. Denny has received offers from several people to establish agencies for the handling of these efficiency aids.

Mr. Denny is now trying out at the Signal studio a mechanical contrivance for the making of subtitles. The new title room is equipped with artificial lights, a camera with aperture and focus set, and a standard on which the title card may be placed and photographed by a novice. The camera is operated by the turning of a switch which gives each card the identical exposure of the one preceding it. A series of experiments has determined the correct timing for proper development and printing, which reduces the entire process from start to finish to a mechanical one, and one which will result in the securing of absolutely identical titles photographically...

GAIL KANE, who recently left New York under a contract to appear in Mutual Film Corporation pictures produced by the American Film Company, has arrived at Santa Barbara, California, and already started work on her first picture under the guidance of Rollin S. Sturgis, who was especially engaged to direct her productions.

The first offering of the star's new engagement is to be a picture called "Whose Wife?" the story of which was written by Cecil Henry Bollivant, an English author, and the scenario by Doris Schroeder, on the American staff.

The leading role is one of deeply emotional character, and in it Miss Kane, it is thought, will have opportunity to bring out the versatility which has made her success so pronounced both on the screen and on the stage.

Extensive preparations have been made for the production which is to present this new star. Her director, Mr. Sturgis, was chosen partly on the strength of his wide reputation for careful detailed development of the logic of his pictures and because of his ability to construct striking incidents and tense climaxes. No expense will be spared in this initial Gail Kane production, either in the personal support given to the leading woman or from a technical angle...

CHARLES SPENCER CHAPLIN, having entirely recovered from the injury received from a falling lamp post during the filming of his last comedy, "Easy Street," has started work on the tenth of his funny pictures produced under his famous $670,000 contract with the Mutual Film Corporation.

This latest child of the Chaplin brain is entitled "Health Resort," and gives Mr. Chaplin an entirely new angle on which to hurl his inimitable gags.

In this picture Mr. Chaplin will be supported by his unusual cast, including the beautiful Edna Purviance and Eric Campbell, the hardly giants whose work has been a very delightful part of the Chaplin-Mutual comedies so far produced.

"Health Resort" will be released in March.

REEL LIFE—Page Eight
CHARLES CHARIPAR, manager of the Metropolitan Theatre, Detroit, Michigan, expresses his approval of Mutual pictures as follows:

"Recently we had occasion to run 'The Pearl of Paradise,' starring Margarita Fischer, and wish to say that we consider this picture one of the most beautiful, artistic and pleasing productions shown in our theatre for some time. Our patrons were so well pleased with it that we were obliged to rebook same to run at a later date. The comments were not individual, but general, and I will not hesitate to state that it was one of the best pictures I have ever seen and wish to compliment Mutual on the production. I trust more of this class of picture will be produced."

E. J. BUTLER, manager of the Ishpeming Theatre, Ishpeming, Michigan, is an exhibitor and also a writer. He likes Mutual productions. He shows Mutual pictures in his theatre and writes about them for the papers. A recent issue of the Mining Journal, published at Marquette, contains an article written by Mr. Butler, extolling Mutual productions and the Mutual policy.

In the program of the Orpheum Theatre, Utica, N. Y., for February 5, William P. Donlon, manager, is advertising two Mutual productions, Margaret Fischer in "Miss Jackie of the Navy" and Mary Miles Minter in "Faith."

Mr. Donlon has also booked all the Mutual pictures in which William Russell and Richard Bennett appear.

In his "Film Chat," Mr. Donlon gives the following criticism of "Faith."

"We were recently invited to a private showing of 'Faith,' featuring Mary Miles Minter. If there has ever been a photoplay produced with such a wonderful appeal to young and old of all classes, we haven't seen it. We urge lovers of clean pictures to see this fascinating drama."
American Film Company, Inc.,
Announces
William Russell
In A New Series of
Russell-Mutual Photoplays

This announcement heralds the coming of a new series of feature photodramas starring the popular favorite, William Russell. It is the intent of the American Film Company, Inc., to present to Exhibitors, in these new productions, a series of plays that should create new standards in the art of cinematography.

These productions will be presented to Exhibitors as Russell-Mutual Photoplays and will be released at stated intervals through all the Exchanges of the Mutual Film Corporation in America. The first two plays in this new series are entitled "My Fighting Gentleman" and "High Play" and are already completed. Release dates will be announced soon. Titles and dates of release for other productions in the series will be announced shortly.

The exceptional versatility and dramatic skill of William Russell are well known to Exhibitors everywhere. Combined with these, in this new series, are plays written by competent authors and produced by leading directors. Nothing is being left undone to make these productions deserving of the adjective, "best." Exhibitors are thus assured an extraordinary group of productions in the new Russell-Mutual Photoplays. Reservations for this series are now being made at all Mutual Exchanges.

Produced by
American Film Company, Inc.
Samuel S. Hutchinson, President
Russell-Mutual Photoplays distributed throughout America exclusively by the Mutual Film Corporation.
American Film Company, Inc.,
Presents
MARY MILES MINTER
"The GENTLE INTRUDER"

A fascinating story of a sweet-faced little girl who inherited a vast fortune unknowingly, and lived for years in the home of the man who robbed her of it. How she eventually comes into her legacy is told in a most unusual fashion in "The GENTLE INTRUDER."

Sixth of the Mary Miles Minter-Mutual Photoplays: In five acts.
Directed by James Kirkwood.
Released the week of February 19th through Mutual Exchanges.

Now Playing:
"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE-FAITH"
"A DREAM OR TWO AGO"
"THE INNOCENCE OF LIZETTE"

These Minter-Mutual Photoplays can be obtained at any Mutual Exchange.
MUTUAL FILM CORPORATION
Announces
As The Fifth of the
"Shorty Hamilton"
Featurettes

"Shorty Turns Wildman"

Disguised as a wildman, "Shorty" is captured by a circus. Imprisoned in a cage he sees Anita Keller in company with the villain. But eventually "Shorty" escapes-and triumphs.

RELEASED FEBRUARY 12th

Produced by MONOGRAM FILMS
Released Thru
MUTUAL EXCHANGES
LURED AND CURED
TWO REELS
REleased February 18th
Featuring Paddy McQuire

Lilliam was a country belle. Paddy was her rural sweetheart. One day the city man arrived. He smiled upon Lilliam. He pictured in vivid colors the home she would occupy in the city. That night they eloped. Paddy, like Don Quixote of old, set forth to rescue his "ladye faire." But—alas—Paddy and his $2,000 were spurned by Lilliam until—well you'll have to see this uproarious Vogue Comedy yourself in order to appreciate what happened next. It is simply indescribable. Directed by James D. Davis. Released through Mutual Film Exchanges.
ARE YOUR BOOKINGS PROFITABLE?

Many times we have heard an exhibitor say: "'So and So' was a good picture, but it did not draw at the box-office for me!"

Perhaps you, too, have frequently made the same statement about pictures you played. There was no doubt about the merit of your bookings; yet people did not turn out to see them.

Cub Comedies assure you of pictures which are successful not only from the screen standpoint, but from the box-office angle as well. They have merit plus drawing power. This is because the producer studies prevailing likes and dislikes and makes his pictures accordingly—the kind of pictures theatre-goers like.

Choose Cub Comedies—the brand of comedies made for your patrons.

Bookings available at any exchange of the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

Released February 22
"Jerry's Brilliant Scheme"
featuring
George Ovey

Released March 1
"Jerry's Romance"
featuring
George Ovey
MUTUAL
GAUMONT SINGLE-REELS
are popular because they show what spectators enjoy seeing.

HERE are some recent releases
Judge for yourself, then order from your MUTUAL Branch.

TOURS AROUND THE WORLD

8. Life in Morocco. The Castle of Chantilly. By the Blue Mediterranean (Bay of St. Troper, France).
5. Through the Swiss Alps via the St. Gothard Tunnel Route.

REEL LIFE


SEE AMERICA FIRST—SCENIC

74. THE MISSISSIPPI COAST.
73. SAN DIEGO, CAL.
72. HISTORIC VIRGINIA.
71. MOUNT LOWE, CAL.
70. IN THE HEART OF THE BLUE RIDGE.
69. PASADENA, CAL.
56. BALTIMORE AND ANNAPOLIS, MD.
55. ADIRONDACK MOUNTAINS IN LAKE PLACID REGION.
54. BEAUTY SPOTS OF NEW HAMPSHIRE.
53. ALONG THE NORTH SHORE OF MASSACHUSETTS.
52. ALONG THE COLUMBIA RIVER IN OREGON.

KARTOON WITH THE SCENIC
An animated cartoon of a humorous nature is attached to each of the American scenic releases. These are the celebrated Gaumont Kartoon Komics, drawn for the screen by Harry Palmer.

SHOW THE MUTUAL WEEKLY
The best news reel on the screen is The Mutual Weekly. It shows history in the making. It follows the world’s news in pictures. Book at your nearest Mutual Branch today.
MUTUAL STAR PRODUCTIONS

Week of February 26, 1917
MARJORIE RAMBEAU
No. 171—The Greater Woman—Powell
In Five Acts

Week of February 19, 1917
MARY MILES MINTER
No. 170—The Gentle Intruder—American
In Five Acts

MUTUAL PICTURES

Week of February 26, 1917

MONDAY, FEBRUARY 26, 1917

05345 Monogram (Featurette)

Shorty Hooks a Loan Shark, Dr. 2

Leads

TUESDAY, FEBRUARY 27, 1917

05346 Gaumont (Featurette)

Mutual Tours Around the World Travel

WEDNESDAY, FEBRUARY 28, 1917

05347 Mutual (Featurette)

See America First Scenic

THURSDAY, MARCH 1, 1917

05348 Gaumont (Featurette)

Saturday, March 3, 1917

FRIDAY, MARCH 2, 1917

05349 Cub (Featurette)

Jerry's Romance Comedy

SATURDAY, MARCH 3, 1917

05350 American (Featurette)

Cupid and a Brick Comedy

SUNDAY, MARCH 4, 1917

05351 American (Featurette)

A Rummy Romance Comedy

MUTUAL STAR PRODUCTIONS

MARY MILES MINTER
Youth’s Endearing Charm
Dulcie’s Adventure
Faith
A Dream or Two Ago
The Innocence of Lizette
The Gentle Intruder
WILLIAM RUSSELL
My Fighting Gentleman
High Play

PHOTO-NOVELS

The Perils of Our Girl Reporters
The Sequel to The Diamond from the Sky
A Lass Of The Lumberlands
The Girl and the Game
The Secret of the Submarine

SERIES

Fantomas
The Vampires
Adventures of Shorty Hamilton

MUTUAL FILM EXCHANGES

New York, New York, Western
Ohio Film Co.

Albuquerque, N. M.

Los Angeles, Calif.

Phoenix, Ariz.

Salt Lake City, Utah.

San Antonio, Texas

San Francisco, Calif.

San Diego, Calif.

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PROGRAM CUTS of STARS

The cuts on this page are available at all Mutual Exchanges at a price of 25 cents each in any quantity. This collection covers a number of the more important Mutual players. Others will be added as required. These cuts are furnished in sixty-five screen electrotypes, suitable for use either in newspapers or house programs. They can be obtained only at the Mutual Exchanges, no shipments made from home office.

Edna Goodrich
Mutual

Mary Miles Minter
American-Mutual

Richard Bennett
American-Mutual

Edna Goodrich
Mutual

Charles Chaplin
Mutual Comedian

Mary Miles Minter
American-Mutual

Richard Bennett
American-Mutual

William Russell
American-Mutual

Nance O'Neil
Powell-Mutual

Ann Murdock
Empire-Mutual

Gail Kane
American-Mutual

Margaret Fischer
Pollard-Mutual

Marjorie Rambeau
Powell-Mutual

Helen Holmes
Signal-Mutual

George Ovey
Cub-Mutual

Crane Wilbur
Horsley-Mutual

Ben Turpin
Vogue-Mutual

Paddy McQuire
Vogue-Mutual

Shorty Hamilton
Monogram-Mutual
Reel Life
The Mutual Film Magazine
MARCH 3, 1917  PRICE FIVE CENTS

WILLIAM RUSSELL in
"MY FIGHTING GENTLEMAN"
AMERICAN FILM COMPANY, INC.
ILLIAM RUSSELL is to appear in a new Series of American-Mutual five part photoplays of unusual quality. The first four of this series will appear under the following titles:

"MY FIGHTING GENTLEMAN"
"HIGH PLAY"
"THE FRAME-UP"
"SHACKLES OF TRUTH"
A SERIES of six five-part productions featuring Jackie Saunders will be released by the Mutual Film Corporation beginning March 26.

This announcement comes from the Chicago offices of the Mutual Film Corporation where E. D. Horkheimer, the manufacturer controlling the services of Miss Saunders, closed a contract for the distribution of the pictures.

The first release—that scheduled for March 26—is entitled "Sunny Jane." Already completed are two others, "The Checkmate," and "The Wild Cat."

These dramas are of the lighter type, cheerful, sprightly and snappy—vehicles chosen for their atmosphere in the presentation of the graces of Miss Saunders.

"I have chosen these plays for Miss Saunders," observed Mr. Horkheimer, "with an eye on what the exhibitor seems to need right now. There is a flood of heavy stories, war story pictures, soggy, morbid drama. I have a notion, and a lot of exhibitors agree with me, that the motion picture audience is rather fond of amusement; that the average picture patron goes to the theater to be amused, rather than to be confronted with a problem play and something to worry about.

In Passing, Something on Charles Chaplin's Success

"The great success of Charles Chaplin's pictures with every type of audience and with every measure of man, is because he takes the curse off of worry. There is nothing to worry about and a lot of amusement in what he does. There is a lesson for the motion picture industry in this success.

"The plays in which Miss Saunders will be seen in Mutual releases are of the pleasant character, with plenty of thrills to be sure, plenty of stuff for the patron who wants to get out on the edge of the seat and hold his breath—but at the same time nothing morbid and unhealthy in the story presented. The plots stick pretty close to realism, the drama of the life of every day, presented with plenty of pep and color. Jackie Saunders is the healthy type."

"I would like too, to ask the exhibitors' attention for one mighty big and important factor in these Jackie Saunders-Mutual pictures. They are clean. Just as clean as clean can be.

Jackie Saunders, to star in a series of six five-reel Jackie Saunders-Mutual plays.

An exciting moment in American-Mutual production of "My Fighting Gentleman."

A PLAY full of thrills, a' throb with pulsations of love and war, is "My Fighting Gentleman," first release of the new William Russell series, produced at the American studios and released through the Mutual Film Corporation.

"My Fighting Gentleman," is built on the reconstruction period of the civil war with a high spirited young southerner, Frank Carlisle, who has fought under the stars and stripes, returning to his southern home in the face of a bitter hatred his apostasy, so-designated, has inspired among his old associates and connections.

Mr. Russell's opportunities in this remarkable drama are many and varied and he overlooks none of them. He has the support of a splendid cast, of which the leading woman is Francelia Billington, a clever and charming young actress of wide reputation.

Additional members of the cast are Jack Vosburgh, who plays Huntley Thornton, Virginia Leighton, Huntley Thornton, Isaiah Gore, Clarence Burton.

Suggestions for Advertising

Catch Lines for Use in Connection with "My Fighting Gentleman"

A Romance of the Reconstruction Days
A Drama of Passions and Perils
A War of Love and Duty—Both Win
Who Counts Most, the Girl or Your Flag?
Action and Lots of It—Russell in "My Fighting Gentleman"

Fair Women, Unfair Politics and a Fight
"My Fighting Gentleman"

A pretty scene from the American-Mutual production of "My Fighting Gentleman."

William Russell in a scene from American-Mutual drama, "My Fighting Gentleman."

A pretty scene from the American-Mutual production of "My Fighting Gentleman."

William Russell in a scene from American-Mutual drama, "My Fighting Gentleman."

ADVERTISING MATTER

Available at all Mutual exchanges for use in connection with William Russell in "My Fighting Gentleman."

Posters, one sheet ........................................... $ 0.10

For Your Program

For Your Program


During the Civil War days, Frank Carlisle, a southerner, who was educated at West Point, was engaged to Virginia Leighton, a southern belle. When the war broke out Carlisle joined the Union forces. At the end of the war Carlisle returned to find his home destroyed and to discover that he was a social outcast. He was the victim of a conspiracy of Isaiah Gore and in a riot was seriously injured. Virginia forgot the trouble that had existed and a reconciliation followed.

REEL LIFE—Page Three
In "The Meeting," the eleventh story of the Niagara-Mutual series "The Perils of Our Girl Reporters," Zena Keefe as the newspaper woman, portrays a type which is quite familiar in the business world—that of a woman who finds her marriage a failure and attempts to support herself and regain her self-respect and happiness by plunging into business.

The story revolves around an Enoch Arden plot of the woman, who hearing of her husband's death marries again, and just when she has at last found the happiness she sought, is confronted by the man she believed dead.

W. H. Turner, who has played the villain all through the "Girl Reporter" stories, has a double characterization in this picture. First he appears as the gentleman crook, suave, well-dressed and to all outward appearances an upright citizen and a perfect gentleman, but in reality gaining his livelihood by burglary. Later, a victim of drink, he becomes the ragged, bedraggled tramp with no spark of manhood left in him. Mr. Turner's extraordinary facility in facial expression is remarkably well demonstrated in these characterizations. Apparently using only his eyelids to convey the impressions he wishes to create, he runs the gamut of villainous emotions in complete and convincing fashion.

Arthur Matthews, who is usually the hero, also plays a crook's part in "The Meeting," and makes a most uncanny and convincing villain. He is a blackmailer and not only wields his power over the woman who has at last found contentment in a second marriage, but also threatens the husband with an unknown power which he claims to hold over the wife.

Zena Keefe portrays the young and pretty woman married to a gentleman burglar. She has various characterizations to depict. First the young and carefree wife, happy with her husband and her home, then tragedy suddenly descends upon her when she finds out that her husband is a burglar. She now develops into the capable woman of the world, earning her own living in a newspaper office. Next she is called upon for some very dramatic and emotional acting, when married again she is confronted by her first husband, who she believed dead, and is constantly blackmailed by a supposed friend.
“Shorty Trails the Moonshiners”

UNUSUAL twists to usual subjects mark No. 9 of the Mutual “Adventures of Shorty Hamilton” series, entitled “Shorty Trails the Moonshiners.”

Although the story is laid in the Kentucky mountains and deals with moonshiners, there is not the usual still hidden in a cave in the woods, reached by a long climb up the mountain along a concealed trail, but the gentlemen manufacturers of corn whiskey run a road house and operate under a sign announcing soft drinks and ice cream are to be had therein.

Shorty was some surprised young man, when, imprisoned in this roadhouse and having heard that Anita was dead and believing that there was no reason why he should live any longer, decided to turn on the gas and end it all and instead of being overpowered by the vapor was deluged by moonshiner whiskey. Shorty immediately decided that he had something to live for after all, for he had discovered by accident the hiding place of the liquor which for he had discovered by accident of his secret service badge immediately placed him under suspicion as a revenue officer. He was imprisoned in the same cellar. But his inborn chivalry toward women brought its reward at this time. Not long before he had gone to the rescue of a girl who was being mobbed by women in the streets of the town. Shorty had not seen the girl since nor did he know who she was until she appeared at the cellar door and told Shorty she was the daughter of the owner of the roadhouse and would assist him to escape, as he helped her on the previous occasion.

Anita and Shorty succeeded in bringing the revenue officers to the roadhouse and assisted in the capture of the moonshiners.

**Synopsis of “THE TELL-TALE ARM”**

**One Reel—American.**

Ben Hart..............Wallace Reid
Mabel Whitaker........Vivian Rich

Ben Hart, a youthful mining expert arrives in the mining town and promptly seeks out pretty Mabel Whitaker and her mother, who have inherited a map purporting to lead to a gold deposit. They determine to look at the deposit but are warned by Jim Halliday, a bad man. That night Mabel sees a hand slowly steal through the window and grasp for the map. She plunges a knife through the arm and it is hastily withdrawn. The next day Ben sees Jim Halliday near the gold mine and sees that he is nursing a wounded arm. Ben overcomes the bandit and has him jailed.

**Synopsis of “THE HOMICIDE’S WEAPON”**

**One Reel—American.**

The sheriff and his band follow the outlaw into the mountains. The search lasts for days and both the pursuers and the pursued are almost exhausted from fatigue. The outlaw, thinking he has eluded his pursuers lies down to rest. He places his gun at his side and the sun strikes it. The gleam of the revolver lights on the sheriff’s face and nearly blinds him. He traces the gleam and captures the bandit.

**Synopsis of “THE LONESOME MARINER”**

**One Reel—American.**

An old sailor tells his young companion the tale of his life. He tells of a party of tourists visiting the fishing village. He falls in love with one of the girls, but her parents refuse to let them wed. The girl pines away and finally becomes delirious. She calls for the fisherman but he arrives too late and she dies in his arms calling his name.

**Synopsis of “A RAM-BUNCTIOUS ENDEAVOR”**

**One Reel—American.**

Jim.................Wallace Reid
Marjie..............Vivian Rich

Jim had been away for a long time. Marjie heard that he was returning from college and so dressed up for the occasion. Jim dons his cowboy outfit however. The boys decided to give him a party. This was the inspiration of Chick, who tells his sweetheart Polly about it. Jim, in his exuberant spirits, kissed Polly and was seen by Chick. A riot follows and Chick was thrown into a corral with a vicious ram.
**Entertaining Topics Pictured**

**Strange Industries of the Arabs.** "Conch Artistry" and "Will This Cure Cancer?"

**GAumont** starts the first week in March with "Reel Life," No. 17, released through Mutual, March 4. The subject of this reel, which is notable for its unusual array of entertaining sections, is "Strange Industries of the Arabs." The primitive methods of the people are well displayed in pictures of wool winders, the makers of wooden bowls, the weavers of carpets, and knife-grinders who turn the stone with their feet.

"Conch Artistry" displays the method of using shells and other products of the sea in the manufacture of decorative objects. The work of Benvenuto Cellini seems to be rivalled by modern processes of silver plating the exquisite shells.

A vegetable protein called autolysin is pictured in a section in a second reel, which will appear March 8, Thursday being the weekly day. The section is titled "Tours Around the World" No. 18, a highly diversified series. The cartoon, animated by the Gaumont Laboratories, and several miles at sea, is so rugged that not even a small boat can land there. The pictures have been taken in the vicinity of Tillamook Rock Lighthouse, a landmark on the coast about fifteen miles south of where the Columbia river runs into the ocean. Among the beautiful pictures so characteristic of the coast are views of the giant step stones at Chapman's Point, Lost Cove at Ecola Point, the magnificent intertidal formation, Tillamook Rock, rising 80 feet above the sea. The Gaumont Company (while making no claim for the new serum) feels it to be a duty to present the latest claims of science. In the United States 150,000 die annually of cancer.

"Making a Rubber Shoe" begins with the placing within reach of the operator of the various pieces cut to the proper sizes. A cloth lining is placed on the last, the insole and joining strip are then attached, the toe strip is put on, and soon the other parts are fitted, the special rubber cement applied, and the shoe is ready for the sealer.

"Conch Artistry" and "Reel Life" concludes with a short subject called "Criminal Curracoon." The puppy is left to play with the ball and succeeds in catching most of the milk from the baby's bottle.

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**Scene Along Oregon Coast**

"See America First" No. 78 contains some beautiful scenery on western coast.

** KNOWLEDGE of the remarkable scenery that makes the coast of Oregon one of the beauty spots of America has been the property of comparatively such a small number of people that the Gaumont Company feels it to be a duty to present the latest claims of science. In the United States 150,000 die annually of cancer. In the United States 150,000 die annually of cancer.

Pretty summer cottages nestle among the pines along the shore above the beach, the woods are traversed by many trails, and strong winds have twisted the pine trees into grotesque shapes. Tillamook Rock, several miles at sea, is so rugged that not even a small boat can land there. The pictures have been taken in the vicinity of Tillamook Rock Lighthouse, a landmark on the coast about fifteen miles south of where the Columbia river runs into the ocean. Among the beautiful pictures so characteristic of the coast are views of the giant step stones at Chapman's Point, Lost Cove at Ecola Point, the magnificent intertidal formation, Tillamook Rock, rising 80 feet above the sea. The Gaumont Company (while making no claim for the new serum) feels it to be a duty to present the latest claims of science. In the United States 150,000 die annually of cancer.

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**CHARLIE CHAPLIN** has little pecularities in naming objects he is employing in his pictures. For example, instead of calling the policeman's club he used in "Easy Street" by its familiar name, he personally referred to it as a "truncheon" (meaning the handle of an ax). He inserted the word two or three "extras" left the set, thinking he had called a hall for luncheon.

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**ONE of the interesting sections of Gaumont's "Reel Life."** No. 46 depicts the new club-rite which will in time become part of the sporting life of every boy. By attaching his "rifled" club to his hip, the officer has a weapon of deadly accuracy.

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**Von Bernstoff Leaves America**

"Mutual Weekly" No. 112 shows German ambassador leaving our shores.

The outstanding picture in Mutual’s "Reel Life," the Mutual Magazine Film, for the week of Sunday to Thursday, is "See America First," No. 74, released through Mutual March 7. The pictures have been taken in the vicinity of Tillamook Rock Lighthouse, a landmark on the coast about fifteen miles south of where the Columbia river runs into the ocean.

Among the beautiful pictures so characteristic of the coast are views of the giant step stones at Chapman's Point, Lost Cove at Ecola Point, the magnificent intertidal formation, Tillamook Rock, rising 80 feet above the sea. The Gaumont Company (while making no claim for the new serum) feels it to be a duty to present the latest claims of science. In the United States 150,000 die annually of cancer.

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**Advertising Matter.**

Available at all Mutual Exchange points. 10 cents. Gaumont one reel "Reel Life."
Approximately 20,000 feet of negative a day is being taken in the nine picture studios contributing to the Mutual Film Corporation's releasing schedule. Production is announced and in the planning will shortly bring this total up to nearly 30,000 feet.

A lucky total of thirteen stars is now before Mutual cameras, in a range of vehicles from slap-stick to heavy drama.

The footage total presented here is perhaps a trifle conservative in view of the fact that on a number of especially expensive productions as many as three cameras are constantly in service—as for instance at the Chaplin studios where “A,” “B,” and “C” negatives are made on every scene.

Three stars are working busyly at the American studio in Santa Barbara—Mary Miles Minter, William Russell and Gail Kane.

Two Broadway favorites, Nance O'Neil and Marjorie Rambeau, are dividing their time between the speaking stage and the Frank Powell studios.

At the Pollard studio Harry Pollard is completing the direction of “The Devil's Assistant,” the fourth of the Margarita Fischer Series of Mutual Star Production.

Charlie Chaplin is manufacturing many more hearty laughs at the Lone Star studio. His next subject will be “The Cure.” This is the tenth of the series of comedies which Chaplin is making for Mutual.

At the Signal studio J. P. McGowan is directing Helen Holmes in dare devil feats and in the planning will shortly bring this total up with Mutual, has returned to the east, gathering material for the four weekly topical releases, “Mutual Tours Around the World,” “Mutual Weekly,” “See America First!” and “Reel Life.”

Helen Holmes, J. P. McGowan, and the members of “A Lass of the Lumberlands” cast, at the invitation of Manager Walker of the Pantages theater, made up a box party to attend the exhibition of the final chapter of the Mutual-Signal photo-novel in the Pantages house.

Before the picture was thrown on the screen, a spot light was directed upon the various members of the company, each of whom arose and acknowledged the applause accorded them. Miss Holmes and Mr. McGowan made brief speeches.

More than half of the big scenes in “The Devil's Assistant,” fourth of the Margarita Fischer Series of Mutual Star Productions, will be photographed at night.

A force of thirty-five men have been busy for over a week constructing electric lines, erecting a house to be destroyed, and laying water mains a distance of half a mile from the city water connections; all of which are being used for the night storm scenes in this picture.

The night work was begun this week in the hills north of San Diego's large park, and will be continued in the big Los Banos Bath House and on the rocks around picturesque Point Loma. The storm effects obtained by the aid of Winfield-Kerner lights, San Diego's water, and dynamite, are the most spectacular ever attempted for motion pictures scenes.

The Empire All Star Corporation, recently organized by President John R. Freuler, president of the Mutual Film Corporation, and Allan Hayman, representative of the Charles Frohman company interests, to produce the stage successes of Charles Frohman with, in so far as possible, the original casts, for release through the Mutual, has acquired studios at Glendale, Long Island, and has installed a technical staff on men of wide experience both in the theater and in the motion picture field.
COYLE, manager King George Theater, St. Catharines, writes: "'A Dream or Two Ago' is a fine picture. We had another record house on Friday and Saturday. Let me say that the Mutual are to be congratulated on the class of pictures they are putting out."

John C. Green, Temple Theater, Galt, Ontario, writes: "'A Lass of the Lumberlands' is the best serial the Mutual have released yet."

'The Valley of Decision' was a record breaker for me considering Friday as being one of the duller days in the week," said S. M. Kasse, proprietor of the Empress Theater, Akron, Ohio, speaking of the Mutual-Richard Bennett production.

"It is an unusual occurrence for me to comment on any picture in my experience as an exhibitor, but I must say that 'The Valley of Decision' has impressed me as being one of the most thorough pictures in every detail that I have ever seen.

"Never before to my knowledge has Richard Bennett proved himself such a finished actor.

"The film itself was not lacking in one detail. Had this picture a stronger title it would have surpassed 'Where Are My Children,' 'Damaged Goods,' or any other picture of this caliber.

"I'd like to do the business every week that I did with 'The Valley of Decision.'"

S. BALLANTYNE, manager of the Des Moines Exchange of the Mutual Film Corporation, was quick to appreciate the timely interest and box office possibilities contained in the Mutual one-reel series, "Uncle Sam's Defenders," on account of the constant agitation of the question of preparedness in America.

As soon as news came of the possibility of America being drawn into the war, Mr. Ballantyne sent out a card bearing a picture of President Wilson over the caption, "The Man of the Hour," and calling their attention to the golden opportunity to cash in on the six reels of timely subjects contained in "Uncle Sam's Defenders."

These one-reel subjects, released one each week, give just the information the army and navy are doing. The subjects depicted are: "Our Boys at the Border," "From Civilian to Soldier," "Altoat and Afghanistan," "A Jack Tar in the Making," "Scouts of the Sea and Sky," and "Bulldogs of the Deep."

Make Your Own Electricity with Cushman Electric Plants

Extremely light weight and compact; 4 H. P., 2 K. W. Outfit complete, weighs around 500 lbs.

Complete with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures.

United States Bought 66 Cushman Outfits

The Illustration shows 66 Cushman Electric Power Plants ready for shipment that were purchased by the U. S. Government for use at Army Posts and in the field.

Cushman Motor Works

940 North 21st Street

LINCOLN, NEB.
The Test of Time

Seventy-one Cub Comedies have been made and released to date.

Which proves conclusively that they are good comedies. If they were otherwise they could never have withstood the test of this length of time.

If you want good comedies and if you are not already running Cubs, why not begin with the next subject, "The Flying Target"? This one-reel feature, starring George Ovey, is a laugh provoker from the first foot to the last.

Released March 8th through the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS
American Film Company, Inc.

Announces

MARY MILES MINTER

In a New Series of

MINTER-MUTUAL PHOTOPLAYS

This announces the coming of a new series of de luxe photodramas featuring the charming star — Mary Miles Minter. These productions will constitute the second series of Minter-Mutual Photoplays produced by the American Film Company, Inc., at its Santa Barbara Studios.

The first series of six Minter-Mutual Photoplays now playing throughout America, has unquestionably established the high quality and exceptional box-office value of these American Film Company attractions.

Now we announce a new series of productions featuring popular Mary Miles Minter. The first two plays of the new series are:

“Environment” — by James Kirkwood
“Annie for Spite” — by Fred Jackson

Titles of other productions in the series together with release dates, will be announced shortly. These productions are made under the direction of James Kirkwood. For bookings on both series of Minter-Mutual Photoplays exhibitors are requested to communicate with Mutual Exchanges.

Produced by
American Film Company, Incorporated
Samuel S. Hutchinson, President

Minter-Mutual Photoplays distributed throughout America exclusively by the Mutual Film Corporation
MUTUAL FILM CORPORATION PRESENTS
A Table D’Hote Treat DeLuxe
In Five Courses
BRIGHT LIGHTS COCKTAIL SMILE APPETIZER
CONSOIME BROADWAY
SPARKLING EYES ROGUISH SMILES
The GIRL from RECTOR’S
a la RUTH MAC TAMMANY
TANTALIZING, BEWITCHING, ENTRANCING
TWINKLING FEET TINKLING MUSIC FLUFFY LINGERIE
SALAD a la PAUL POTTER
WITH JUST THE RIGHT DRESSING
Pep SNAP GINGER
SOME DESSERT, SOME DESSERT
PUNCH THAT IS PUNCH
BIG BOX-OFFICE RECEIPTS, SATISFIED PATRONS

Now Being Served At All MUTUAL EXCHANGES
MUTUAL FILM CORPORATION

Presents

"Shorty Hooks A Loan Shark"

Seventh of "THE ADVENTURES OF SHORTY HAMILTON FEATURETTES"

The grasping loan shark more than meets his match in "Shorty" and the "boys" of the Arrowhead Ranch. Incidentally "Shorty" rescues beauty in distress and rights a wrong.

RELEASED FEBRUARY 26th.

Produced by MONOGRAM FILMS
Released through MUTUAL EXCHANGES
Coming! THE RAILROAD RAIDERS
HELEN
Reservations NOW At
STARTLING — spectacular — sensational — are the incidents depicted in each chapter of the new Helen Holmes railroad novel—"The Railroad Raiders." It's in fifteen chapters—each jammed with thrills and dramatic climaxes. It's the most costly—most stupendous serial photoplay presented this year. It's the third big Helen Holmes success! You remember "The Girl and the Game" and "A Lass of the Lumberlands." "The Railroad Raiders" is a story that moves with the speed of an express train on a downgrade. It's full of action — punch — thrills! Based on real incidents in railroad life — backed by a tremendous national advertising campaign — this remarkable new serial offers exhibitors the best box-office magnet in years. The release date will be announced soon. Reservations for "The Railroad Raiders" are now being made at all Mutual Exchanges.

DIRECTED BY
J. P. MCGOWAN

Produced by
SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON, President

All Mutual Exchanges

REEL LIFE—Page Fifteen
Nobody Home But the Lamp

—and that’s going out. Here are poppa and momma and Susie and Johnny and even little Lizzie, all on their way to the movies. Poppa is saying to the nice, accommodating ticket-office girl, “Five tickets, please, I’ve brought all the family.” ‘Cause why? ‘Cause Gaumont Pictures are for all the family circle. No one is left at home when Gaumont single-reels or photoplays are shown. Say, Mr. Exhibitor, wouldn't you rather have the whole blessed family than just momma and poppa? Then tell your Mutual Branch you want all the Gaumont Pictures.

Gaumont Co.

FLUSHING, N.Y.
MUTUAL STAR PRODUCTIONS

Week of March 12, 1917
WILLIAM RUSSELL
No. 173—My Fighting Gentleman—American
In Five Acts

Week of March 5, 1917
RUTH MACTAMMANY
No. 172—The Girl from Rectors—Mutual
In Five Acts

MUTUAL PICTURES

Week of March 12, 1917
MONDAY, MARCH 12, 1917

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Niagara

Week of March 5, 1917
MONDAY, MARCH 5, 1917

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Niagara

MUTUAL STAR PRODUCTIONS

MARY MILES MINTER
(New Series)
Environment
Annie for Spite

WILLIAM RUSSELL
(New Series)
My Fighting Gentleman
High Play
The Frame-up
Shackles of Truth

PHOTO-NOVELS

The Perils of Our Girl Reporters
The Sequel to The Diamond from the Sky
A Lass Of The Lumberjacks
The Girl and the Game
The Secret of the Submarine

Margarita Fischer
The Pearl of Paradise
Miss Jackie of the Navy
The Butterfly Girl
The Devil's Assistant
A Night at Tarquitzi
Birds of Passage

RICHARD BENNETT

CHARLES CHAPLIN

SERIES

Fantomas
The Vampires
Adventures of Shorty Hamilton

MUTUAL FILM EXCHANGES

Albany, N. Y.
Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Bute, Mont.
Chicago.
Cincinnati, O.
Cleveland, O.
Dallas, Tex.
Denver, Colo.
Detroit, Mich.
El Paso, Texas.
Escanaba, Mich.
Fargo, N. D.
Houston, Tex.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Calif.
Louisville, Ky.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
Newark, N. J.
New Haven, Conn.
New Orleans, La.
New York City, Mutual Film Exchange
New York, Western.
Oklahoma City.
Omaha, Neb.
Pittsburgh, Pa.
Portland, Oregon.
Salt Lake City, Utah.
San Francisco, Calif.
St. Louis, Mo.
Seattle, Wash.
Sioux Falls, S. D.
Spartanburg, S. C.
Tampa, Fla.
Washington, D. C.
Wilkes-Barre, Pa.
Toronto, Ontario.
Calgary, Canada.
Montreal, Canada.
St. John, Canada.
Vancouver, Canada.
Winnipeg, Canada.
732 Broadway
146 Marietta St.
412 E. Baltimore
1106 Boylston St.
166 Pearl St.
American Theatre Bldg.
Consumers Bldg.
174 E. 7th St.
760 Prospect Ave., S. E.
1897 Main St.
1724 Welton St.
Cohen Bldg.
99 Woodward Ave.
Corner W. San Antonio Ave.
1019 Ludington St.
131 5th St.
885 Franklin Ave.
180 North Illinois St.
928 Main St.
825 So. Olive St.
410 So. 4th St.
500 So. Main St.
361 Enterprise Bldg.
22 North Sixth St.
25 Brabant Pl.
130 Meadow St.
816 Perdido St.
71 W. 33rd St.
120 W. 46th St.
Box 916 7-15 Walker Bld.
1011 Harvey St.
257 N. 12th St.
430 Penn Ave.
914 and Davis St.
1321 S. South St.
162 Turk St.
1311 Pine St.
1231 S. 10th St.
261 Wms. Fine Arts Bldg.
463 Lafayette Ave.
1325 Franklin St.
412 W. 5th St., N. W.
61 S. Penn Ave.
15 W. 23rd St.
702 4th St. W.
345 Jersey Ave.
419 Fourth Ave.
551 Farmers Bank Bldg.
VOGUE FILMS, Inc., Presents—

"A RUMMY ROMANCE"
TWO REELS
RELEASED MARCH 4th

FEATURING PADDY McQUIRE

Here is a Vogue Comedy that fittingly illustrates Vogue’s slogan, “Slapstick With a Reason.” It is uproariously funny. It is the kind of a picture that will keep any audience laughing from start to finish—and yet every bit of slapstick—every comical bit of “business” is justified by the story itself—not dragged in solely for the purpose of getting a laugh. It’s a story of moonshiners in the mountains and contains some beautiful exteriors. Directed by James D. Davis. Bookings now at All Mutual Exchanges.

VOGUE FILMS, Incorporated
General Offices: 6225 Broadway
Chicago, Illinois
Announcing

A new Series of One Reel
MUTUAL FEATURETTES
To be known as Strand Comedies

Starring
Billie Rhodes
Supported by JAY BELASCO

Beginning April 11th, The Mutual Film Corporation will release a series of 52 Strand Comedies—one each week—one each reel in length. These are polite comedies, enacted by young people—fresh—lively—clean—free from suggestiveness.

Booking NOW At All MUTUAL EXCHANGES

Produced by CAULFIELD PHOTOPLAY COMPANY
Distributed by MUTUAL FILM CORPORATION
HELEN HOLMES in "The RAILROAD RAIDERS"

MUTUAL calls "The Railroad Raiders," Helen Holmes' photonovel in fifteen chapters, a "pre-proven product."

Significant statistical facts relating to Helen Holmes and her value to the theatres are offered from the Mutual's accounting department. The lease records and reports indicate that approximately $2,253,000 was paid to the theatres in admissions to see Helen Holmes in "The Girl and the Game," her first Signal-Mutual screen novel. The records on the bookings now in progress on "The Lass of the Lumberlands," second Holmes photonovel for Mutual, indicate that the theatres are enjoying a nearly equal success with this production.

These figures are cited to show that Helen Holmes is getting the money for the man who runs her pictures. Miss Holmes' pictures for Mutual have made for exhibitors something near a total of five million dollars since the release of the first chapter of "The Girl and the Game."

"Demonstrated box office earning power like that is of very distinct significance to the exhibitor and of important meaning to the picture industry," observes President John R. Freuler of the Mutual.

"It is with such statistical evidence before us that the Mutual Film Corporation is now making its plans, accepting and rejecting film distribution propositions and charting the corporation's course."

"We are interested only in proven products, in so far as the photoplay product may be proven."

"I say this now in behalf of the coming Helen Holmes production, 'The Railroad Raiders,' now being made at the Signal studios under the direction of John P. McGowan, the man who has directed all of the big Holmes successes."

It is of interest to the trade and the public at large to consider the "hard pan" business tests, which are thus tending to govern the artistic trends of the pictures.

Even the development of minor detail in the making of the Holmes pictures, is, by the Mutual's system of business analysis, being reduced to approved and proven formulas of success.

"We have done and are doing everything to insure success," said Samuel S. Hutchinson, president of the Signal Film Corporation, at Los Angeles, the other day. "Art no longer has to be left entirely to chance."

"This is the prescription for the big Helen Holmes successes in serials: First, Helen Holmes, herself, the premier star of the chapter play type of production; second, John P. McGowan, the man who can find a real story and put it in pictures; third, the real story; and fourth, but extremely important, the story itself. We have added a fifth strengthening factor by retaining Mr. Frank Hamilton Spearman, the celebrated novelist, to write the syndicated story of 'The Railroad Raiders.' Mr. Spearman, it will be recalled, is the author of many successful novels, and is known to films as the author of "The Girl and the Game" and 'Whispering Smith.'"

The story of "The Railroad Raiders" is of the very certain and successful type of railroad-adventure fiction. The plot revolves about a band of thieves preying upon the railroad, plotting and counterplotting. There are wrecks, hold-ups, hair-breath escapes, manhunts, battles and perils and incidents of suspense without end.

Director McGowan is now at work upon the seventh chapter of the production—with six perfectly good negatives completed and delivered—a valuable assurance to the exhibitor of the delivery of the pictures on release dates.

McGowan has introduced some highly unusual effects in night photography from a speeding train. A very heavy outlay of money and effort have been necessary in this technical seeking after realism. Lighting plants have been built on trains, special camera cars constructed and equipment of infinite detail installed. Some of the thrill scenes in the earlier chapters show the train sweeping through the night in a storm, with the wreaths of the rain swept trees weaving through the gloomy backgrounds. Always there is action, action, action.

Railway warehouses are seen demolished, box cars are tossed into heaps of blazing wreckage, automobiles are smashed with daring and abandon, engines collide, there are gang fights, fist fights, gun fights—all the kinds of fights there are.

Miss Holmes, of course, does a number of sensational things in her accustomed sensational style—leaping from an engine to an automobile tonneau, and stunts of the kind.


The cast chosen to support Miss Holmes is almost identical with that of "The Lass of the Lumberlands," including William Buhler, Katherine Goodrich, Florence Holmes, John Hemphill, Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, the able villain; William Brunton, Will Chapman and Charles U. Wells.

According to the Mutual advance bookings and reservations at a period three weeks before release date, had set a record for totals at a similar period in the history of recent photonovel productions.
MARGARITA FISCHER in "The DEVILS ASSISTANT"

As weird as any fevered fancy from Edgar Allen Poe, as bizarre as a cruel dream—it is in phrases like that one seeks about to describe "The Devil's Assistant," in which Margarita Fischer appears the week of April 2.

This picture is probably the most ambitious feature production which Pollard Picture Plays studios have made for Mutual release. The picture was made under the direction of Harry Pollard and it savors in part of "The Miracle of Life," the famous birth control picture featuring Miss Fischer, released nearly two years ago.

"The Devil's Assistant" is built about the experiences of a beautiful woman in the grip of the drug evil and false friends, and a false physician, who used his prescription power in an effort to work her undoing. The production is spectacular in the extreme, depending on highly vivid treatments of desperate situations. There is a rescue and a happy ending, but not until after the spectator has all but given up hope.

Miss Fischer's role in "The Devil's Assistant" stands in marked contrast to her part in recent productions. She has plunged, with decided success, into the depths of the most powerfully dramatic and direst tragedy. Mr. Pollard's handling of the theme and the powerful elements of his story are consistent with the measure of his purpose.

"The Devil's Assistant" is a feature production which will bear very strong promotion and booking for long runs, because of the large element of word of mouth advertising which its sensational elements are certain to produce in the normal community.

Miss Fischer's efforts and her extraordinary acting may be expected to create a sensation among her followers.

The eyes of Margarita Fischer—the large, expressive eyes, in which all the horror of a mind demanged by poison are mirrored—are haunting. The ghastly phantoms that pursue her—the illusions of a drug fiend—come out of the very walls of her room, lurk behind curtains and spring upon her in the most fantastic

A symbolical devil—the incarnation of evil, the "Mr. Hyde" that springs from the "Dr. Jekyll"—is Dr. Lorenz. Monroe Salisbury's physiognomy lends itself to a striking make-up and a forceful portrayal of the role. Ruthlessly his plans are carried out, but fate frustrates him.

You have seen storms, perhaps have taken shelter from one in the woods, and watched the giant trees sway and bend as if every moment they would come crashing to the earth, while the wind-swept rain came down in torrents and the lightning split the heavens with its barbed tongue. In such a scene, vividly realistic and appalling, is seen the fiend with his helpless victim. Taking refuge in a hut, the storm wages fiercer, and in the glare of lightning is seen a hand-to-hand struggle between Marta and the doctor. There comes a flash, the house crumbles to the ground and Marta and Lorenz are buried in the ruins. Her delirious mind pictures Death approaching. He beckons, and her spirit is seen rising from out her body.

At the River Styx, "Charon," the boatman, awaits them. Hades is shown, and "His Satanic Majesty" is seen at his favorite indoor sport. In a wild struggle with Death, Marta comes to—t o find herself in the arms of her husband, who has followed them.

CONDENSED SYNOPSIS FOR YOUR PROGRAM

Pollard Picture Plays present

MARGARITA FISCHER in "THE DEVIL'S ASSISTANT."

When Marta (Margarita Fischer) marries John Lane, Dr. Lorenz, a former suitor, determines to take her away from her husband. A year later John and Marta's happiness over an expected event is turned to grief, for the child dies and Marta suffers intensely. Dr. Lorenz attends her and administers dope, until she becomes a confirmed "fiend." Marion, who loved John, conspires with the doctor, pretending to be Marta's friend, and attempts to win John. Driven desperate by her husband's apparent neglect of her, and craving the "dope" which the doctor withholds, she leaves with Lorenz. Taking refuge from the storm in a hut, the doctor attempts to take advantage of the situation, but lightning strikes the hut and they are buried in the ruins. The doctor is killed, but Marta is saved from the ruins by John and they start life anew, free from the malign influence of her persecutor.

REEL LIFE—Page Two
HARLES Chaplin's next Mutual comedy, "The Cure," scheduled for release on April 16, affords the $670,000 a year star more really side-splitting opportunities than did any one of the prior Chaplin releases, according to expert opinion, this verdict including even those uproarious hits, "The Count," "The Rink," and "Easy Street."

Chaplin appears in "The Cure" as one who has loved conviviality "not wisely, but too well," and when the genius of the screen makes his appearance wearing that preternaturally grave expression which contrasts so vividly with the pervasive Chaplin grin, there is irresistible comicality in the introduction.

Concomitantly humorous is the behavior of the Chaplin feet which refuse to answer their steering wheel and convey the comedian involuntarily into a series of extraordinary situations.

"The Cure" is a hospital resort, dedicated to the elimination of human ills and perversities, populated, as such resorts usually are, by human freaks bent on physical regeneration and mental relaxation. This crowd furnishes a comedy caste never before equaled even in the vivid imaginings of the screen comedy king.

It would have been easy enough, with clumsy handling, to have overplayed a story which calls for Chaplin's appearance at "The Cure" with a trunkful of plain and fancy drinks in assorted bottles, plus one extra collar, a shirt and a stubby toothbrush, but it is a tribute to the genius of the world famous actor that he has succeeded in making the action of the play excruciatingly comic without permitting a trace of vulgarity to appear in it anywhere.

The fun really becomes riotous when Chaplin's trunkload of tangle-foot is discovered by the resort proprietor and ordered destroyed, the halfwit attendant given the order dumping it into the medicinal well from which every patient in the place is supposed to drink five pints a day.

Of course pretty Edna Purviance, in the role of a dashing widow, is one of the patients, taking a cure for "nerves," and equally of course Charlie has his eye on the young woman before he is out of the bus.

In the natural sequence of events Edna discovers that in some inexplicable manner the well has become vitalized over night, and, feeling so much better herself after the medicinal pint, she doubles the dose and rallies every one of the male and female patients to participate in the newly virtuous waters.

Chaplin and Edna continue to sample the contents of the well until life, even at "The Cure", assumes a roseate hue—a thing worth having and worthy of being made the most of pronto. There and then they proceed to make the most of it.

Eric Campbell, the 6-foot 4-inch giant of the screen, withal a merry Mastodon, becomes cumulously frolicsome with the fair Edna and thus slips automatically into his accustomed role of taking punishment from the active Chaplin, who is all over his quarry at once like fleas on a woolly dog. From that moment until the play ends Campbell chases Chaplin hard but vainly, gnashing his huge molars in frantic rage and fanning the air with tremendous fists.

The fun becomes irresistible from the moment of Chaplin's meeting with Edna and the big patient until the end of the play, laughable situations follow without cessation. There is a swimming bath scene in which Chaplin half drowns the giant, Charlie exhibiting himself in a new role—that of expert swimmer and diver.

As the Chaplin specials are unfolded to the public gaze it becomes increasingly apparent that the great comedian is a master of innumerable arts. For instance, it was not known until he produced "The Rink" that Charlie could skate like a professional, and it was not until he devised the swimming bath scene in "The Cure" that anyone realized what an expert swimmer he is. In that scene Chaplin dives under the vast bulk of Campbell with the speed and agility of an otter, circles him in the water, sits on his head and nearly drowns him and in other ways disports himself as an expert waterman.

Altogether "The Cure" is certain to enhance Chaplin's popularity for he has never produced anything funnier.
**JIMMIE DALE**

**PERILS of Our Girl Reporters**

THE STOLEN RUBIES

Jimmie Dale saves a young man from bunch of able crooks.

MYSTERY and murder, in which a victim of a crooked pawnbroker is revenged, as "Jimmie Dale" arrives in the nick of time to save the rubies—feature the second episode of the Mutual series, "Jimmie Dale Alias the Grey Seal," entitled "The Stolen Rubies."

E. K. Lincoln as "Jimmie Dale," a millionaire bachelor, is the means of saving a young chap named Burton, who robs his employer. A fake murder is planned and Burton, in a purposely provoked quarrel, kills, as he believes, a crook of the underworld. A victim of crooks and lured to their den, he is in imminent danger of his life, when Jimmie rescues him and exposes the crooked pawnbroker. Mysterious letters signed "Tocsin" are an influence that governs Jimmie in his philanthropic—criminal—actions. He also meets Marie La Salle, who is persecuted by her alleged uncle, the Pretender, and is strangely and irresistibly attracted toward her.

Action, intrigue and strong situations follow rapidly in this episode of "The Grey Seal" and excitement and the element of suspense keep the observer keyed-up to the finish. Edna Hunter, as Marie La Salle, the new element in Jimmie's life; Paul Panzer and Doris Mitchell are strongly cast.

Rapid-fire action and original plot are characteristic of the "Jimmie Dale" series and this second chapter keeps up with the pace.

* * *

In "Sunny Jane," Jackie Saunders' first production for Mutual, Miss Saunders plays a harum-scarum, imaginative, gingham-dressed little country girl.

To anyone brought up on a farm or loving farm life "Sunny Jane" will bring a pang of homesickness. There are scenes of cattle in the fields, flocks of sheep, goats, chickens, big collie dogs, hay mounds stacked high and all that goes with a well kept farm.

THE COUNTERFEITERS

Zena Keefe passes more perils saving Tony from prison.


W. H. Turner, always a villain of the deepest dye—the kind that gets the hisses of the Gallery Gods and the sincere hatred of the boxes—in "The Counterfeiters" appears as Tony, a simple-minded, big-hearted Italian who runs a grocery store.

Tony is the unwilling go-between for the counterfeiters, who pay him for his work in spurious bank notes. He believes they are genuine, however, and carefully hordes them up so that he can go back to Italy and his Marie.

His portrayal of this son of sunny Italy proves that W. H. Turner can make the audience love him as well as hate him, and there is a scene which will bring tears to every eye when Tony discovers that the money he has been saving is counterfeit and all his dreams of spending his last days in his native land are gone, and he is liable to spend them in jail instead. The girl reporter, played by Miss Keefe, and her sweetheart, the secret service man, disclose the counterfeiters and their den and come to Tony's rescue. They prove to the police that Tony was the innocent victim and raise enough money to replace his losses.

* * *

Twenty-one changes of costume is Margarita Fischer's record in "The Devil's Assistant," the fourth of her productions for Mutual. Her wardrobe contains a variety which includes, negligees, evening dresses, evening coats, afternoon frocks, street costumes, hats, and so forth. Miss Fischer designed each of the frocks herself.

* * *

When not working before the camera in the Signal studios, Helen Holmes is noted for being one of the most beautifully dressed women in Los Angeles. She delights in what she calls an "artistic" gown, and spends a great deal of time with her modiste assisting in the designing of her wardrobe.
DRAMATIC AND COMIC FEATURETTES

SHORTY SOLVES WIRELESS MYSTERY No. 12

Shorty Hamilton.........By Himself
Anita Keller..........Yerza Dayne

THE twelfth story of the Niagara-Mutual “Adventures of Shorty Hamilton” involves him in the solution of the mysteries of wireless messages sent out to foreign submarines giving information in regard to the sailing of vessels from American ports, in “Shorty Solves a Wireless Mystery.”

A daring rescue from drowning of the pretty daughter of Hans Wagner, a pianist who is supposed to be an invalid, being wheeled about in an invalid chair, results in the discovery by the Jap servant of a secret service badge on Shorty’s clothes as he hangs them up to dry after the rescue. When Shorty goes out to the clothes line to rescue his badge, he receives a shock from the wires, which is of wire, and his investigations disclose to his unerringly sleuthing mind that the wire is connected with the piano in Wagner’s room where he is supposed to be practicing, but in reality is sending wireless messages from the piano, the key of G being the key that is used for sending the messages.

Shorty goes to the government wireless operator to report what he has discovered. The operator tells him of a message sent in the afternoon asking the crew to come ashore and capture the secret service detectives. Shorty learns that Anita is missing, and realizes that she has been made a prisoner on the yacht. Telling the wireless man to send to the nearest police station for aid, Shorty swims out to the yacht to rescue Anita.

Thrilling incidents and hair-breadth escapes follow in rapid succession. The submarines are seen rising to the surface, receiving the messages and then submerging. Shorty, overcoming all obstacles, reaches the yacht, finds Anita locked in a stateroom and swims ashore with her, where he finds that the police have captured the boat with the yacht’s crew who have returned to look for Shorty. Wagner and the Jap are arrested, and all ends happily with the confiscation of the wireless apparatus.

Mr. Shorty Hamilton as he appears in “Shorty Solves a Wireless Mystery.” No. 12 of his “Adventures.”

AN ARTIST’S INTRIGUE

One Reel American—featuring J. Warren Kerrigan

Absorbed in his painting, Robert Gainsworthy neglects his wife. Jack Sanders, Robert’s cousin, visits them and becomes infatuated with the heartstirringly beautiful Gainsworthy did not see. The expression in the face of his picture not satisfying him, and observing his wife and Sanders together, he plans to accuse her of unfaithfulness, note the expression on her face and paint that expression into his picture. He did so. The innocent wife, persuaded by Sanders to elope until Robert should come to herself, leaves a note for Robert. The picture completed, he goes to tell his wife of his success—finds the note—and his pleasure of success is turned to bitterness. The artist reclaimed his wife from the unworthy Sanders—both happy in a new and better understanding.

THE LADY DETECTIVE

One Reel Cub Comedy—featuring George Ovey

Tiny’s father objects to Jerry’s suit, and the butler throws Jerry from the premises. In the melee father is struck by the butler, who is discharged, and father writes the agency for another butler, a maid and a detective to watch Jerry. Jerry secures the note, induces his friends, Tom and Dick, to dress as a detective and butler respectively, while he dresses as a maid. They repair to Tiny’s house and Jerry separates Tiny from Hank, the favored suitor. They pose as movie actors and stage a scene. Father and Hank break in on the scene, and Jerry, discovered on account of the loss of his wig, “beats it” down the road, to the accompaniment of a rain of bullets emanating from a shot-gun in father’s hands.

WHY BEN BOLTED

Two Reel Vogue Comedy—featuring Ben Turpin and Gypsy Abbott

Ben and Laurie are tramps, but unknown to Ben, Laurie makes counterfeit money for his needs. The Auto King receives a package from his sweetheart labeled “Woodcocks.” Opening the package he discovers a box of wooden cocks such as are used on beer kegs. He then sees it as an “April Fool” joke. Meanwhile, Laurie buys an auto from Currier, giving him bad bills. Ben applies for a job at Currier’s place, who hires him to get into a box, on which is painted “Loof Lirpa.” The box is left upside down on the floor, and on his head. He is liberated by the maid, who falls in love with him. Ben calls up Laurie, who hurries to the house. Ben tells Laurie that if he will hide in the box he will meet a beautiful heiress, and Laurie gets in the box. Ben puts on some of the maid’s clothes and poses as her sister. Gypsy returns, discovers Laurie, who makes a hit with her, and they all repair to a swell cafe. The wine flows freely, and becoming too boisterous, they are thrown out. Currier, discovering the money is bad, Ben and Laurie are pinched, Gypsy blaming Currier, saying it is his fault for sending her a “Loof Lirpa.” He holds a mirror in front of the words on the box and Gypsy reads “April Fool,” realizes the joke is on her, falls in Currier’s arms.

SHORTY HAMILTON’S stock is rising with the Los Angeles fans, according to Manager McCarty of the Clune’s Comedy Theatre. As a consequence the Comedy Theatre on Broadway, Los Angeles, which showed the first numbers of the Mutual series, “Adventures of Shorty Hamilton,” only three days each week, has now made arrangements whereby these pictures will be run the entire week.

T HE final scenes of “The Frame-Up,” starring William Russell, are being shot at the American studio under the direction of Edward Sotman. It is expected that the production will be entirely completed this week.

In this photoplay Mr. Russell poses most of the time in the garb of a chauffeur. Frances Billington, again appears opposite Mr. Russell.
**MUTUAL WEEKLY**

**REEL LIFE**

**TOURS AROUND WORLD**

**THE WEEKLY No. 116**

THE announcement that the Czar of all the Russians abdicated to please the Mutual Weekly would not be understood without explaining that it was the time of his abdication which was the pleasing part of the imperial function. Just as Mutual Weekly No. 116 was being packed for shipment at the studios of the Gaumont Company word was received of the startling governmental change. Within five minutes an excellent negative of the monarch had been taken from the vault and delivered to the printing room while the title to accompany it was being set up and the card photographed.

Important among the news events of current interest is the return of James W. Gerard, ex-Ambassador to Germany, shown in this issue of the weekly. The Gerard party was photographed at Havana, Cuba, upon the arrival of the Infanta Isabel, the Spanish steamship upon which the trip from Europe was made. It is interesting to note that the film was taken by special messenger from Havana to the Gaumont Studios at Flushing, N. Y., where The Mutual Weekly is produced and edited, arriving before Mr. Gerard had reached Washington.

The finish of the devious trip from Berlin to the birthday of King Alphonso of Spain; Premier Lloyd George reviewing Welsh recruits; a section of the American Ambulance Corps leaving for the Front; and typical battle pictures "somewhere in France." One of Ruth St. Denis' pupils dancing at "Denishawn"—Reel Life. No. 50.

**TOURS AROUND THE WORLD No. 23**

UNTIL the war started Paris was looked upon as the world's metropolitan playground. It will regain that position when the war has ended, but until then Americans must content themselves with pictures of the city when its surface indications were all of gaiety and good cheer. Gaumont's "Tour Around the World" No. 23, released April 10 through Mutual, has a number of entertaining views of Paris. There is the dainty little Monceau Park, in the aristocratic section, once the property of King Louis Philippe. Then come the gardens of the Luxembourg, the Champs Elysees, and the Bois de Boulogne.

Lisbon, capital of Portugal, lends itself admirably to pictorial representation. It is built in terraces on low hills, backed by the mountains of Cintra. The municipal palace and the beautiful Don Luiz garden are prominent among the scenes, as are the celebrated Avenida da Liberdade.

**REEL LIFE No. 50**

THE beautiful manner in which young girls are developed into aesthetic dancers by Ruth St. Denis at her California home is portrayed in "Reel Life" No. 50, issued by Gaumont through Mutual, April 12. Their freedom of development as healthy young nymphs without the encumbering garb of the twentieth century is particularly appealing. The bacchanal on the beach at "Denishawn" is more wonderful than any stage picture, since it has the unresting ocean for its background.

"Wine Making in France" shows the gathering of the grapes by men and women, the emptying of the baskets into the vats of the wine press, the compression of the flowing of the pure juice into the fermenting vats, and the final storage.

"A Flying Torpedo" is an animated drawing which shows just how a torpedo can be launched against a ship from an aeroplane. This is one of the series of animated pictures for which the Gaumont company is famous, pictures of machines and processes that cannot be caught for the screen by the camera.

"Indian Basketry" takes the spectator to the land of the Hopi Indians in the southwest. Here the natives of this tribe in Arizona and New Mexico are seen as they gather the reeds, assort them by colors and sizes, and start to weave their baskets. A number of handsome ceremonial baskets are pictured.

What will cause a great deal of discussion and be the source of a great deal of amusement patterned after the screen explanation is that section of this reel called "A Novel Home Entertainment." It explains how to pass a pleasant hour making apt phrases by using a person's initials as the initials of words descriptive of the person.

**REEL LIFE—Page Six**

The Illinois Congress of Mothers have endorsed all of the Gaumont one-reel topical as being ideal for the children's program in that they entertain while they educate. They have found in their investigations that the children like them and ask for them. They also advocate their use in the public schools for entertainment and aids in geography lessons.
NANCE O'NEIL PICTURES READY

WORD comes from the studios of the Frank Powell Producing Corporation at College Point, Long Island, that Nance O'Neil, the celebrated star who was recently signed to appear in Powell pictures released by the Mutual, has completed two dramas.

"Mrs. Balfame," the picturization of Gertrude Atherton's famous book of that title, which brings the works of that celebrated novelist for the first time to the screen, was completed a number of weeks ago.

The release date of this first O'Neil offering through Mutual exchanges has been set for April 9, in accordance with the Mutual's policy of having all productions completed at the studio at least four weeks in advance of release date.

The second of Nance O'Neil's Mutual-Powell dramas is Henrik Ibsen's "Hedda Gabler," that striking characterization and picture of Norwegian life which formed one of the noted actress' strongest stage roles. It will be released some time in May.

In both pictures Miss O'Neil has been surrounded by excellent casts, including recognized artists of the stage and screen.

"Hedda Gabler" was a spoiled, selfish, erotic woman, but she had those characteristics about her which every woman recognizes and every woman understands. Her character presents a tremendous study, not an altogether pleasing subject, perhaps, but fascinating for its humaness.

"Mrs. Balfame" presents another type of woman, but quite as full of interpretive possibilities as 'Hedda,'" says Miss O'Neil. "The character has taken on added significance to me, naturally, since she is the literary child of Mrs. Atherton who is a very dear friend of mine. I found much pleasure in re-creating her for the screen."

AIL KANE has started work at the American studio on her second production for Mutual. This will be an adaptation of H. S. Merriman's popular novel, "With Edged Tools." The third vehicle chosen for Miss Kane will be entitled "The Indiscretions of Molly." This is an adaptation of the novel by Charles Sherman, "The Upper Crust." The first feature in which Miss Kane appeared for Mutual was "Whose Wife?" This is now completed and the release date will be announced in the near future.

AGNES EYRE, Powell player, who will appear prominently in support of Marjorie Rambeau and Nance O'Neil in several of the pictures made under the direction of Frank Powell for distribution through Mutual, is a healthy, hearty and adventuresome soul.

Miss Eyré works in and lives near the Powell-Mutual studio at College Point, Long Island. Near her home is Flushing Bay, and Flushing Bay, filled with snow-covered cakes and islands of ice, would make even Admiral Peary feel that he was once again in the far and frozen North. Now, Miss Eyré is very fond of her morning dip and the snow and ice and the temperature of the water worry her not a bit.

Each morning, before breakfast, a fur-coated figure runs lightly to the water's edge and there quickly removing the coat, does a Kellerman between the miniature icebergs. Miss Eyré does not stay in very long but she allows that her morning dip in the icy waters of Flushing Bay is the one best way to start the day, an opinion apparently not shared by many, for to date Miss Eyré has been alone in the water.

Helen Holmes, star of "The Railroad Raiders" is not afraid of the biggest engine on the line, but she looks as though she were afraid of the dark.

WHEN one exhibitor is so enthusiastic about a production that he writes to his fellow theatre manager and advises him to book it you may be sure it is an A-1 production. C. H. Ross, manager of the Grand Theatre, Elmira, N. Y., is responsible for this letter recommending the Mutual serial:

"Thinking you might be interested in a good drawing serial, I am writing you a little of my experience in one I am now running. It is 'A Lass of the Lumberlands,' featuring Helen Holmes. I have not had the crowd on Wednesdays in a long time that I had last Wednesday and the week before. I surely believe this serial is doing good business for me. If interested come up next Wednesday and see for yourself."

GAIL KANE has started work at the American studio on her second production for Mutual. This will be an adaptation of H. S. Merriman's popular novel, "With Edged Tools." The third vehicle chosen for Miss Kane will be entitled "The Indiscretions of Molly." This is an adaptation of the novel by Charles Sherman, "The Upper Crust." The first feature in which Miss Kane appeared for Mutual was "Whose Wife?" This is now completed and the release date will be announced in the near future.

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* * *

CHARLIE CHAPLIN as a "funny man."

Charlie Chaplin as a pig thrower. Charlie Chaplin as a slap stick comedian. These are all types with which the public is very familiar, but how many people have been introduced to Charlie Chaplin, the kindest hearted fellow that ever lived.

Charlie Chaplin, whose veneration for age is marvelous. Charlie Chaplin, the kindest friend to dumb animals. Charlie Chaplin, always considerate of others. This other side of Charlie Chaplin's nature was shown recently at the studio when, finding the need for some "types," Chaplin had a number of Civil War veterans brought to the studio from the Soldiers' Home.

The old fellows, many of whom bore the scars of honor, got a world of enjoyment out of obeying the instructions of their favorite comedian. One old warrior was heard to remark, "If everyone was as easy to work with as that boy, life wouldn't be such a hard proposition after all."

REEL LIFE—Page Seven
E: D. HORKHEIMER
Presents

Jackie Saunders in
"Sunny Jane"

The first of the Jackie Saunders Series of Mutual Pictures. In five acts. A cheerful, sprightly tale, carefully produced, skilfully enacted. Released week of Mar. 26th

Booking NOW At All MUTUAL EXCHANGES
FRANK POWELL
Presents
Marjorie Rambeau
in
"Motherhood"
By Frederick Arnold Kummer

Second of the Marjorie Rambeau Series of Mutual Pictures. A story of heart-throbs with the European war as a background. Its theme is one of universal appeal. In five acts. Directed by Frank Powell. Released week of March 26th.

Now Playing: "THE GREATER WOMAN"
Available At All MUTUAL EXCHANGES

Produced by FRANK POWELL PRODUCING CORPORATION
The Star: HELEN HOLMES

The Director: J·P·MCgowan

RELEASE DATE

Daring deeds—tremendous thrills—hairbreadth escapes—all add to the drawing power of this third, big Helen Holmes Success. Fifteen chapters of amazing railroad adventure, mile-a-minute action. Punch—pep—ginger! Star—director—supporting cast—all are top notchers! And a tremendous campaign of national advertising is back of "THE RAILROAD RAIDERS".

Produced by SIGNAL FILM CORPORATION
SAMUEL S·HUTCHINSON Pres.
Huge locomotives crash—whole freight trains are shattered—thrills abound in every chapter of “The Railroad Raiders”. Dashing, daring Helen Holmes was never seen to better advantage. Today she is the idol of motion picture fans everywhere. Capitalize on her popularity! Bring the fans to YOUR theatre to see her latest and greatest photo-novel—“The Railroad Raiders”. Wire or write your nearest Mutual Exchange at once!
We do not claim that Cub Comedies will "knock 'em out of their seats" or throw an audience into "paroxysms of laugher."

but we do say—

that Cub Comedies will put your patrons in a happy frame of mind and cause them to remark to one another as they leave your theatre: "Dandy comedy, wasn't it?"

Which is what we believe every exhibitor wants to hear his patrons say.

If you are looking for such subjects and if you are not already running Cub Comedies begin with

Minding the Baby
featuring
George Ovey
Released March 22

This is a one reel subject in which Jerry gets the babies mixed, but after a great deal of trouble gets everything satisfactorily adjusted.

Book through any exchange of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS
MUTUAL FILM CORPORATION presents

"Shorty Bags the Bullion Thieves"

Tenth of "The Adventures of Shorty Hamilton" Featurettes

RELEASED MARCH 19th.

Exhibitors everywhere are showing "The Adventures of Shorty Hamilton"—fifteen Mutual Featurettes—each complete. The merit of these snappy two-reelers commands attention. They are breezy stories—full of rapid-fire action and thrilling climaxes. A new "Shorty" Featurette is released each week. Ask for these brilliant plays at your nearest Mutual Exchange.

Produced by MONOGRAM FILMS

Released Through MUTUAL EXCHANGES
VOGUE FILMS, Inc., Presents—

“A STUDIO STAMPEDE”
TWO REELS RELEASEd MARCH 24th
FEATURING BEN TURPIN

THEATRES everywhere are finding Vogue Comedies just the thing with which to spice their programs. They're consistently good—clean and wholesome—photographically in a class by themselves. It makes no difference how large your house, or where it is located—Vogue Comedies will please your patrons. “A Studio StampeDe” is a fair sample of Vogue Comedies. Directed by Robin E. Williamson. Available at any Mutual Exchange.

VOGUE FILMS, Incorporated
General Offices: 6225 Broadway Chicago, Illinois
Monmouth Film Corporation

Presents

The nationally advertised series of mystery stories—released for the first time, beginning March 23rd—as Mutual Featurettes.

Jimmie Dale

Alias "The Grey Seal"

Starring

E. K. Lincoln
Edna Hunter
Doris Mitchell
Paul Panzer


Booking NOW At All Mutual Exchanges

Produced by Monmouth Film Corporation

HARRY McRAE WEBSTER, President
JULES BURNSTEIN, Gen'l Manager

Directed by HARRY McRAE WEBSTER
Order these cuts from your Mutual exchange—no distribution from the home office. These cuts may be used in your program and in your press notices and advertising in the newspapers. No cuts rented or loaned—price twenty-five cents each—Send your order to the nearest Mutual exchange.

Mary Miles Minter
American-Mutual

Marjorie Rambeau
Powell-Mutual

Ruth MacTamany
Mutual Star

Gail Kane
American-Mutual

Margurita Fischer
Pollard-Mutual

Edna Goodrich
Mutual

Helen Holmes
Signal-Mutual

Ann Murdoch
Empire-Mutual

Nance O'Neil
Powell-Mutual

Richard Bennett,
American-Mutual Star

Ben Turpin
Vogue-Mutual

Paddy McQuire
Vogue-Mutual

Shorty Hamilton
Monoaram-Mutual

Crane Wilbur
Horsley-Mutual

William Russell
American-Mutual

Charles Chaplin
Mutual Comedian

Max M. Dill and
William C. Kolb,
American - Mutual

Jackie Saunders
Horkheimer-Mutual

George Ovey
Cub-Mutual
# MUTUAL STAR PRODUCTIONS

**Week of April 2, 1917**

**MARGARITA FISCHER**

No. 177—The Devil's Assistant—Fischer

In Six Acts

**JACKIE SAUNDERS**

No. 176—Sunny Jane—Horkheimer

In Five Acts

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## MUTUAL PICTURES

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**Niagara**

"Kidnapped"

Perils of Our Girl Reporters, No. 15

Drama | 2 | Zena Keefe and Earl Metcalfe

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**Niagara**

"Kidnapped"

Perils of Our Girl Reporters, No. 15

Drama | 2 | Zena Keefe and Earl Metcalfe

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# MUTUAL STAR PRODUCTIONS

**MARY MILES MINTER**

(New Series)

Environment

Annie for Spite

**WILLIAM RUSSELL**

(New Series)

My Fighting Gentleman

High Play

The Frame-up

Shackles of Truth

**PHOTO-NOVELS**

The Railroad Raiders

The Sequel to The Diamond from the Sky

A Lass Of The Lumberlands

The Girl and the Game

The Secret of the Submarine

**MARGARITA FISCHER**

The Pearl of Paradise

Miss Jackie of the Navy

The Butterfly Girl

The Devil's Assistant

A Night at Tarquiza

Birds of Passage

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**SERIES**

**PHOTO-NOVELS**

**RICHARD BENNETT**

Philip Holden—Waster

And The Law Says

The Valley of Decision

**GAIL KANE—WHO'S MARRY?**

**CHARLES CHAPLIN**

The Care

Easy Street

The Rink

Behind the Screen

The Pawnshop

The Count

One A. M.

The Vagabond

The Fireman

The Floorwalker

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"Give Us the Same and Tell the Boys in the Back Room That's What They Want, Too"

You don't hear anybody answer, "No, thank you, Charlie, "I'll lay off this round." Why? Because he's ordering a Gaumont "Reel Life" with a Gaumont "Tours Around the World" on the side. No, siree, pop! There is pos-i-tive-ly no Gaumont "chaser." The spectator is glued to his seat to the end of every Gaumont reel. When the smiling man says to you "What's your pleasure, gentlemen?" Come back strong at him with "All the Gaumont Single-Reels—and I'll pass the pleasure on to my patrons." Take a slant up at what "Reel Life" No. 49 offers you.

Gaumont Co.
FLUSHING, N.Y.
Billie Rhodes
star in
MUTUAL-STRAND COMEDIES

Reel Life
THE MUTUAL FILM MAGAZINE
PRICE FIVE CENTS
APRIL, 14, 1917
The Merrill
MILWAUKEE'S PHOTOPLAY PALACE

MILWAUKEE, WISCONSIN
March 19th, 1917.

Mutual Film Corporation,
Enterprise Building,
Milwaukee, Wis.

Gentlemen:

It may be of interest to you to know that the business done by the Merrill Theatre when showing "The Fighting Gentlemen" far exceeded my expectation and that a great deal of flattering comment was reported to me by my patrons.

When I decided to play this feature three days I did so with some misgivings, as I did not realize the drawing power of William Russell's name, but I am frank to tell you that I now look with confidence for the future releases of this series.

I like your press sheet especially because of the music cues it furnishes and the "slogans" you suggest for the features and I would thank you to put my name on the mailing list of future releases.

Yours very truly,

Manager
Merrill Theatre.
Here is submitted one of the most extraordinary and significant of the many tributes from personages in high estate which has even been accorded Mr. Charles Chaplin. Mr. Hamilton Fyfe, author of the article from the “London Daily Mail” of March 10, 1917, presented on this page, is one of the world’s most famous journalists.

FROM THE LONDON DAILY MAIL

March 10, 1917

IF YOU WANT A GOOD LAUGH

by Hamilton Fyfe

It is essential there should be provided amusements and recreations which can take people for an hour or so out of themselves and send them back to their work refreshed and reinvigorated.—Mr. Neville Chamberlain.

A WEEK ago I should have dissented from this opinion. I should have said that in war time amusement can be forgone, and that, anyhow, the kind of amusement generally offered is neither invigorating nor refreshing. And I might have added that all the entertainments which I knew lasted not “an hour or so” but more like three hours. But a week ago I had not seen Charlie Chaplin.

To be exact, I had never seen Charlie Chaplin. He rose to eminence during the two and a half years I was out of England for The Daily Mail. I saw his name often mentioned, mostly in a slighting, rather superior tone. I got the impression that he was an ordinary “knockabout eccentric” boomed into a bill-topper and accepted by the great, stupid public at his boomer’s valuation. But the great public is not so stupid as superior persons are apt to think.

I owe my discovery of him to the small boy whom I was taking back to school after his half-term holiday. Every time we passed a kinema (“spell it with a k, Samivel”) the drag of his hand on my arm became heavier. Every clock we saw gave him an excuse for reckoning up how much time we had in hand. I was obliged to give in. We groped our way into a dark theatre where a “drawma” of harrowing sentimentality was sloshing itself interminably off the reels. It gave me a pain. The silliness of it hurt like a blistered heel. When it ended I whispered to the small boy, “You stay. I must go out for a few minutes. I’ll come back.” But just as I rose from my seat I saw on the screen the name of Charlie Chaplin. “Well,” I thought, “I’ll see what he’s like.” So I sat down again.

For half an hour on end I laughed as I had not laughed since I saw Jeanne Granier and Guy and Brasseur and Lavallière in “L’Habit Vert.” There is more real fun in “Behind the Screen” than in all the “revues” put together, judging by those which I have endured. How is it that any paltry piece at a theatre is noticed in all the newspapers, while no one tells us when there is something good to be seen on the films? The whole of this ingenious farce is entertaining. The idea of taking us “behind the screen” among the producers and actors of film-plays is a bright one to start off with. The whole thing moves briskly without a single dull scene. And as for Charlie Chaplin, why, this despised droll of the “movies” is a comedian of the first rank. His economy of means is masterly. He can suggest more by moving an eyebrow than most comedians can put into contorting their features for three-quarters of a minute. He never, in this piece at any rate, either overdoes his facial expression or misses an effect.

He is a pathetic, bullied little assistant to a Goliath of a stage carpenter. He does all the work, while Goliath sits and drowses, only waking up to cuff poor Charlie when the producer complains that something has gone wrong. Something? But the fun of it is that everything goes wrong. Such honest, hearty fun that we can enjoy along with schoolboys and feel better for, “refreshed and invigorated.” It was over in half an hour, quite as much as I have to spare for amusement in these times. I came away feeling that I had really been “taken out of myself,” as Mr. Chamberlain says.

So far as I can judge, his is by far the most genuine and outstanding genius for comicity that the kinema has brought to light. He is a national asset, if entertainment is so needful as the Director of National Service suggests. We ought to employ the best authors available to fit him with parts. The great public knows a good thing, but it does not always put it to the best use.
Marjorie Rambeau, whose Broadway triumph in A. H. Wood's great production "Cheating Cheaters" added to her fame on the "Great White Way" and throughout the United States, has a splendid medium for display of her brilliant talents in "The Debt," a thrilling love drama adapted by Kilbourn Gordon from an original scenario by Clara S. Beranger and directed by Frank Powell of the Frank Powell Producing Corporation for Mutual release.

Miss Rambeau is well known to theatre patrons all over the United States. The clever star scored a big hit in "Merely Mary Ann" and "Kick In." Miss Rambeau had a Broadway run also in "So Much For So Much" at the Longacre Theatre and she played for several years under the Morosco management.

DIRECTED BY
FRANK POWELL

-Frank Powell, who directed "The Debt," was well known as a director in London and Paris before he began his motion picture work in America. He was formerly stage director for Augustus Thomas, Ellen Terry, Fannie Ward and Joseph Jefferson. He handled the stage direction of "Officer 666," one of the most successful comedies ever staged in this country. The record of Mr. Powell's motion picture achievement reads like a city directory.

The photography of "The Debt" for which Arthur Boeger is responsible, is unique in its subdued lighting effects. The setting is magnificent. The old chateau, winding village streets, characteristic peasantry and contrasting of wealth and aristocracy, are handled with the skill and good taste that are Powell characteristics.

The support given Miss Rambeau includes, among the prominent professionals, T. Jerome Lawlor, who plays Baron Moreno, a former star with Sir Augustus Harris at Drury Lane; Agnes Eyre, who played with Henry Walthall in "The Sting of Victory"; Robert Elliot, who toured with Richard Mansfield in "Julius Caesar," and others equally well known.

THE SYNOPSIS OF "THE DEBT"

The Count gives a reception to his people to celebrate the engagement of his daughter Ann and Baron Moreno. During the festivities word is received that the mine in which all the Count's fortune is invested and also all the earnings of the people who have followed his guidance in the matter, is worthless. The people cry for revenge, the Count kills himself, the Baron breaks off his engagement and only Slater, a man of the people, stands by Ann in her sorrow. They promise the people that the debt shall be paid and partly to reward him for his loyalty and so they can both work to pay off the debt Ann marries Slater.

Ann and Slater, accompanied by his mother, a most jealous woman, come to America and both work and save in every way to raise the needed money.

After a year Baron Moreno wearifies of his love of the hour and writes to Ann asking her to flee her poverty with him, and later comes himself to America and appears at her house. Ann spurns him but he takes her in his arms just as the mother-in-law comes into the room. When Slater returns the mother reports what she has seen and Ann is driven from the house and told she can never see her child again.

Earning her own living in a factory Ann struggles along. The Baron discovers her whereabouts and proposes marriage, and Ann consents. Just before the wedding she is visited by the other woman who tells Ann she is marrying a man who is already married.

Meanwhile Ann's child is ill and cries constantly for her mother. Slater, convinced that the child will die unless her mother comes, goes after Ann. He arrives just as the Baron comes in and is confronted by the other woman. Incensed at an insulting remark thrown at Ann by the Baron Slater attacks him and in the fight both men are fatally wounded.

Ann returns to Slater's house and finds her mother softened by the tragedy, waiting with open arms. The debt all paid, Ann, the mother and child return to the castle across the water where Ann finds waiting for her the minister, whose love has remained true through all these years.

Marjorie Rambeau, famed stage star playing the leading of "The Debt" and T. Jerome Lawlor in a scene from the play—a production of dramatic high tension.
Miss Jackie Saunders, affectionately known among members of the dramatic profession as "The Tomboy," has a splendid medium for the exercise of her popular character in "The Wildcat," her latest Horkheimer-Mutual, five-reel production.

Miss Saunders has the best of opportunities in "The Wildcat," to display her extraordinary mental and physical agility, figuring out a difficult problem in social philosophy and climbing a tall tree with engaging simultaneity, pursued as usual by a horde of admirers.

THE CAREER OF THE STAR

Miss Saunders, whose fame on the screen really began when she starred in "Rose of the Alley," has had a distinguished motion picture career and is well known on the speaking stage, having been with Raymond Hitchcock in "The Merry Go Round," with Elsie Janis in "The Pink Lady" and with Richard Carle in "The Spring Chicken," before she surrendered to the fascination of the film. Her cleverness and vivacity have made her extremely popular with motion picture patrons.

"The Wildcat" was directed by Sherwood Macdonald, whose "Sunny Jane" produced for Mutual release under the Horkheimer auspices was so sensational a success. It is one of the liveliest screen comedy-dramas the screen ever turned out, Miss Saunders being rushed from city streets to mountain fastnesses by a caveman of a lover with bewildering rapidity.

There is a very fine cast which includes Samuel Gilfether, Tomasso Salvini’s old standby who was also with Augustus Pitou, Nance O’Neil, Robert Mantell and Chauncey Olcott and is one of the most distinguished old men on the stage today.

Another well known actor supporting Miss Saunders is Arthur Shirley who appeared in "The Valiants of Virginia" and "The Fall of a Nation."

Mollie McConnell, who played with Miss Leslie Carter in "The Spanish Guide," and with Richard Mansfield in "Old Heidelberg," as well as with Marie Tempest and Pauline Chase, is also in the cast.

The story is a logical and highly entertaining one.

Miss Jackie Saunders as "Bethesda, The Wildcat," in this alarming production coming from the Horkheimer studios as the third release of the Saunders list of productions now booking. Miss Saunders is pictured here in one of those moods which entitle her to the title role of "The Wildcat"—albeit we are informally informed she is a most gentle creature in reality.

THE STORY OF "THE WILDCAT"

Bethesda Carewe is the spoiled child of wealthy, indulgent parents. Mr. Carewe loses his money and plans to have Bethesda marry a man who can save him from financial ruin. Bethesda refuses to be bartered off and when Mortimer Hunt is invited to the house, plays all kinds of tricks on him to make him disgusted.

Unable to win her, Hunt plots with Mr. Carewe to carry Bethesda off to the mountain and win her love. She is kidnapped and held in a cabin until she is willing to submit to the dictates of the man she is unwilling to admit she loves.

Hunt forces her to confess her love by arranging to have a party of desperadoes lynch him. To save Hunt from the gallows Bethesda declares that she loves him and will marry him immediately.

THE JACKIE SAUNDERS PICTURES

"SUNNY JANE"

The story of a country girl who was sent away to boarding school and who became ever so much more of a "lady" than was intended—but she recovered and was married with great success and a happy ending.

"THE WILDCAT"

A Saunders picture, true to type, with Miss Jackie in the role of a young woman who refused to be married off and who resented being courted—said heroine succumbing finally to the well approved tactic of the cave-man. Also a pleasant ending.

"CHECKMATE"

Miss Saunders in two roles, playing the part of a girl and her twin, with remarkable success, in a story devoted in part to proving that the right triumphs in spite of difficulties—sometimes. Thrilling and cheerful—and three more are to be announced.
"INSIDE TREACHERY"
CHAPTER III

The third chapter of "The Railroad Raiders" opens with a biff, bang, bing—a slashing, smashing fight, a battle between the raiders of Steve Arnold's gang and a band of police led by the intrepid Helen. There may be better ways of grabbing off attention in a picture than with a fight, but the director is not yet born who has discovered it.

Director John P. McGowan just dotes on fights and the fight in chapter three of "The Railroad Raiders" is one of the fightingest fights ever fitten on stage or screen.

It is seven kinds of a fight, a gun fight, a fist fight, a club fight, and Helen mixes in. Which same makes the picture worth the price of admission inside of the first two hundred feet.

The battle between the crooks and the police is staged with the usual remarkable contrasty and graphic treatment which McGowan is giving the night scenes in "The Railroad Raiders."

The exhibitor will find this chapter of special interest in that here Miss Holmes becomes much more deeply plunged into the rapidly moving plot and her share of the piece develops her clear ownership of the lead and center of interest.

That quality of sympathy for the heroine which is so essential to photoplay success in productions for both classes and masses is evolved in this chapter with striking success by the inclasses and masses is evolved in this chapter. and her share of the piece develops her clear ownership of the lead and center of interest.

The story of Chapter III as presented in synopsis form follows:

**THE STORY OF INSIDE TREACHERY**

Arnold and his gang rush to the shack delighted with their success in securing the jewels. They are faced by the police Helen has led to the shack. A fight follows. Arnold drops the jewels out of the window and rushing down the stairs starts to pick them up but Helen shoots and Arnold runs. Helen picks up the box and signaling the special to stop returns them to Lady Melrose. She is delighted until she discovers they are imitations. Helen returns to the house and tears away the telegraph instruments and starts home with them. On the way she meets Webb who has been carousing all night and is just returning home, in an intoxicated condition.

Frost calls at the office the next morning before Webb is down and discusted with the way things are running threatens to discharge Webb.

The next day the iceman finds in his cart a package of jewels and not realizing their value saves them to take home to his children. When Helen is eating her lunch the iceman's little boy brings a lunch pail to his father. The iceman gives him the trinkets to play with and he runs to Helen with them. Realizing that they are the Melrose jewels Helen offers the iceman five dollars for the lot and he gladly takes the money. Just then Webb appears and running after him Helen gives him the jewels telling him that with these to offer he probably can save his position.

**AN OPINION FROM REVIEWER**

Last week Reel Life presented the views of Mr. Julian Johnson, the editor of Photoplay Magazine, on the merits of "The Railroad Raiders."

This week the attention of the exhibitor is called to the equally enthusiastic, if perhaps more technical, views of Mr. William J. McGrath, reviewer for "The Motion Picture News" of New York, who in the "News" of April 21 says: "The much-heralded 'Railroad Raiders' has been well primed for a successful getaway with its opening chapter, entitled 'Circumstantial Evidence.' Of course, it is Helen-holmesy because it deals with railroads, switches, speeding trains, etc. It has been described as a railroad photonovel. That is what it promises to be, and one of the most exciting and adventurous of all Helen Holmes productions. The ground covered in the first chapter, and covered capably, too, gets the story away for a good start. Usually, with serials, and as was the case with several Helen Holmes productions before this, there is a burden of preface material. But in the 'Railroad Raiders' this is absent.

"While this first chapter furnishes little or no opportunity for Miss Holmes to get in some of her death and hospital defying licks of leaping and racing, there is an encouraging hint that there will be plenty of such feats, that made Miss Holmes famous, in the chapters to follow. Not that it is without thrills, however. There are speeding trains, hurting bodies, intrigue, flight and other hostile action in the first chapter."
EGOTIATIONS have been completed by which the Mutual Film Corporation will release LaSalle comedies, produced by the LaSalle Film Company of Chicago and Los Angeles. The first series will consist of three two-reel comedies to be released every other week beginning May 7. They will be followed by a series of fifty-two two-reel pictures to be released weekly commencing June 12.

LaSalle comedies will be produced under the direction of M. De la Purelle, a director of unquestioned ability, the man who made "The Hoosier School Master" and other important successes. Each LaSalle comedy will be produced with the care of a big production. A popular comedian and comedienne will be starred in each. The two-reel series consists of: "The Prodigal Uncle," released May 7; "Chubby Inherits a Harem," released May 21, and "The Flight that Failed," released June 4. His Cannibal Wife," scheduled for release June 12, is the first of the single reel series. It will be followed at weekly intervals by "Tillie of the Nine Lives," "The Girl in the Frame," "Discords in 'A' Flat," "When Lulu Danced the Hula," "The Kissing Butterfly," "A Match in Quarantine," "Man Proposes" and "Pigs and Pearls."

LaSalle comedies will be an addition to Mutual's list of featurettes.

* * *

THE manager of the Idle Hour Theatre, Kansas City, Missouri, advertised the showing of the Mutual Chaplin Special, "The Cure," at his theatre by having a group of four men parade around the streets in the district of the theatre. The first man carried a big banner on which was written "I am going to give them "The Cure" at the Idle Hour Theatre. Charlie Chaplin." The second man was in a wheeled chair with his head, arm and feet swathed in bandages and the chair propelled by an imitation Charlie Chaplin in the characteristic costume of baggy trousers, big shoes, derby and cane. Along at the rear hobbled another man on crutches with his head tied up and one foot entirely covered with bandages.

* * *

THE Mutual featurette, "Jimmie Dale Alias the Grey Seal," which is being produced in a series of sixteen complete stories, each one showing some adventure of the Grey Seal, who robs the rich to pay the poor, is proving by its booking, to be meeting the demand of the public for short featurettes to round out the evening's entertainment. In Detroit weekly showings are made at many theatres including the Grand Circus, Woodward, Rosebud, Comique, LaSalle, Arcadia and Olympic, and the exhibitors report crowded houses on the Jimmie Dale Night. Brooklyn theatre patrons are also enthusiastic about these mystery stories which are being shown each week at the Manhattan, City, Hamilton Avenue, Chester, Meeker, American and Luna theatres and others.

ARIE CAHILL, who bears the reputation of being the cleverest comedienne on the American stage, will appear in three comedies for the Mutual Film Corporation. These comedies will be two reels in length and are scheduled for bi-weekly release starting April 30.


Miss Cahill's name has long been associated with successes in straight and musical comedies and the top liner in vaudeville. Among her most pronounced successes in recent years were "Molly Moonshine," "Nancy Brown," "Marrying Mary," "The Boys and Betty," "The Opera Ball," "Flirts" and "Judy Forgot."

Miss Cahill made her first stage appearance in Brooklyn in "Kathleen Mavournen," and later her regular professional debut at Poole's Eighth Street Theater in "C. O. D." Her next appearance was in Charles Hoyt's "A Tin Soldier," and after that she appeared at the Shaftesbury Theater in London in "Morocco Bound."

Later productions in which Miss Cahill scored successes were "Sporting Life," "A Runaway Girl," "Monte Carlo" and "Three Little Lambs."

* * *

THE Butte office of the Mutual Film Corporation has been moved to larger quarters at 124 West Granite street. The new location is in the Independent Telephone building, a modern fireproof structure. The old location was in the American Theatre Building. The change was made necessary by the growth of Mutual business. W. A. Coughlin, manager of the Butte branch, is welcoming exhibitors proudly at his new office.

* * *

JOHN W. BAIRD, manager of the Chrystral Theatre, Patonsburg, Missouri, evidently was pleased with the Mutual American production "Highest Bid," from his letter which reads:

"William Russell in 'Highest Bid' was sure fine, and the people were overjoyed with it. It brought down the house. We have never heard so much clapping of hands since being in the movie business."

* * *

"Shackles of Truth" is the title of the next vehicle chosen for William Russell, the Mutual-American star. This story was written by Julius Grinnell Purtmann, who is also the author of the last two Russell productions "High-play" and "The Frame-up."

In this picture William Russell appears as a young lawyer who is willing to sacrifice his own career to save the honor of his father and shield his mother. Francella Billington plays opposite Mr. Russell. Others in the cast include Alfred Vosburg, Adda Gleason, George Ahern, Lucille Ward and Frederick Vroom.

La Salle Comedies

Marie Cahill Comedies
"AND IN WALKED UNCLE"

Strand Comedy—one reel—featuring pretty Billie Rhodes and Jay Belasco

When Jack and Mary, Newlyweds, are surprised by Jack's woman hating uncle, Jack, to save the situation, introduces Mary as the wife of his friend, Eddie.

Eddie makes love to Mary and Jack doesn't like it, but Uncle, who has been told the secret by a servant, is enjoying the dilemma.

Eddie's wife arrives and her mother insists on her divorcing him until Uncle enters and recognizes in Eddie's wife's widowed Ma his first and only love. Curtain—What?

* * *

"A PLASTER FEUD"

Vogue Comedy—two reels—featuring Paddy McGrane and Rena Rogers.

Here is a plaster cast that burst into splinters laughing at itself.

Paddy, a plasterer's assistant, in love with Rena, his employer's daughter, finds that Papa, as usual, disagrees.

Paddy's future hopes depend on his finishing a plastering job before his rival can finish another contract and Paddy gets Rena and her chum to don overalls and assist.

As a result the girls get plastered and Paddy draws a wife because his father fears he will never be able to unplaster her.

* * *

"BELOW THE DEADLINE"


Diamonds! Diamonds! Always more diamonds, is the demand of the mysterious woman in black upon her partner in crime, The Pretender.

Jimmie Dale, accomplished burglar and polished gentleman—the Robin hood of the Roofs—hears of the demand and by quick works heads off a gang of thugs attempting to rob old Luddy, the pedler, of his hoard of gems.

"The Grey Seal" is again on the job and away before the gang can get into action. Dale sends Luddy's diamonds back to him after an exciting night with the police.

Jerry, betrayed by the Prince to a bandit band which holds Claire's dad for ransom, recues father and weds the girl in a hustling hurry.

* * *

"SHORTY UNEARTHS A TARTAR"

Monogram-Mutual—fifteenth of the stories of "The Adventures of Shorty Hamilton"

Release fifteenth in "The Adventures of Shorty Hamilton" discovers Shorty in Egypt and a dilemma. He sleeps among the Egyptian specimens of Prof. Watts, whom he is sent to warn against desecrating tombs of Thebes.

A mummified dancing girl, Pepat, revives when baptised by Shorty out of a bottle and she arouses the dead. Our hero is chased by Pharaoh's army and kept busier than any army bean in a hot pot. This is some dream.

* * *

J. Edward Hungerford has been engaged as scenario editor for the Pollard Picture Plays Company and will hereafter write the photodramas in which Margarita Fischer is starred.

"The Devil's Assistant," the last Mutual release in which Miss Fischer was featured, came from the pen of Mr. Hungerford.

Prior to joining with Pollard, Mr. Hungerford was with the American for some time and wrote a number of feature stories including "Overcoat," "The Man from Manhattan," "Soul Mates," "Embers" and "Ovalas." He also wrote practically all of the Beauty comedies in which Miss Fischer was starred while at the American studio.

* * *

Frank H. Spearman, author of the story upon which "The Railroad Raiders," a new Signal-Mutual fifteen chapter play is based, is the only novelist possessing a sufficiently intimate knowledge of the intricacies of railroad operation to have written with the authority he displays on such a subject.

* * *

All the most exciting aspects of railway construction as well as operation are pictured in that remarkable new fifteen chapter Mutual-Signal serial, "The Railroad Raiders."

Mutual Featurettes and Studio Notes

Reel Life takes pleasure in presenting hereewith one of the rarest specimens of graphic arts—a portrayal of "Napoleon Crossing the Delaware"—and as all the highbrow art magazines say, "the modest reproduction here can scarce be said to do justice to the extraordinary merits of the original"—the original being a scene from that masterpiece of pleasantry entitled "The Cure." A suitable reward will be paid for the apprehension of any person who can not identify the artist.

"THE RANSOM"

Cub Comedy—one reel—featuring the able Mr. George Ovey

Russian prince and a chauffeur love Claire Alexander. George Ovey as Jerry the gas car pilot, and George as the Prince, provoke hilarious laughter because Mr. George is excruciatingly incongruous as the Prince and Mr. Ovey, disguised as a Moujik, would move any Moscow droshky driver to resume the vodka habit.

A collection of "little features" with big stars and a lot of our office value.

REEL LIFE—PAGE SIX
IN these stirring times America might be pardoned for giving way to national emotionalism, but as the spirit of the nation is reflected in Gaumont's Mutual Weekly, the events leading up to active participation in the great world war are transpiring without unusual display. Mutual Weekly No. 119 is made up largely of pictures of men answering the call to war. From east and west come views of the same determined citizens making ready for duty.

The line of first defense—the navy—is represented by the magnificent Atlantic fleet, once more back at Hampton Roads after its winter target practice. The great ships are an inspiring sight. From the west coast come pictures of recruiting on the sands at Venice, Cal., as well as of the big fourteen-inch guns to be used for coast defense at San Pedro, Cal.

Pacifists and patriots storm congress at the opening of the extra session. Just how the one side protected themselves under the wings of the dove of peace and how the other side presented a more belligerent attitude is set forth in the pictures.

The Boy Scouts of New York are pictured as they protect Manhattan's city hall. Another organization, at present without firearms, is that of citizen soldiers armed with wooden guns. The picture preaches a sermon for preparedness.

THE Gaumont Company certainly catches the spirit of the times in its single-reel releases through Mutual. The first reel for the week of April 22 is "Tours Around the World" No. 25. It contains pictures of Moscow, the "holy city" of Russia, where the czars were crowned; Sarajevo, the Bosnian capital, where the present world war started, and Brest, the most western fortified seaport of France.

In view of the fact that the news of the day is to the effect that since our old friend, the Czar, has lost his position (meaning job) his successor is likely to move the cash book and safe from St. Petersburg (short for Petrograd) to Moscow, these pictures are of especial interest.

Also, it is likely that Brest will be a United States naval base as soon as Uncle Sam gets busy on the other side and our people here will be glad to have an opportunity of seeing where our sailor boys are going.

Then, too, as Sarajevo was the place where all this European mess started, you and I and our patrons will probably be glad of the opportunity to answer to our own satisfaction the question "Why?"—made so popular by our ally, Elinor Glynn.

Show the patriotic topicals—Mutual Weekly, and "Uncle Sam's Defenders," the six big reels of fighting men and ships. Patriotism is the cue now—and advertise.

"Our Patriotic Maidens," is the title of an important section of Gaumont's "Reel Life," released through Mutual. Inspired by the call for national service, women are enrolling in automobile schools. The pictures show them at work in the school shops, learning to drive machines, and then adept at handling ambulances and armored motor cars.

This magazine in film also shows both modern and ancient methods used in restoring the historic missions of southern California. One hundred and twenty thousand adobe bricks, each weighing 40 pounds, are being used in rebuilding Mission San Fernando Res de Espana. The bricks are made with the same mixing wheel used when the structure was erected.

"Getting Rid of the Snow" illustrates the methods employed by a large city in ridding its streets of a metropolitan snowfall which cost $600,000 to remove.

One of the most remarkable pictures ever offered in this series is that of the strange religious rites of the tribe of Issa, residents of British Somaliland. These natives of East Africa pierce their bodies with swords and sharp sticks, eat thorny cactus plants and swallow nails while in a religious frenzy. They seem indifferent to pain as they are urged on by the priest or receive his blessing after the ordeal.

Mutual Featurettes
Three Topicals
The Taller of Toronto, in a review of motion picture educational development, says:

"For instance, the Gaumont-Mutual film that illustrates clinical efforts to find a cancer cure and gives the figures on cancer in the United States, 150,000 deaths a year, is what we call a really important motion picture."

The Tacoma, Wash., Ledger, says:

"To the already representative literature of the screen such classics as those of Ibsen, Dickens, Gertrude Atherton, Algeron Boyesen and Frederick Arnold Kummer are being added the Powell-Mutual studios starring Nance O'Neil and Marjorie Rambeau."

Margaret Mason, writing in Yonkers, N. Y., News, says, referring to the proposition to hold an artists' ball there, that it is a thrilling scheme, because:

"Nine chances out of ten all the men would appear as Charlie Chaplin and all the women as Annette Kellermann."

The St. Johns, N. B., Herald, in an editorial article referring to "war plus," says:

"The Mutual Film Corporation picture showing the massing of big guns for barrage fire on the western front is one of the most illuminating pictures of the war, and of far greater interest than the fake battle films that have been put out by some of the other film companies."

The Musical Courier Journal, referring to "The Outcast," the Empire-Mutual star production now in progress, says:

"The capabilities of the technical staff under the able direction of Frank Beresford, were taxed to arrange the elaborate settings required for the latest Ann Murdock play."

The Motion Picture World, in an article on the Powell-Mutual production, "Motherhood," from the story of Frederick Arnold Kummer, says:

"This is a very powerful visualization of the horrors of war, most of the story taking place in two small villages in Europe along the fugitive lines. It is a thought provoking and forceful presentation of the way that war brutalizes the nature of man so that he forgets his own family and despoils an enemy home."

The New York Dramatic Mirror, in discussing the fallacy of censorship, says:

"A folder containing a digest of existing laws applicable to motion pictures, showing that existing laws amply safeguard public morals and that censorship advocates have other purposes, is contributed by the legal department of the Mutual Film Corporation. The timeliness of the publication is evident when it is remembered that in twenty or more states there are now censorship bills pending. It is certainly interesting reading and presented in a forceful manner that should prove interesting to those misled into the belief that there is need of censorship."

The Hartford, Conn., Courant, in a discussion of the Mutual Weekly as an educational feature, says:

"The Mutual Weekly shows the opening of the automobile season in California, the Sun Dance at Palm Beach, and other similar features, which in our belief are the best sorts of motion picture offering—thoroughly educational and entertaining."

"Amusements," in an article discussing the Mutual's presentation of "Silas Marner," quotes a letter from Henry Patrick, Principal of the Montana School of Mines, as follows:

"The Mutual Film Corporation is to be congratulated on its excellent dramatization of George Eliot's beautiful story. Each character was played by an actor or actress of special ability. "Silas Marner" was one of the most interesting and instructive film plays we have ever seen in the institution. We understood clearly the sequence of events and anticipated each scene with interest and pleasure."

The Vancouver, B. C., Times, in a discussion of the future motion picture influence on world affairs, says:

"Mr. Freuler is wise when he says the motion picture producers of the world will be able to wage war against war in their presentation of pictures displaying war's devastation."


"The picture met with an enthusiastic reception. It is claimed that every incident shown on the screen during the fifteen episodes is a presentation of an actual happening in railroad life in different parts of the country. Certainly the first episode bears out this statement. It deals with the theft of freight and money robberies. These incidents are most cleverly worked out and they are based on realism, a fact that does not lessen the thrills but adds to them."

The Bushnell, Ill., Record, discussing the tremendous advance in motion picture development, says:

"The Mutual Film Corporation when it was organized a few years ago earned $300,000 a year. Now it earns $7,000,000. Some development from our humble point of view."

The North Nebraska Eagle, in an editorial paragraph, says:

"Why should a few conceited human beings set themselves up to censor the rest of humanity? President Freuler of the Mutual Film Corporation has the right idea. He refuses to negotiate with censorship advocates, but carries the fight right to them on non-censorship as an out and out principle."

The Dayton, O., Journal, discussing Mary Miles Minter with her hair done up, says:

"Give us back our Mary. In 'The Gentle Intruder' Mary is no longer the laughing care-free child. She has her hair done up. Lord! fancy Mary Miles with done up hair. We refuse to stand for it. Of course Mary is gentle and wistful and awfully nice, but we want her with her hair down."

The Schenectady, N. Y., Gazette, commenting on Mary Miles Minter's appearance in "The Gentle Intruder," says:

"Miss Minter has a thoroughly adequate vehicle in 'The Gentle Intruder.' It displays her genius for being sweet and childlike and dainty and generally adorable. Mr. Kirkwood has an admirable knack of selecting plays that suit his pretty little star."
Two new Mutual Star Productions are now available every week at Mutual Exchanges in addition to the large list of Mutual Serials, Featurettes and Special Subjects. It is the plan of the Mutual Film Corporation to release each week, two big feature productions worthy of presentation under the “BIG STARS” banner. These productions are being distributed in series and feature the following stars:

Mary Miles Minter  
(Presented by American Film Co., Inc.)

Gail Kane  
(Presented by American Film Co., Inc.)

Marjorie Rambeau  
(Presented by Frank Powell Producing Corp.)

William Russell  
(Presented by American Film Co., Inc.)

Margarita Fischer  
(Presented by Pollard Picture Plays Co.)

Ann Murdock  
(Presented by Empire All-Star Corporation)

Nance O’Neil  
(Presented by Frank Powell Producing Corp.)

Edna Goodrich  
(Presented by Mutual Film Corporation)

Jackie Saunders  
(Presented by E. D. Horkheimer)

and others

Each of these Mutual Star Productions is in five or six reels. Each is a high class subject worthy of presentation in America’s leading photo-play theatres. Booking arrangements comprehending a service of press sheets, music cues, cuts, posters and other special accessories for these pictures, may be made by writing or visiting any Mutual Exchange.
SS HUTCHINSON, President
AMERICAN FILM COMPANY, Inc.
Presents
MARY MILES MINTER in
"ENVIRONMENT"
Written and directed by JAMES KIRKWOOD
A story of laughter and tears.
Laid in a quaint old New England village. Having for its central figures the daughter of the town loafer and the new minister.

"Environment" is in five acts.
It's the first of the new Minter Series of Mutual Pictures.
Released through Mutual Exchanges the week of April 16th.

Coming: "ANNIE-FOR-SPITE"
With MARY MILES MINTER
David Horsley

Presents

Crane Wilbur

in

“THE SINGLE CODE”

Dealing with the old old problem of who to blame—the man or woman? Hugh Carrington preaches a single standard of morality, but when his own loved one is involved, becomes an advocate of the double code.

Second of the Crane Wilbur Series of Mutual Pictures. In five acts.

Directed by Thomas Ricketts. Released through Mutual Exchanges everywhere the week of April 16th.

Now playing: “THE PAINTED LIE”

With Crane Wilbur
MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN in

"THE CURE"

Tenth and newest of the Mutual-Chaplin Specials Depicting Charlie's visit to a health resort. His indulgence in the health-giving waters is hampered by a private stock of liquor he imports. The scenes in the "steam room" and the "massage department" will cure any grouch.

NOW BOOKING AT ALL MUTUAL EXCHANGES

"THE FLOORWALKER" - "THE FIREMAN" - "THE VAGABOND"
"ONE A M." - "THE COUNT" - "THE PAWNSHOP" - "THE RINK"
"BEHIND THE SCREEN" - "EASY STREET" and "THE CURE"

 Released on Monday April 16th.
Yea, bo! That’s just what this reel is doing.

The kickingest, fight- ingest, make-’em-want-it-against single reel in the whole industry is “Reel Life”, Gaumont’s Mutual Magazine in Film.

“Reel Life” sits with its feet in the Gulf of Mexico, and its hands in the Atlantic and Pacific, while it cools its head in Hudson’s Bay. It covers the country as king of the magazine single-reels.

“Reel Life” is faster than a Cuban revolution, more interesting than a centipede putting on its boots, and more profitable (for what you invest) than Standard Oil.

Step right up, gentlemen, and get your order in right away for one day a week. You get all the best pictures of things worth reading about in magazines. And your patrons come back next week for more.

Any Mutual Branch Will Accommodate

Gaumont Co.
FLUSHING, N.Y.
HERE'S an old adage to the effect that one who deviates from the paths of Righteousness is almost invariably caught in Folly's web. It was never proven to better effect than in this Vogue Comedy. The Judge thought he could safely adjourn court to visit a "girl show" on the pier, but what befell him there results in his changing his mind. "Jolted Justice" is in two reels. Rube Miller directed it. It can be obtained at any Mutual Exchange.

VOGUE FILMS, Incorporated

General Offices: 6235 Broadway
Chicago, Illinois
David Horsley's

CUB COMEDIES

Featuring

George Ovey

—a brand of one reel subjects upon which an exhibitor can depend for consistent, high grade comedy of the better sort.

Next Subject, Released April 19

SOMEBEWHERE IN THE MOUNTAINS

Book through any exchange of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS
2009 South Main Street
Los Angeles, Cal.
H. Michael, manager of the Academy Theatre, Buffalo, N. Y., introduced a novelty in his regular weekly entertainment by instituting a Photoplay Laugh contest at his theatre.

Fifteen reels of comedy featuring practically all of the screen comedians of today were shown. The honors of winning the contest were to be awarded to the comedian who provoked the heartiest laughter and received the loudest applause.

Charlie Chaplin in "Easy Street" ran away with the show, registering more laughs and applause than the balance of the entire program.

* * *

ANY girl who intends to be married in June, or any time in the near future, will want to see Billie Rhodes in the Mutual-Strand comedy, "When Mary Took the Count." In this picture Miss Rhodes appears as a bride and looks just as pretty as every girl would like to look on that solemn occasion. The bride-to-be can obtain some valuable hints for her wedding gown from that of Miss Rhodes with its barrel skirt, pearl bead trimmings, and long lace veil arranged in a fetching little cap effect around the face, and adorned with sprays of orange blossoms.

* * *

Ed Laurie, the Mutual-Vogue fat boy, says that you can always tell the amateur photoplayer. "He is the one that moves in the stills and is still in the movies."

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MUTUAL STAR PICTURES

Week of April 23, 1917

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"SIXTEEN YEARS OF KNOWING HOW"

SERVICE IS THE TRUE MEASURE OF WORTH

The Superior Service

RENDERED BY

THOUSANDS

OF

Power's Cameragraphs

PRACTICALLY SINCE THE BEGINNING OF THE INDUSTRY

CONCLUSIVELY DETERMINES WORTH WITHOUT COMPARISON

IN THE FIELD OF

Motion Picture Projection

Write For Catalog V

NICHOLAS POWER COMPANY, NINETY GOLD STREET, NEW YORK
Monmouth Film Corporation

Presents

"The Mitzer Murder"

Released April 15th.

As the fourth episode in the new series of mystery-detective tales—released now for the first time as Mutual Featurettes under the general title

Jimmie Dale

Alias "The Grey Seal"

featuring

E.K. Lincoln
Paul Panzer
Doris Mitchell
Edna Hunter

Brains against brawn—For pure love of adventure, a millionaire clubman pits his wits against the minions of the law. The contest that develops will hold audiences spellbound in their seats. Sixteen absorbing stories—each complete in two reels. Four featured stars.

Produced by
Monmouth Film Corporation
HARRY MRAE WEBSTER, President
JULES BURNSTEIN, General Manager
Directed by HARRY MRAE WEBSTER

NOW Booking At All Mutual Exchanges.
Caulfield Photoplay Company Presents

"AND IN WALKED UNCLE"
The Third of the One-Reel Mutual Featureettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Jack and Mary were newly-weds. Jack’s uncle was a woman hater and had threatened to disinherit any of his relatives who even so much as glanced at a girl. Then along came Eddie to visit the honeymooners. And right on top of that in walked Uncle. Jack insisted Mary was Eddie’s wife, and for a time they had Uncle going South—but at last—well the end of this Strand Comedy is a scream—and the biggest kind of a surprise. Released Wednesday April 25th. A new Strand Comedy every week.

Booking NOW at all Mutual Exchanges

Distributed by Mutual Film Corporation

John R. Frueler, President

Produced by Caulfield Photoplay Co.
"ENVIRONMENT."
Written and directed by James Kirkwood; produced by American-Mutual.
Elizabeth . Mary Miles Minter
Henry Pennfield...George Fisher
John Simpkins...Harvey Clark
David Holcombe...George Pendlit
Mrs. Holcombe...Ethel Knee
Mildred Holcombe...Margaret Shelby
Arthur Holcombe...Arthur Howitt
Arnold Ericks...Al Votograph
Mrs. Bloom...Lois West
Elsie...Lucille West
Mary Miles Minter

There's a nice, comfortable, home-town feeling about "Environment," Mutual's current featuring of flaxen-haired Mary Miles Minter, a heartsome, sympathy stirring little story, flashing gleams of comedy that set laughter a-tinkle. Also there's some exceedingly practical applications of gospel truth when Miss Minter insists that the young minister practice what he preaches directly.

Miss Minter is Elizabeth Simpkins, with a mother gone to heaven and a father traveling on the high road leading directly opposite, the bottle his guiding star. She is on the point of graduating from high school when these things begin to happen and her life is made up of a struggle between facts as they are and her family pride and love of beauty.

Through situations of pathos and of humor Miss Minter carries the story delightfully. She is a sweet, unaffected young person, playing easily and winningly, and into Elizabeth she projects further some strength of character that lends spice to an otherwise fairly sweet existence.

Director and author, James Kirkwood, also contributes some rare comedy situations along with his generally pleasing procedure, noticeable particularly in the church scenes, where village folks with consciences somewhat clouded are listening to the stirring indictment of dishonesty thundering from the pulpit.

The Romance is a trifle hasty, as is the habit of film romances, but elsewhere the picture rings remarkably true to life, and the matter of the hasty romance is worked out cleverly in true magazine form. There are nice settings, the situations all have point, the story moves convincingly, making altogether a desirable offering for recreation purposes.

Rather puzzling to me is the force of the title, which leads one to expect a sociologic treatise. Instead, Miss Minter goes right along her triumphant, little girl way, putting environment completely out.
WHY IS A "PRESS SHEET?"

How a printed sheet plays the role of an advance man for film

In the olden days of the doubtful circus, there came to your town a loud-checked suit and red vest, brilliantly studded with gems and containing a boisterous person of weight who immediately became a playmate of the officials in power and others who might come in handy later. He was loose with his cigars, his libations and his money whenever and wherever these things might do the most good. They called him a fixer then. Later, when he dared to wear nothing more startling than a red necktie and a headlight and shaved off his brilliantined black mustache, they called him an agent.

ENTER THE PRESS AGENT

He was still a fixer but as the circus proprietors began to realize the importance of presenting shows for women and children as well as for the men, fixing methods were changed. The agent instead of arranging for protection for the crooks that followed the show, began to work through the newspapers. And as he and his employers realized that the circus was getting more money at the gate as a result of studied printed matter and that the crooks were losing out financially, the importance of the agent's position increased and a new type of man entered the field.

Soon the fixer was a person of the past and his place was taken by the press agent who went out weeks ahead of the show and, by clever newspaper work, in which he had been schooled, interested the people of the town in the coming attraction, furnishing the editor with interesting news material illustrated with pictures and writing the advertising and arranging for the billing for the show.

It was not long before the press agent was a vital factor in all branches of the show business. Few troupes went out without having first sent a press agent into the field. The press agent knew his show. He knew all the stunts that might go over in every place visited. He arranged new stunts to fit conditions in towns his show played. He framed stories and special advertising stunts. And his work, if it was good, often put the show over.

ADVERTISING THE FILMS

Then came the motion picture. At first it was discredited. It was not looked upon as a show. It was a novelty that was used as a chaser in vaudeville houses and offered in place of the magic lantern for store shows. But as motion photography developed and as pictures were graduated into the class of shows, the press agent was sent for and told to get busy.

Many a film that would have died a deserved death made thousands of dollars because of the ingenuity of the press agent. And other films were put over on a much larger scale than otherwise had been possible because of clever advertising and publicity.

The big film producing and distributing companies realized the importance of publicity and press departments were installed with experienced press agents in charge. At first the benefit was all on the side of the manufacturer and distributor. But as the leading men behind the films began to realize that for the larger success of the business the exhibitor is the most important factor, the press agent was directed to aim his publicity at the newspaper reading public that each exhibitor might receive direct benefit.

THE EXHIBITOR'S NEEDS.

Press sheets were found to be the most successful means of getting proper first aid to the theater man. But what kind of a press sheet? was the question each press agent must answer for himself.

The Mutual press sheet is a result of much study and experiment (Continued on page 4)
WILLIAM RUSSELL "The Frame-Up"

WILLIAM RUSSELL, in the new American-Mutual five reel production, "The Frame-up," is given one of those slam bang rousing action opportunities that so well suit his requirements as a star and so thoroughly accord with the public taste in adventure drama.

Mr. Russell, more fully than any other star of the motion picture firmament, comprehends the value of the "stunt," and in the new play soon to be released, he displays the remarkable athletic and acrobatic ability for which, in connection with irreproachable artistry, he has become famed among picture fans.

Director Edward Sloman has no trouble in getting difficult feats put over for the screen when William Russell is on the job. The star's constant demand is for "something new in action." The two got their heads together over "The Frameup" and as a result this is probably the most sensational action play of recent screen development. Russell's back somersault out of a speeding automobile to escape from the police, and his thrilling leap from the tonneau of one fast traveling machine to the tonneau of another, are examples of the chances he takes of physical injury in "The Frame-up."

There is everything that should appeal to the exhibitor in this play. It has a corking good story sequentially and logically told, it is full of the quickest kind of action and photographically it has every element of perfection.

The story—a love episode of exceptional strength—is well told, and "Bill" Russell handles love themes with consummate skill. Francelia Billington, who plays opposite Mr. Russell, and is one of the best known leading women of the screen, provides a fascinating foil for the spectacular heroes of the star.

SYNOPSIS OF THE "FRAME-UP"

As the story runs, Jeffrey Claibourne, son of Avery Claibourne, a wealthy manufacturer, decides to abandon his life of ease and go to work in earnest. Rejecting a job in his father's office because of its sedentary character, he starts out to hunt a job according to his own tastes, and undertakes to drive his father to the latter's office enroute.

They overtake a taxi of which the driver is annoying a girl. She appeals to young Claibourne for help. He jumps from his racing car to the other machine, rescues the girl and throws out the driver of the taxi, leaving his father, who knows nothing about a car, to handle the racer. All Dad can do is steer the racer in the road until its gas gives out and it "dies."

Meantime Jeffrey accepts a job with Mrs. Moir, mother of Anne Moir, the girl he rescued, who is the owner of a taxi line.

REEL LIFE—Page Two
NANCE O'NEIL "HEDDA GABLER"

Ibsen's great classic portrayed in pictures by the Powell studios

MISS NANCE O'NEIL, in "Hedda Gabler," the new Powell-Mutual five reel presentation of Henrik Ibsen's famous drama satisfying modern society, has a medium that affords her complete opportunity for the display of her emotional dramatic genius.

Miss O'Neil makes "Hedda Gabler" the passionate, intriguing and contrary daughter of a drunken, dueling father, live her life on the screen in a fascinating sequence of sensational episodes.

Miss O'Neil never overdoes. By the same token she never underdoes. Her picturization of Hedda in the struggle to regain her former lover's affections is one of the most remarkable dramatic offerings of the screen. It grips the imagination and fascinates the beholder because of its fiercely human aspects, and Miss O'Neil's characterization gives the lie to those critics who have been insisting that Ibsen cannot be effectively pictured.

Director Frank Powell, who is at the head of the Frank Powell Producing corporation, and Miss O'Neil are completely in accord with regard to the intense dramatic value of the Ibsen drama for screen purposes.

Mr. Powell's direction of "Hedda Gabler" is one of the triumphs of his career. It is a thoroughly adequate presentation of the master dramatist's most vital preachment.

THE SYNOPSIS OF STORY

The story of the play is fairly well known. It deals with George Tesman and his wife, lately "Hedda Gabler," who have just returned from their honeymoon. Left alone Hedda fondles her pistols, for which she has an uncanny affection.

Married to Tesman, Hedda still lives in jealous watchfulness over Ejert Lovberg, her former lover, and in her passionate imagination she pictures Lovberg in Tesman's place.

Lovberg, a dissipated genius, has fallen under the good influence of Thea Elvsted and has written a valuable book. Hedda discovers Mrs. Elvsted's influence of Lovberg and at once sets out to resume her sway over the man, with the result that

Lovberg drinks, loses his manuscript in the course of his revels and is cast into despair, not knowing that Hedda Gabler has the manuscript concealed. Lovberg breaks with Thea Elvsted, his good genius, and shoots himself with one of Hedda's pistols.

Hedda, after burning the manuscript of Lovberg's book, shoots herself.

The settings of the play "Hedda Gabler" are superb. Few motion picture productions have been more expensively staged. Miss O'Neil's characterization gives the lie to those critics who have been insisting that Ibsen cannot be effectively pictured.

Director Frank Powell, who is at the head of the Frank Powell Producing corporation, and Miss O'Neil are completely in accord with regard to the intense dramatic value of the Ibsen drama for screen purposes.

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THE PRESS.

The Seattle Times, discussing the possibilities of "Hedda Gabler" under Miss O'Neil's handling, says: "Here should rest Nance O'Neil's screen opportunity, for the character will suit her special talents well and according to information at hand she has been surrounded with an excellent cast. Hedda Gabler was a spoiled and selfish woman but she possessed those characteristics which every woman recognizes and understands."

The character presents a tremendous study but it is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see."

Amusements, discussing Miss O'Neil's work in "Mrs. Balfame," another Powell-Mutual success, says: "Nance O'Neil has in 'Mrs. Balfame' just the sort of highly emotional role which has won for her the splendid reputation she enjoys on the stage."

"The mystery surrounding her actions, many of which are carried on in a half light, her tense emotion and her horror of the crushing brutality of her husband, coupled with the growing conviction that she must kill him, permit Miss O'Neil to exercise her extraordinary dramatic ability to its fullest extent."

The Philadelphia Evening Star says: "Nance O'Neil as 'Hedda Gabler' ought to be at her level best. It would be difficult to imagine a character better suited to her great emotional talents and there is a climax to the Ibsen masterpiece exactly after Miss O'Neil's own heart. The picture 'should be worth going to see.'"
MISS HELEN HOLMES, "Darling of the Rail," out-does herself as an exponent of sensational action drama in "A Woman's Wit," Chapter V of the new Signal-Mutual fifteen-chapter photonovel, "The Railroad Raiders," in which there are more hair-raising thrills than in any previous chapter, Miss Holmes taking chances on her life about once a minute in the exciting chase of the raiders' gang.

When the young actress boards Division Superintendent Frost's automobile inspection car and turns it loose at fifty miles an hour in an effort to head off the scheme of the conspirators which involves wrecking a treasure train, she is pursued by members of Steve Arnold's gang in a Mogul engine, the pursuers firing on Helen as she clings to the side of the speeding motor car for cover and furnishing one of the most sensational chases ever seen on the screen.

Talk about spectacular features! The big engine pursuing Miss Holmes is thrown into a switch by one of her aides and it goes crashing at top speed into a big warehouse, wrecking the big structure completely and burying itself under a mass of debris.

This is the very essence of realism, because, if we tell the whole truth, half a dozen men were severely injured in the actual filming of the episode. Miss Holmes herself narrowly escaped death in the smash, which assumed its dangerous phase through a speed miscalculation on the part of the locomotive engineer.

DESPERATION MULTIPLIED

"A Woman's Wit" is "railway stuff" in every phase of the chapter's development. It has to do with speed trains, escaping train robbers, plugged switches, torn up rails, heroic rescues. It is a succession of desperate adventures, with Helen Holmes, as usual, well in the foreground of each episode.

Director John P. McGowan, past master of screen sensationalism, versatile inventor of break-neck feats and high priest of realism in photodrama, has developed "The Railroad Raiders" in accordance with his belief that the exciting and interesting events in photo-melodrama should be cumulative—that is, each episode more exciting and interesting than the last.

There is a deep fascination in Mr. McGowan's method of piling up hazards in "The Railroad Raiders." Every time Miss Holmes leaps from a rushing train into a whirling river torrent, escaping without injury, McGowan draws a long breath.

SYNOPSIS OF CHAPTER V

As the story goes, Superintendent Frost, angered because Webb did not obey orders to watch the suspected freight car himself, discharged Webb and put the crooked employe in his place. When the heads of a railroad syndicate endeavoring to purchase the

Miss Helen Holmes as she appears in the punchy, hair-raising scenes of Chapter V of "The Railroad Raiders."

K. & W. to add to their chain, arrive on the scene. Burke, in an effort to show worthiness of the new position, planned a fake robbery of their private car, and later captured the men with the booty, betraying his co-conspirators in what is known as a double cross.

The heads of the syndicate left on the inspector's car with the paymaster to inspect construction. Meanwhile Burke had sent Helen Holmes on the train with money to pay off some of the men. Burke notified Buck Masters of the money sent and the time of its arrival. The raiders attacked the paymaster and secured the money. Helen, seeing them running, put their automobile out of commission. They jumped on a passenger train, overpowered the engineer and unhitching the engine, fled at top speed.

Helen, jumping into the inspection car, followed. She passed the engine, riding on the running board and crouching behind the seat, to evade bullets. Reaching the switch, Helen set it so that the fleeing engine ran on a spur and crashed into a warehouse, demolishing it. The railroad employes, who had followed Helen in another engine, arrived in time to capture the thieves and the money was turned over to Helen.

PRESS COMMENT

Press Comment on "The Railroad Raiders" is universally favorable. The Buffalo Times, New York, says:

"The Railroad Raiders," in which that daring young adventuress appears at her best, is a picture that would have thrilled old "Bill Canada" from his head to his heels. Certainly the old chief of detectives of the Union Pacific never saw any more spectacular stuff than is given us by Miss Holmes in her latest picture.
BIG ADS IN PAPERS FOR “R. R.”

The greatest newspapers of the nation are carrying smashing big display advertisements of “The Railroad Raiders,” the newest of the Signal Film Corporation’s big photonovel successes featuring Helen Holmes, “the darling of the rails.”

A selected list of the most powerful newspaper media to be had, covering the entire United States, is running this big campaign. In the list appear such dominant journals as “The New York World,” “The New York Evening Journal,” “The Chicago Tribune,” “The Chicago Daily News,” “The Chicago Evening American,” “The Omaha Bee,” “The Kansas City Star and Times,” “The Philadelphia Bulletin,” and numerous other papers of like standing in their respective communities.

The biggest pulling power possible is being exerted upon the picture public in behalf of the exhibitors booking Helen Holmes in “The Railroad Raiders.”

This advertising campaign is in several respects unique. Each and every ad tells a punch in the photonovel pictorially. Every ad, regardless of size, is so peculiarly constructed as to dominate the page on which it appears. Every ad carries a certain decorative motif which compels attention and at the same time tells the story of the big picture in that “come-on” fashion which delights the showman.

This sensational and unusual newspaper campaign is the product of the Burnet-Kuhn Advertising Company of Chicago. Paul R. Kuhn of this company has had a hand in the advertising of many important photonovel successes, including Mutual’s celebrated “Million Dollar Mystery,” “The Girl and the Game,” and many others.

The fact that this tremendous campaign is now going out to the public gives the picture added pulling power and box office value in the exhibitor’s theatre. Now is the time when the crafty showman will hurry in with his booking, so that his advertising can tie up with that which is appearing in the dominant newspapers in his section.

People look to the big town papers to see what is doing in the amusement world; the big reflective value of the dominant papers is being felt in every motion picture territory. The exhibitor, having available the special plate ad service discussed in Reel Life last week, can tie up with this, to the dollar benefit of his box office.

The illustrations stretching across the top of this page will give an idea of the big, dominating character of the national campaign now being placed by the Mutual Film Corporation on this production. The only people who have not read about Helen Holmes in “The Railroad Raiders” have been embalmed.
Right to Left, top to bottom—Oil wells under the sea on the coast of California, view of the excavated ruins of the ancient city of Pompeii, two views on board the French cruiser “Joan D’arc” now visiting one of the Atlantic ports of the United States.—All these views from the Gaumont-Mutual single reel releases for the week of May 7.

WEEKLY, REEL LIFE, AND TOURS

All the big world’s news in this reel

Mutual Weekly, No. 121, contains a striking collection of news subjects, largely dominated by war interest.

A particularly interesting and significant portion of the news reel is devoted to the visit of the French cruiser “Joan of Arc,” which is harboring “somewhere” on the Atlantic Coast. While no official statements have been issued, it is fair to presume that this jaunty boat is as much interested in interviewing German sea raiders and submarines as in saying “Howdy” to Uncle Sam.

As a sort of plighting of troth on our entry into the war, a ceremony of raising the flags of the United States and France on the “Joan of Arc” is pictured.

Reel Life No. 54, the “Gaumont-Mutual Magazine in Films,” presents an exceptionally interesting study of the modern production of fuel oil. When the oil industry of the United States started prospectors hunted for streaks and stains of oil on the banks of creeks. Now the pursuit of precious petroleum leads out under the sea. In a portion of Reel Life No. 54, oil wells under the sea are shown in operation. These wells were photographed off the coast of Southern California, where the big derricks rise in unfamiliar array out of the surf. Petroleum is of particular importance to us now, being the fuel for the most modern of our battleships, torpedo boats and other war vessels.

Mutual Tours Around the World, No. 26, contains a striking range of scenic interest. The reel opens with views of Mouron, an old village in Russia, and includes views of Pompeii’s ruins and Zurich.

Ever so many years ago Pompeii was a great watering place, a sort of combination French Lick Springs and Atlantic City, way down under the shadow of Mount Vesuvius in Italy. Pompeii was about the fastest little outing place on the Mediterranean littoral. It was full of villas, bath houses done in marble, wine shops, dance palaces and pretty girls. Vesuvius got too hot one night and showered the city and all its gay revellers with scoria, mud, lava and ashes.

REEL LIFE—Page Six
MUTUAL FEATURETTES offer big stars in little pictures, giving the exhibitor something worth talking about in his short length film. There is no longer any room for such a thing as a "filler" on any theatre's program. The show must present genuine amusement of feature quality all the way through. "Mutual Featurettes" solve the problem.

A VANQUISHED FLIRT

Vogue Comedy—Two Reels—Featuring Paddy McGuire and Rena Rogers.

THE well known Tocsin warns Jimmy Dale of a big robbery plan in which an innocent man is to be the victim. Connie Myers kills Luther Doyle, an old miser, after luring him to a room in a tenement house, next to that occupied by Mike Hogan, a construction laborer. Hogan is betrayed by Myers into an innocent participation in the robbery of old Doyle. When the money has been stolen Myers knocks Hogan unconscious and leaves him in the presence of the murdered miser. Jimmy Dale unravels the mystery and frees Hogan, once more revealing the infallibility of "The Grey Seal."

THE PRODIGAL UNCLE

LaSalle—Mutual Comedy—Two Reels—Featuring Carol Hallaway.

THE great AMERICAN GAME

Strand Comedy—One Reel—Featuring cute Billie Rhodes and Jay Belasco.

JERRY takes his girl to a picnic and as usual encounters opposition to his undisturbed possession of the lady's good graces. Jerry is disturbed to find that the lady herself is flirtatiously inclined and he decides to play a trick on her, but finds that the woods are full of tricksters and after involving himself in the usual Ovey complications ultimately slides out of them in the usual Ovey style, right side up and the wheels still turning.

THE GAIL KANE PRODUCTIONS—

"WHOSE WIFE?"—An adaptation of the story by Cecil Henry Bullivant. A story of love and death and a woman's sacrifice that wins its reward.

"THE SERPENT'S TOOTH"—Constructed from a famous story by Forrest Halsey. It is a drama full of astonishing situations with a startling climax.

Announcement will be made shortly of four other plays in course of preparation by Miss Kane at the Santa Barbara studios of the American Film Company, Inc., under Director Rollin S. Sturgeon.
"PICTURE PLAY MAGAZINE," one of the best known screen publications in the country, having a circulation of several hundred thousand, is conducting a screen opportunity contest in co-operation with Frank Powell of the Frank Powell Producing Corporation, directing the famous stars, Nance O’Neil and Margery Rambeau.

More than 100,000 entrants in the race for screen honors have already forwarded their photographs to the judges who will begin their colossal task on May 20, when the contest closes.

Director Powell and Editor Gerald C. Duffy of the Picture Play Magazine are the judges and their decisions are expected by June 15.

Exhibitors of Powell-Mutual productions have a remarkable opportunity to take advantage of the immense advertising value involved with this contest, since there is hardly a town of any size in the United States that has not entrants in the race for motion picture fame.

In order to illustrate the exact intent of the contest it is well to quote from the May issue of Picture Play Magazine. The offer runs:

"The Frank Powell Producing Company needs new players—not only new players, but new stars. It wants them and is willing to make them. Picture Play Magazine is finding these new players for them.

"This is a contest for new blood. Anyone who has played professionally, on the stage or before a camera, is not eligible to compete. That is practically the only restriction. Men and women of all ages may enter. There is no set number to be selected by the judges, who are Frank Powell and Gerald Duffy or Picture Play Magazine.

"The rules are:—Contest open to all—No age limit—United States citizens only—Twelve winners will be picked by the judges—Selections will be without regard to sex or age—Beauty, screen value of features and intelligence displayed in letters will influence the judges—The winners will have their fares paid to New York from home town—Winners will be paid not less than $25.00 a week while employed.

"The contest opened February 1st. It closes May 20."

WHY THE MUTUAL PRESS SHEET IS PUBLISHED

(Continued from page 1)

First the theatre man must be sold on the show’s possibilities in the way of exploitation. Therefore, the type and color scheme to hold the exhibitor’s interest.

Second, the actual needs of the showman situated where his facilities for obtaining cuts, heralds, posters and other accessories at a fair price were new, suggested an arrangement for furnishing those needs at close to cost, and the presenting in attractive reproduction, pictures of the posters.

Third, it was believed important to show the cuts the exhibitor might wish to use in such an attractive manner that their employment for illustration might suggest ideas to him.

Fourth, the need for publicity stories put up in bright and snappy style, nicely typed and edited, showed that attractive make-up is all important.

Fifth, the program requirements were considered and all important information is offered for theatre men and editors to clip.

Sixth, because the music in many theatres is not at all in keeping with the subject screened, the Mutual publicity department decided to present music cues in simple form so that a leader or musician may obtain suitable music for each big production at little cost and thus in a surprisingly short time have a library of great value. Joseph O’Sullivan, a composer and arranger of note, is responsible for music cues for Mutual star productions.

Seventh, and by no means least important, are the advertising suggestions, prepared for the exhibitor’s use in presenting his show to the public by John Fiske, head of the promotion department for Mutual. The sample ads are suggested for general newspaper use but are arranged so elastically that they may be changed easily to suit the needs of individual exhibitors.
What the Papers Say About Mutual

Comments gleaned from the columns of the nation's biggest papers show Mutual productions are much in the public eye—that's box office value too.

REEL LIFE—Page Nine
NEW PICTURES AND COMMENT

PICTURIZATION of Henrik Ibsen's drama, "Hedda Gabler," with Nance O'Neil playing the title role, is the Mutual schedule for May 7. This combination of great author and famous actress will make a splendid drawing card if properly advertised. The role of "Hedda Gabler" is one of the best known of Miss O'Neil's characterizations on the speaking stage and she has played the part more than seven hundred times. Get a list of all the members of the various literary clubs of the town and send them a special invitation to see the film. Send a special notice to the teachers and high school pupils. It may be that you will be able to get the schools to co-operate with you on this picture.

William Russell will also appear on the same day in "The Frame-Up." In this picture the star appears as a chauffeur. The name of William Russell will be enough to bring his host of admirers to the theatre. Mention the fact, also, that this is a little lighter and contains more comedy than the plays in which Mr. Russell has been appearing recently.

"A Woman's Wit," is the title of the fifth chapter of "The Railroad Raiders," the Mutual-Signal serial in which Helen Holmes furnishes most of the thrills, and which comes to the screen on May 7. In this chapter Helen Holmes in an inspection car chases two thieves on an engine, and much of the action occurs on and about the bright lights of Broadway.

"THE SERPENT'S TOOTH"
Gail Kane
This is the second photoplay in which Miss Kane has appeared for Mutual. The story was written especially for the star by Forrest Halsey.

"REPUTATION"
Edna Goodrich
In this play by John Clymer, the noted playwright, Miss Goodrich will make her first appearance on the screen.

MAY 7, "THE FRAMEUP"
William Russell
Mr. Russell appears as a rich man's son looking for a job with a "kick" in it and finally signs as a taxi-driver and gets all the excitement he craves.

"HEDDA GABLER"
Nance O'Neil
This is a picturization of Ibsen's famous play and brings to the screen Nance O'Neil's well known portrayal of the role of "Hedda Gabler," which she has played over seven hundred times on the speaking stage.

MAY 14, "ANNIE-FOR-SPITE"
Mary Miles Minter
In this picture Mary Miles Minter appears first as a homely girl, and later when adopted by a wealthy woman and showered with beautiful clothes, she develops into a beautiful girl.

MAY 21, "THE MIRROR"
Marjorie Rambeau
This is a story of theatrical life and much of the action occurs on and about the bright lights of Broadway.

"THE CHECKMATE"
Jackie Saunders
Miss Saunders plays a dual role of twin sisters in this photodrama. As one girl she is a tomboy and as the other a very dignified young lady.

MAY 28, "THE VANGUISHED FLIRT"
Carol Halloway
"A Vanquished Flirt," is the title of the Vogue Comedy ready May 12. Larry Bowes, Rena Rogers, Jessie Perry, Harry Huckins, Owen Evans and John Oakier appear in this mirth-provoker, the scenes of which are laid in a beauty parlor.

"The Under Dog," is the title of the eighteen story of the "Jimmie Dale Alias the Grey Seal" series. In this story the Grey Seal comes to the rescue of an old miser who is being robbed.

The "Mutual Tours Around the World," scheduled for May 8, show Pompeii as it looks after nineteen centuries under ground; Zurich, the leading city of Switzerland, which is built on both banks of the River Limmat where it issues from Lake Zurich, and Mouroum, an old Russian village on the Oka river, which was built in the reign of Ivan the Terrible.

AMERICAN FILM COMPANY, INC.,
PreseSS
Gail Kane
Peerless Screen Star
in
"Whose Wife?"
By Cecil Henry Bullivant

First of the Gail Kane Series of Mutual Pictures. Depicting the struggle of a woman unhappily married, who thinks herself free to love another, but discovers to her horror that her husband still lives. In five acts.

Directed by Rollin S. Sturgeon.

Released the week of April 30th

Booking Now At All Mutual Exchanges
VOGUE FILMS, Inc., Presents—

"A PLASTER FEUD"
TWO REELS RELEASED APRIL 28th
FEATURING PADDY McQUIRE

Vogue Comedies are in a class by themselves. They are of a slapstick type, but it is slapstick with brains behind it. There is a perfectly logical reason for every bump and tumble suffered by the rough and ready Vogue comedians. A fair sample of Vogue Comedies will be found in "A Plaster Feud" released this week. Directed by Rube Miller. Any Mutual Exchange will arrange bookings for you.

VOGUE FILMS, Incorporated
General Offices: 6235 Broadway Chicago, Illinois
Announcing
LA SALLE COMEDIES
for
MUTUAL RELEASE

Three two-part comedies for release every two weeks:

"THE PRODIGAL UNCLE" ......... May 7
Featuring Jean Otto, celebrated comedian and Miss Carol Holloway, formerly starred in the famous "Beauty" comedies.

"CHUBBY INHERITS A HAREM" . May 21

"THE FLIGHT THAT FAILED" . June 4

A series of fifty-two one reel comedies will be released weekly on Tuesday's, beginning June 11:

"HIS CANIBAL WIFE"
"TILLIE OF THE NINE LIVES"
"DISCORDS IN A FLAT"
"THE GIRL IN THE FRAME"
"WHEN LULU DANCED THE HULA"
"THE KISSING BUTTERFLY"
"MATCH IN QUARANTINE"
"MAN PROPOSES"
"PIGS AND PEARLS"
"THE WIDOW'S MIGHT"

Booking at all Mutual Film Exchanges now

The La Salle Film Company

Executive offices
Harris Trust Building
Chicago

Studios
Los Angeles
California
Gaumont Co.

LONDON

PARIS

FLUSHING, N.Y.
MIRTH CONTROL is hopeless once your audiences get a taste of Cub Comedies. These single reels, released weekly round out any program and flavor the entertainment with the spice of genuine joy. Where happiness is, there is the heart. So, if you'd be loved by your fellow men get in touch with any Mutual Exchange and demand "Jerry's Trial." Released May Third. George Ovey is in it—from first to last.

David Horsley Productions
**MUTUAL PICTURES**

**Week of May 7, 1917**

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<thead>
<tr>
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<tr>
<td>488-89</td>
<td>Signal</td>
<td>&quot;A Woman's Wit&quot; Dr. 2</td>
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<tr>
<td>488-89</td>
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<td><em>(&quot;The Railroad Raiders,&quot; No. 5.)</em></td>
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<td>Powell</td>
<td>&quot;Hedda Gabler&quot; Dr. 5</td>
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**MUTUAL SERIALLS.**

**MUTUAL STAR PRODUCTIONS.**

**MUTUAL FEATURETTES.**

MONDAY, MAY 7, 1917.

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<td>LaSalle</td>
<td>&quot;The Prodigal Uncle&quot; Com. 2</td>
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TUESDAY, MAY 8, 1917.

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<td>Gaumont</td>
<td>Mutual Tours Around the World Travel 1</td>
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WEDNESDAY, MAY 9, 1917.

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<td>05504</td>
<td>Strand</td>
<td>&quot;The Great American Game&quot;</td>
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THURSDAY, MAY 10, 1917.

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<td>Gaumont</td>
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FRIDAY, MAY 11, 1917.

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<td>Drama</td>
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<td>05509-10</td>
<td>Vogue</td>
<td>&quot;A Vanquished Flirt&quot; Com. 2</td>
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**SIXTEEN YEARS OF KNOWING HOW**

**What Is Your Answer?**

ARE YOU GOING TO ACCEPT PROJECTION TROUBLES AS NECESSARY EVILS

OR

ARE YOU GOING TO BE ONE OF THE GREAT MAJORITY OF EXHIBITORS WHO USE

**Power's Cameragraph**

Write for the name of our dealer in your territory
Ask Him to Show You

OUR INTERMITTENT MOVEMENT—OUR LOOP SETTER—OUR TAKE-UP

These Exclusive Devices Were Designed to Eliminate Your Troubles

Catalog "V" Mailed Upon Request

NICHOLAS POWER COMPANY, NINETY GOLD STREET, NEW YORK
Jimmie Dale
Alias "The Grey Seal"

starring E·K·LINCOLN
EDNA HUNTER  DORIS MITCHELL
PAUL PANZER

"Below the Dead Line"—the sixth episode of this series of exciting mystery tales—adds new punch to the story. Exhibitors are proclaiming this series of sixteen Mutual Featurettes one of the best money-getters ever offered. Its drawing power is increasing from week to week. A new story is released each week.

Booking NOW At ALL
MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation

HARRY MCRAE WEBSTER, President
JULES BURNSTEIN, General Manager

Directed by
HARRY MCRAE WEBSTER
Caulfield Photoplay Company Presents

"THE GREAT AMERICAN GAME"

The Fifth of the One-Reel
Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

The girl, at a summer resort, made him think she was an heiress. The boy, on his vacation, posed as a financier. They met, flirted, found each other congenial and married. And then came the great discovery—that each had been bluffing. May 9th is the release date of "The Great American Game." A new Strand comedy is released every week. They're refined—polite.

NOW Booking at all Mutual Exchanges

Produced by Caulfield Photoplay Co.

Distributed by Mutual Film Corporation
John R. Freuler, President

Produced by Caulfield Photoplay Co.
Edna Goodrich
The Celebrated Stage Star
Known As America's Most Beautiful Woman
in
"REPUTATION"
Released May 28th.
MARY MILES MINTER the ruling princess of the motion picture as she appears in "Annie for Spite," latest of her series of American-Mutual successes—golden in box-office value.
TWO MORE “BIG STARS ONLY” AND MINTER CONTRACT

JULIETTE DAY, a stage star of rising fame, has signed a contract for the making of a series of feature pictures for the American Film Company for release through the Mutual Film Corporation.

MARY MILES MINTER, “the crown princess of the motion picture,” as the critics call her, has signed a new two-year contract with the American, and will continue in pictures for Mutual release.

JULIA SANDERSON, celebrated stage star, has been placed under contract for pictures by John R. Freuler, president of the Mutual Film Corporation, in behalf of the Empire All Star Corporation, which is making pictures of Charles Frohman stage successes.

That, in one breath, is the package of “big stars only for the Mutual” which Mr. Freuler and Samuel S. Hutchinson, president of the American Film Company, Inc., brought back from New York on their return to their Chicago offices last week.

“This is some more evidence of our strict adherence to the policy of ‘big stars only’ for the Mutual’s pictures,” said President Freuler. “We shall have important announcements concerning the vehicles in which these stars are to appear. We are giving particular attention to the matter of diversity of dramatic matter and clearly established lines of production for each star. It is a simple matter of business judgment to discover what line of material for each star best satisfies the public and makes money for the exhibitor, and after that to use that sort of material for that star.

“In acquiring Miss Sanderson for the Empire we are adding importantly to the start made with Miss Ann Murdock, who is now at work on the first series of the Charles Frohman successes at the Empire Studios on Long Island. Other additions to the staff of the Empire are to be announced shortly.

“Miss Sanderson, it will be recalled, has a particularly fortunate and successful stage history. She started out with the Forepaugh stock company. She made a hit as Mrs. Pineapple in ‘A Chinese Honeymoon’ and in ‘Wang’ with De Wolf Hopper. Since then her record has been unbroken success. She has played to big houses for a number of years, both in America and abroad, with particular success in London. Her father is Albert Sackett, a very well known American star.”

Mr. Hutchinson discussed some of the plans of the American Film Company, Inc., in connection with the addition of a new company for Miss Juliette Day. Miss Day will be directed by Rollin S. Sturgeon, formerly Vitagraph’s star director, who has been engaged in the making of Miss Kane’s first pictures for the American. Miss Kane’s future pictures will be directed by Henry King, the director just now particularly known for his successes in the making of the “Little Mary Sunshine” pictures.

“The line-up at the American studios is a decidedly satisfactory one now,” observed Mr. Hutchinson, “covering as it does four complete lines of well defined dramatic products—William Russell, whom I consider a leader among the male stars of the day—Mary Miles Minter, just put under a new and high priced contract, who has her own special field in the motion picture world—Miss Gail Kane, admittedly one of the greatest of the young actresses in America—and latest, Miss Juliette Day, from whom we may expect a new and valuable dramatic product.

“Miss Day, in the opinion of the critics, ‘does not look a day over 15,’ although she is considerably older than that and is a finished and accomplished actress. She has appeared in a line of interesting successes indicative of what may be expected of her in the pictures, including: ‘Blue Bird,’ ‘Everywoman,’ ‘Yellow Jacket,’ ‘Chin Chin,’ ‘Marrying Money’ and ‘Twin Beds,’ every one well known and satisfactory to the public which spends its money for amusement.”
MARY MILES MINTER STARS IN

MARY MILES MINTER, favorite ingenue-star of the motion picture enthusiast, who is starred in a new photodrama, "Annie-For-Spite," produced by the American Film Company, Inc., for release by the Mutual Film Corporation, has secured in this remarkable play one of the best mediums ever provided for the display of her happy genius.

Miss Minter as Annie, the little orphan girl whose attic dreams of a miraculous rich lady who is to come some day and rescue her from the pangs of poverty, is one of the most appealing child characters ever seen on the screen, and under the skillful handling of Director James Kirkwood, Miss Minter's delicious portrayal of the sweet-faced "child o' dreams," is given the utmost effectiveness in staging and direction.

When Mary, as the little orphan girl, smiles her way into the icy heart of Mrs. Nottingham, the aged woman of wealth who has adopted her to spite her own relations, thaws the congealed milk of human kindness in the old woman's crabbed soul, and changes the whole atmosphere of an unhappy home by the radiance of her own goodness, there is something more due than mere appreciation of the brilliant acting of this fascinating young star.

The beholder is charmed to the conclusion that Mary is just what she seems to be on the screen—a ray of sunlight fashioned by divine inspiration to shine into the world's dark corners and make folk the better for having seen her.

Miss Minter herself selected the idea upon which "Annie-For-Spite" is based, the story having been written by Fred Jackson, one of the young star's personal friends, who is said to have had "Lovey Mary" in mind when he wrote the tale. In fact, as Director Kirkwood declares, Miss Minter plays an important part in the selection of all her plays, having selected the plots of "Environment" and "The Innocence of Lizette," both successful productions of the American-Mutual studios.

The genius of the director and the complete sympathy existing between director and star, were never more thoroughly illustrated than in "Annie-For-Spite." It displays, as no other Minter production has done so completely, the ability of Mr. Kirkwood to get the very best there is in his star, and certainly he has set the jewel most admirably.

The new gowns purchased especially for Miss Minter's adornment in this production, and which serve so effectively to heighten the contrast between Mary in rags and Mary in fine raiment, are said to have cost $3,500, and Mrs. Charlotte Shelby, Mary's mother, is known to be an expert buyer. Whatever the gowns may have

BEFORE

Mary Miles Minter in the role of the little, forlorn, friendless shop girl, before her dream of a grand home and being a great lady comes true, in which she tries to be homely.

Annie Johnson Mary Miles Minter
Willard Kaine Nottingham
Mrs. Emily Nottingham
Mrs. J. G. Nottingham
Andrew Walter
Dr. James MacElroy
Robert Klein
Saunders
Charles Newton
Miss Turner
Emma Kluge
Norah
Nellie Widen
Mrs. Cadogan
Lucille Ward

"Lovey Mary" never looked prettier than she does in those wonderful creations of a Fifth Avenue atelier.

Some of the sets in "Annie-For-Spite" are exquisite in their artistry. The drawing room of the Nottingham home is done in superb taste and all others of the many elaborate sets are equally well furnished.

Photographically the picture is perfect. It possesses all the fine touches of artistry possible of development in surroundings that lend themselves most readily to the analytical eye of the camera. It is a production of skillfully emphasized highlights and wonderfully modulated shadows, all else, of course, subordinate to the main feature, which is Mary Miles Minter's wonderfully expressive and beautiful face, portrayed in all its changing moods and innumerable shades of expression.

Mr. Kirkwood, the director, is to be given credit for the cleverness with which he has eliminated non-essentials and made every essential of the drama count for all it is worth. It is not difficult, in contemplation of his completed work, to realize why he was considered invaluable as a stage director by that genius of the speaking stage, David Belasco.

THE STORY OF
THE PICTURE

The story of "Annie-for-Spite" is that of a pretty little orphan girl who ekes out the slender salary she receives for serving in the basement of a department store, by taking charge of the younger children of Mrs. Cadogan, a kindly widow with whom she lives after her return from the store at night.

Despite the sordid drudgery of her
life, Annie preserves her inborn optimism—her ability to smile at misfortune and stare trustingly with smiling, parted lips and big wistful eyes into the future that is always coeur de rose.

Instead of being downcast by her hard fate, Annie believes implicitly in the very rich old lady who is some day to adopt her and be the fairy godmother of her ownest own fairyland. No matter how many disappointments she experiences in the behavior of "nice old ladies" who look as though they ought to adopt a pretty little girl, but content themselves with merely casual attentions, Annie never loses faith in her dream.

Then, at last, the dream comes true. A crusty old lady of many millions, Mrs. John Grant Nottingham, angered at the cupidity of her immediate relatives, instructs her lawyer, Andrew Walter, to pick out the most destitute girl waif he can find in New York and fetch her to the big mansion in Fifth avenue for adoption. When Lawyer Walter finds Annie—just as she has been dismissed in tears for some trifling infraction of the department store rules—he considers his quest at an end and takes the forlorn child to Mrs. Nottingham, who promptly adopts Annie, "for spite," but soon learns to love her for the radiance of her happy smile and her naive acceptance of all the fine feathers bestowed so lavishly by the rich old woman as her right, because she had always dreamed it would be just so—some day.

The love interest comes when young Willard Nottingham, grandson of the old lady, whom she has never seen, falls in love with Annie and is accepted. Young Willard Nottingham, who has been employed as Annie's private secretary, now becomes a beneficiary under the court's decision, declares his love for Annie and is accepted.

Included in the cast of "Annie-For-Spite" are such well known performers as George Periolat, who plays Andrew Walter, the family lawyer, with admirable convincingness; George Fisher, as Willard Nottingham; Gertrude Brandt, who is strikingly effective as old Mrs. Nottingham; Robert Klein, as Dr. MacElroy, and Eugenie Ford, as Mrs. Emily Nottingham. It is an admirably balanced cast.

Newspaper and magazine comment upon Miss Minter's work are invariably complimentary. For instance, the Portland Oregon Star, commenting on the announcement of the new play, said that it would be worth going to see if Mary would just appear and smile, adding:

"But from all accounts the new vehicle affords Miss Minter superior opportunities and brings out those qualities which are hers by divine right, to the limit of their availability."

The Elmira, N. Y., Gazette says:

"Mary Miles Minter is the really and truly ingenuous of photodrama, and we sigh to think of the inevitable day when custom will twist those glorious brown locks of hers into a conventional coiffure. Mary is just a little girl now, and honest, we hope they'll let her wear her hair just as she does now until she's thirty."

The San Francisco Chronicle says:

"Mary Miles Minter—she of the dreamy eyes and sunburst smile—is to appear in a new photoplay, "Annie-For-Spite," her latest production in the American-Mutual series. The picture is said to be one of the best Jim Kirkwood ever turned out.

The Wellington, Wyo., Standard says:

"Mary Miles Minter, in 'The Innocence of Lizette,' is about as cute a little bit of all right as ever flashed across the screen in this jaded metropolis. So far as we are concerned they can take all the sex stuff that reeks on the screen and dump it into deep water, but in "Lovely Mary," the American-Mutual have a maiden fair worth going hundreds of miles to see. There is no more attractive personality in the motion picture universe."
HOLMES “RAILROAD RAIDERS” VI

THE OVERLAND DISASTER
CHAPTER VI

ELEN HOLMES, daring young heroine of the screen, whose most recently conferred title is “Venus of the Valve,” manages to roll down a railway embankment in a Pullman car and escape without a scratch, in Chapter VI of “The Railroad Raiders,” Signal-Mutual photo-novel, the most sensationally adventurous chapter play in which Miss Holmes has ever appeared.

“The Darling of the Rail,” as so many of her admirers call her, has never been seen to better advantage than in this latest chapter of “The Railroad Raiders.” Miss Holmes is everywhere in the picture, flipping cars on fast moving trains, boarding engines and remaking train schedules after cutting into the train dispatcher’s wire from all sorts of remote mountain way stations; fording rivers up to her neck in icy water, and holding up members of the raiding gang at the point of her trusty automatic.

There is action and to spare throughout the chapter, as may be understood when it is realized that John P. McGowan, director of all the Helen Holmes photoplays, gets into the game himself as “Desmond,” bent on squeezing out a few hundred stockholders of the system.

THE STORY OF CHAPTER VI

In Chapter VI of “The Railroad Raiders” Thomas Desmond (John P. Gowan) is made general superintendent of the “K” system and characteristically enough, he launches a new line of investigation into the mysterious robberies that have come close to impoverishing the road during the previous two years.

The first thing that impresses him is the suspicious behavior of Burke, the disgruntled “K” official, whom Helen Holmes insists is in league with the raiders.

Acting upon his suspicions with regard to Burke, the new superintendent trails him to the rear room office of Lowenstein, the pawnbroker, and having overheard a criminal conspiracy between the two, with Helen as a witness, Desmond confronts Burke with proof of his guilt and terrifies the conspirator into agreeing to betray his gang into the hands of the railway secret service organization.

Immediately following this agreement Burke concocts a scheme to wreck the private train of the “K” system’s president by derailing it, and it is this sensational wreck scene resulting in President Wilson’s death, that constitutes the big episode of the chapter.

Roy, the president’s son, and Helen Holmes’ persistent suitor, narrowly escapes death with his father, owing his life to Miss Holmes’ foresight and warning.

Helen’s activities against the raiding gangs harassing the “K” system, have so narrowed the scope of their operations that early capture of the ringleaders is considered by Superintendent Desmond to be practically assured, but, while the desperate gang sees the end of its career approaching, its leaders thirst for revenge against Helen Holmes and her associates of the secret service department. A desperate plot is hatching against Helen and her aids, of which she gets an inkling and immediately begins to make counter plans for the confusion and capture of the would be assassins.

HELEN “DELIVERS THE GOODS”

Newspaper and magazine comment on “The Railroad Raiders” is of a flattering nature. The Atlanta Georgian says:

“Leaving out of the question the usual laymen’s faith in the invulnerability of motion picture stars to such ‘slings and arrows of outrageous fortune’ as beset the everyday human, it is impossible to avoid recognition of the fact that when Miss Holmes is photographed in some desperate leap off a cliff, or into the tonneau of a moving motor car from a speeding train, the actress really delivers the goods.”
CAHILL, OVEY, LINCOLN, TURPIN

WHEN BETTY BETS
Marden-Mutual Comedy—Two Reels—Featuring Clever Marie Cahill
The rich uncle of “Hopeful John” objects to his marriage with Mabel, the sister of Betty, who is Marie Cahill. Betty tries to fix things for the young couple. An argument ensues in which Uncle tells Betty she is useless except as a spender. Betty offers to bet that she can make $1,000 in thirty days. Uncle takes the bet. If she wins Uncle will consent to John’s marriage. If she loses the stuff’s off. Betty arranges an ingenious system of family blackmail by which she compels Uncle to pay her more than $1,000 in thirty days and he is glad to consent to the wedding.

TRIXIE OF THE FOLLIES
Strand-Mutual Comedy—One Reel—Featuring Billie Rhodes and J. Belasco
Jack is a married flirt. His wife decides to cure him of flirting. She disguises as an actress and Jim accosts her, but recognizes her through the disguise. He rushes home to make sure. Wifie beats him to it in a faster car. He thinks the woman he accosted was Trixie of the Follies.
He writes Trixie, who says she will visit his home. He succeeds in getting Wifie away for the evening. It develops that the ambush has been arranged by Wifie and her friend Jim. The latter personates Trixie’s husband and gives jack a bad scare. He is cured and Wifie embraces him.

THE ALIBI
Mutual—Two-Reel Drama—Featuring E. K. Lincoln as “Jimmie Dale”
Jimmie finds himself again in the control of “The Woman in Black.” She sends Jimmie a note which he believes is from the Tocsin, but finds out his mistake in time and receives his real letter of instructions concerning the robbery of “Miser” Deitrich, and the necessity of recovering the necklace of diamonds which had been among the miser’s jewels. The “Woman in Black,” “Larry the Bat” and other conspirators with a plan to bring Jimmie to the end of his career, are cleverly outwitted by The Grey Seal, who recovers the property and as usual maintains his incognito.

JERRY’S FINISHING TOUCH
Cub Comedy—One Reel—Featuring George Ovey
In this clever skit Jerry becomes a motion picture magnate, learning much of a difficult art in a short time. Realizing that costing is an important element in the equipment of a company, Jerry makes love to the maid of a wealthy woman who is out of town, persuades her that she has the makings of a star, and induces her to throw open the house of her employer to the hopeful actors and actresses whom Jerry has promised a million a year each to join him. The proprietor of the mansion returns and gets on the job with a shotgun. Exeunt Jerry and his pals amid amusing confusion.

CAUGHT IN THE END
Vogue-Mutual—Two-Reel Comedy—Featuring Ben Turpin
Ben Turpin, president of the Union Square Fishball Company, has a very jealous wife. Ben is a bit of a flirt. Linnie, Ben’s wife, is suspicious. Art Currier, friend of the family, induces Linnie to put her money into oatmeal stock. Currier and Ben’s stenographer are sweethearts. They inject much complication into the plot. Linnie’s oat stock goes to smash and she falls into Currier’s arms in a faint. Ben catches her at it and the plot progresses merrily to a windup with all parties reconciled via the roundabout route.

FRANK L. PACKARD, author of the story upon which the popular “Jimmie Dale, Alias the Grey Seal” dramas are based, is one of the best known writers of adventure fiction on the American continent.
Mr. Packard’s novel is called “The Adventures of Jimmie Dale.” It is being published by Geo. H. Doran of New York.
Frank Packard is an American, born in Montreal. He finished his education at Liege, Belgium, and was there a few months before Germany began battering the town to bits. The author is well known to magazine readers in Europe as well as America. He is the author of many novels, including “On the Iron at Big Cloud,” “Greater Love Hath No Man,” “The Beloved Traitor,” his latest book being “The Adventures of Jimmie Dale.”
Mr. Packard lives at Lachine, Que. He is a great lover of outdoor life and a famous hunter of big game.
Three timely reels with a special value when the public wants all the news.

REEL LIFE—55

The foremost feature of "Reel Life" No. 55, which will appear on May 17, shows how telephone lines are laid across the continent, with details of construction and operation that are of special educational and travel value, the section being entitled "Speeding the Broken Word.

Other sections display the method of preparing crabs for the table by wholesale and is entitled "The Toothsome Crab." Still another picture shows how ingenious dealers are beating the high cost of furs.

A special herald of exceptional advertising value is obtainable in quantities at low prices for the use of exhibitors running "The Vampires," the mysterious and compelling Gaumont series depicting life among the Apaches of Paris. This herald is made up like a sensational newspaper. Ask your Mutual exchange manager about it.

REEL LIFE—Page Six

MUTUAL TOURS AROUND WORLD—28

INTENSELY interesting scenes showing the island of Barbadoes, a storied British possession, and the ancient castles of France, are comprised in two sections of Gaumont's "Tours Around the World," No. 28, released through the Mutual May 15.

The scenes in Barbadoes are of especial interest since they display a civilization akin to that of the Virgin Islands which the United States government has just acquired from Denmark.

The island of Barbadoes may be visited by many American soldiers who form our French expeditionary force.

The castles shown in this issue are situated along the River Loire. Only, to mention their names conjures up pictures of important events in French history. At Blois Castle the Duke of Guise was assassinated by order of Henry III; at Chambord Castle once lived Stanislas, King of Poland; at Ambroise Castle, where Charles VIII was born and died, is buried Leonardo da Vinci, painter of "Mona Lisa" and "The Last Supper;" at Langeais Castle Charles VIII married Anne of Brittany; and at Chenonceaux Castle once lived Catherine deMedici.

The Barbados pictures give an excellent understanding of this island which was visited by Columbus in 1493. There are numerous views of Bridgetown, including the water front and the principal square and buildings. The sugar estates are seen, as well as the life of the natives away from the towns. One unexpected picture is the tomb of Ferdinand Paleologus, last Christian Emperor of Greece, who died in Barbados in 1678.

The West Indies pictures now being released at intervals by the Gaumont Company through Mutual exchanges are being taken by Willard Van der Veer, with J. Norton Nellis as his assistant. Mr. Van der Veer is probably the most famous camera man of the tropics. Conditions there require the highest skill. He is now working in Trinidad, making pictures for both "Reel Life," the magazine in films, and "Tours Around the World."

TOPICAL FEATURETTES—Gaumont

REMARKABLE pictures from Washington, D. C., showing the arrival of the great British and French missions sent to this country to confer with the American government on war measures are contained in the Mutual Weekly, No. 122.

The Right Honorable Arthur J. Balfour, England's minister of foreign affairs, and his suite are pictured as they reach Washington by rail. They are met by high state dignitaries and escorted to the home of Secretary of State Lansing as they went to call on the President.

The French mission was photographed as it debarked from the President's yacht "Mayflower." Rene Viviani and General Joffre are the principal figures. There is also a picture of the home of Henry White, former ambassador to France, where the distinguished French visitors will live while in Washington.

The West point cadets of the class of 1917 were graduated ahead of schedule price.

Mr. Charles Chaplin in his pose as "Napoleon Crossing the Delaware," which appears in his latest picture, entitled "The Cure," is such a hit among exhibitors, for use in press and advertising copy, that the publicity department has ordered it made up in electrotype form for distribution through the exchanges. Buy this cut at any Mutual exchange for 35 cents, the schedule price.

MUTUAL WEEKLY—122

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NOTES ON COMING MUTUALS

Fischer, Kane, Rambeau and others at work on choice subjects to come

A WHOLE tribe of Indians has been engaged to appear in Margarita Fischer's fifth feature for Mutual "Little Miss Missionary," These Indians will encamp in the Exposition grounds at San Diego and will be used in various spectacular scenes, including a thrilling encounter with Mexican cowboys.

Miss Fischer is also called upon to enact a number of exciting scenes in this Pollard production. Among them is a thrilling ride which she makes in a widely careening buckboard drawn by Indian ponies while she is supposedly unconscious.

GAIL KANE has started work on her third production for Mutual which is being filmed at the American studio.

"The Upper Crust," an adaptation of Charles Sherman's novel entitled "The Indiscretions of Molly," has been chosen as the vehicle for Miss Kane.

In "The Upper Crust," Miss Kane will be seen as Molly O'Toole, a sweet village girl who on account of reverses goes to the city to seek a broader field of opportunity. Her love of luxury and position lead her into a series of indiscretions which go to make up a story replete with tense, dramatic situations, and not lacking in a goodly amount of clean, wholesome comedy.

E. K. LINCOLN, who plays the title role in the Mutual series, "Jimmie Dale, alias The Grey Seal," is traveling around the country this month exhibiting his pedigreed dogs at the various bench shows. At the show held in Washington, D. C., Mr. Lincoln entered twenty of his dogs and became the proud possessor of nineteen first winners' ribbons. On May 10, Mr. Lincoln will try to even exceed this record in the dog show at Wilmington, Delaware.

MARJORIE RAMBEAU can qualify as the quickest "quick change artist" after her experience in "The Dazzling Miss Davison," the Mutual feature on which she is now working at the Frank Powell studio.

In this production, which is a screen adaptation of Florence Warden's novel of the same name, Miss Rambeau changes her costume in every few feet of the picture. She runs the range of costumes from grave to gay, for Miss Davison is a young woman who appears one moment in the habiliments of fashion and the next in the somber garb of the shop girl on duty.

She goes into the police station in costume to emerge a few moments later in another as different from the first as is day from night, and so it goes through "The Dazzling Miss Davison."

THE battle of federal authorities to wipe out opium smuggling is the basis of Edna Goodrich's second star production for Mutual "Queen X." "Reputation," her first picture, is scheduled for release May 28. "Queen X" was written by Edwin M. Stanton, assistant United States attorney of New York, who participated in the crusade against opium smuggling and led many of the raids on the gangs which offered desperate resistance to the federal government's attempt to stamp out the drug.

Miss Goodrich appears as "Madame X," queen of Chinatown, a brilliant woman, the victim of the opium habit and leader of the gang which smuggling brings into the United States. The story is laid in New York and the time is the present.

JOHN HAFNER, manager Princess Theater, Donora, Pa., declares Mutual service helps his business. He says:

"A Pearl of Paradise" certainly is a good picture, and gave satisfaction all around. Everybody liked it—men, women and children. If all the pictures would give the people such genuine pleasure as this one, the business would soon come up to where it used to be."
ZEPPELINS ATTACK NEW YORK

Spectacular picturization of what might happen any night in biggest U. S. City

A FICTION fancy of what might happen if the Kaiser's Zeppelin fleet should make such an attack on New York as they have so often on London is depicted in "Zeppelin Attack on New York," a war special reel made for Mutual release May 14.

This picture is the product of the Rothacker studios in Chicago, where Watterson R. Rothacker, the president of the concern, devotes a vast deal of time and attention to the development of motion picture novelties and specialties.

The big Zeppelins are shown on their majestic course across the sky as they come over the sea laden with bombs for New York, today the world's richest city.

The big city is shown darkened and the harbor lights extinguished, as all Manhattan island holds tight and waits. A bombing aeroplane is shown, scout aboard, as it soars off into the upper air.

There is a battle in the night blackened sky. The Zeppelins are seen dropping their bombs of fire and explosive on the great sky scrapers of lower Broadway. The defending aeroplanes rush about. Then comes a hit. A Zeppelin is blasted to bits, burns in air and crashes to earth a cindered mass. Victory for the defenders.

MANNING THE NAVY

A snappy new reel made at nation's greatest training station for the "Jackies"

HOW a raw recruit is made into a real U. S. Navy "jackie" is depicted in this new and remarkable reel just completed by the camera men of the Rothacker studios in Chicago. This reel will be available at all Mutual exchanges on and after May 14.

The picture was made at the U. S. Naval Training Station at Lake Bluff in Illinois. This station, on the west shore of Lake Michigan, is the greatest of its kind in the United States, and it is there that the youths destined for service on our fighting ships are taken to learn their trade of war.

MAIL THIS COUPON NOW

MUTUAL FILM CORPORATION
Sales Department
220 South State Street
CHICAGO, ILL.

Gentlemen:
Send me at once special press matter and full information about the two new war special reels, "Zeppelin Attack on New York" and "Manning the Navy."

Name..................................................

Theater..............................................

Street address....................................

City..................................................
MUTUAL

"The Railroad Raiders Is All That Mr. Hutchinson Guaranteed!"

Rob Reel in CHICAGO AMERICAN

HELEN HOLMES

in

THE

RAILROAD RAIDERS

This newest of Helen Holmes photo-novels is playing to capacity business everywhere. It is packed with ACTION - PUNCH - THRILLS!

Now Booking at all Mutual Exchanges
FRANK POWELL Presents

NANCE O'NEIL

IN

HEDDA GABLER

America's foremost emotional screen star in Henrik Ibsen's immortal classic. Five acts. Released the week of May 7th.

The Seattle Times, in discussing "Hedda Gabler", says:—"The character presents a tremendous study but it is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see."

The name, "Nance O'Neil," means big box-office receipts. Coupled with a play like Henrik Ibsen's "Hedda Gabler" it is sure to attract tremendous audiences. Miss O'Neil's first Mutual picture—"Mrs. Balfame"—is now playing to standing room. Get your share of these successes. Write or visit your nearest Mutual Exchange.

Produced by Frank Powell Producing Corporation

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere
American Film Company, Inc.

Presents

WM. RUSSELL

IN

THE FRAME-UP

Released the week of May 7th
Through MUTUAL EXCHANGES

The Denver Times Says:—“Mr. Russell’s athletic stunts are screen classics. We consider them eminently well worth the price of admission.” If you booked William Russell in “My Fighting Gentleman” and “High Play,” you’ll be anxious to show “The Frame-Up.”

These productions prove their value at the boxoffice. The name and the plays mean success—big business. Ask your nearest Mutual Exchange for a list of all Mutual Star Productions featuring William Russell.

MUTUAL FILM CORPORATION

John R. Freuler, President
Exchanges Everywhere
Wealth and brains against law and craft—adventure—romance—danger—all add spice to this amazing new series of sixteen Mutual Featurettes. Each two reels in length. A new episode each week.

Booking NOW At ALL MUTUAL EXCHANGES

Produced by Monmouth Film Corporation

HARRY McCRAE WEBSTER, President
JULES BURNSTEIN, Gen'l Manager

Directed by HARRY McCRAE WEBSTER

Starring E. K. LINCOLN in

Jimmie Dale Alias "The Grey Seal"

Supported by

DORIS MITCHELL   EDNA HUNTER   PAUL PANZER

Written By FRANK L. PACKARD

VOGUE FILMS, Inc., Presents

"BUGCKIN THE TIGER"

TWO REELS

RELEASED MAY 5th

FEATURING BEN TURPIN

Exhibitors all over the country are finding Vogue Comedies the ideal productions with which to round out their programs. These comedies supply just the necessary spice to "liven up" the heavier portion of your entertainment. At least once a week arrange to show a Vogue two reeler. The one this week is directed by Robin Williamson. It is entitled "Bucking the Tiger." It features Ben Turpin. You can obtain it at the nearest Mutual Exchange.

VOGUE FILMS, Incorporated

General Offices: 6235 Broadway

Chicago, Illinois
CUB COMEDIES

featuring

GEORGE OVEY

YOUR feature is not the whole show. It needs support. The best support is a good comedy. CUB COMEDIES are always good comedies.

Jerry's Picnic

Released May 10th

IS ONE OF THE BEST

BOOK IT AT
YOUR MUTUAL EXCHANGE

It will support your feature.

David Horsley Productions
Los Angeles, California
MUTUAL PICTURES

Week of May 14, 1917

MUTUAL SERIALS.

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MUTUAL STAR PRODUCTIONS.

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<td>05520</td>
<td>Gaumont</td>
<td>&quot;Famous French Castles Along the River Loire&quot;</td>
<td>Topical</td>
<td>1</td>
<td>Marie Cahill</td>
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<tr>
<td>05521</td>
<td>Monmouth</td>
<td>&quot;Miss Trixie of the Pollies&quot;</td>
<td>Comedy</td>
<td>1</td>
<td>Billie Rhodes</td>
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</tbody>
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MONDAY, MAY 14, 1917.

05522 | Strand | "Miss Trixie of the Pollies" | Comedy | 1 | Marie Cahill |

TUESDAY, MAY 15, 1917.

05523 | Cub | "Jerry's Finishing Touch" | Comedy | 1 | George Ovey |

WEDNESDAY, MAY 16, 1917.

05524 | Gaumont | "Reel Life" | Magazine | 1 | E. K. Lincoln |

THURSDAY, MAY 17, 1917.

05525-26 | Monmouth | "The Alibi" | Serial | 2 | E. K. Lincoln |

FRIDAY, MAY 18, 1917.

05527-28 | Vogue | "Caught in the End" | Comedy | 2 | Ben Turpin |

SATURDAY, MAY 19, 1917.

MISS MARJORIE RAMBEAU'S fame on the speaking stage has made her advent in the motion pictures, through the medium of Mutual pictures, made under the direction of Frank Powell, a matter of considerable attention and interest on the part of critics speculating on "how will she look in the pictures." The verdict has been one of general satisfaction, and the recent statement of Louella O. Parsons in the Chicago Herald is typical, when in the course of a review of "The Debt," she writes:

"Miss Rambeau is a very pleasing young woman who registers as an artistic asset to the cinema."

When you want special service, a special sort of a picture for a special occasion, when you have box office difficulties, when you want "something new," when you want advice, aid and action, write, wire or call on a Mutual exchange. The manager is there to be your "first aid."

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Butte | 124 W. Granite St.
Chicago | Consumers Bldg.
Cincinnati | 224 E. 7th St.
Cleveland | 750 Prospect Ave.
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Denver | 1723 Welton St.
Des Moines | Cohen Bldg.
Detroit | 97 Woodward Ave.
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Portland | 9th & Davis Sts.
Salt Lake | 123 E. 2nd South
San Francisco | 162 Turk St.
St. Louis | 1311 Pine St.
Seattle | 1933 3rd Ave.
Tampa | 1325 Franklin Ave.
Washington | 419 Ninth St., N. W.
Toronto | 15 Wilton Ave.
Calgary | 7th St. & 4th St. W.
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St. John | 39 Waterloo St.
Vancouver | 963 Granville St.
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Caulfield Photoplay Company Presents

“TRIXIE OF THE FOLLIES”

As the Sixth of the One-Reel Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Released May 16

“Always let 'em out on a laugh!” used to be a certain old time exhibitor’s rule for success in the operation of his theatre. It’s a rule that hundreds of exhibitors find worth while even today. The only difficulty with it seems to be to find real comedies for creating the laughs. And now Strand-Mutual Featurettes have solved that difficulty. They get laughs ten times out of ten. A call at your nearest Mutual Exchange will convince you of the quality of Strand Featurettes. A new Strand every week.

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Produced by Caulfield Photoplay Co.

Distributed by Mutual Film Corporation

John R. Freuler, President
Every Mutual Exchange is a big library of unusual film attractions. You can find productions of every class and character—red-blooded, highly dramatic offerings— uproarious comedies—stories of strong heart interest—romantic love tales, problem plays and other varieties. It will pay you to keep in constant touch with your nearest Mutual Exchange. Here are listed but a few of the Stars and attractions to be found in Mutual “BIG STARS ONLY” Pictures.

NANCE O'NEIL
Presented by Frank Powell Producing Corporation
in
“Mrs. Balfame”
“Hedda Gabler”

MARY NILES NINTER
Presented by American Film Company, Inc.
in
“Youth’s Endearing Charm”
“Dukie’s Adventure”
“Faith”
“A Dream or Two Ago”
“The Innocence of Lizette”
“The Gentle Intruder”
“Environment”
Coming—“Annie for Spite”

WILLIAM RUSSELL
Presented by American Film Company, Inc.
in
“My Fighting Gentlemen”
“High Play”
“The Frame-up”
Coming—“Shackles of Truth”

ANN MURDOCK
Presented by Empire All-Star Corporation
in
Coming—“Outcast”

JACKIE SAUNDERS
Presented by E. D. Horkheimes
in
“Sunny Jane”
“The Wildcat”
Coming—“The Checkmate”

GAIL KANE
Presented by American Film Company, Inc.
in
“Whose Wife?”
Coming—“The Serpent’s Tooth”
“The Upper Crust”

MARJORIE RAMBEAU
Presented by Frank Powell Producing Corporation
in
“The Greater Woman”
“Motherhood”
“The Debt”
Coming—“The Mirror”
“The Dazzling Miss Davison”

MARGARITA FISCHER
Presented by Pollard Picture Plays Company
in
“The Pearl of Paradise”
“Miss Jackie of the Navy”
“The Butterfly Girl”
“The Devil’s Assistant”

EDNA GOODRICH
Presented by Mutual Film Corporation
in
Coming—“Reputation”

CRANE WILBUR
Presented by David Horsley
in
“The Painted Lie”
“The Single Code”

MUTUAL FILM CORPORATION
John R. Frsuter, President
Executive Offices—220 South State Street
CHICAGO
Exchanges Everywhere
William Russell—
American Film Company Star
appearing in
"MY FIGHTING GENTLEMAN"
"HIGH PLAY"
"THE FRAMEUP"

Distributed by
MUTUAL FILM CORPORATION
Some people once wanted a law against railroads, claiming they were a public peril.

Some people want to censor motion pictures.

The people who wanted prohibition of the railroads and censorship of the steam engine are now practically unknown.—T.R.
THE war tax measure now before Congress, proposing a tax of 10 per cent on tickets of admission for theatres is, in my opinion, likely to work an unjust burden upon the public and the picture industry,” said President John R. Freuler of the Mutual Film Corporation, discussing war legislation at his Chicago office.

“At this distance I am not sufficiently informed of the conceptions which actuate the statesmen who drafted this measure to analyze them with assurance.

“It seems, however, probable that they conceive the motion picture business to be infinitely more profitable than it really is, in all its branches. I am sure that if they had the real truth before them they would find that a tax of 10 per cent is more than most motion picture theatres can bear and yet pay a reasonable profit.

“It is my hope and understanding that the purpose of the Congress is not to put anybody out of business, but simply to raise war revenue. That being true, I fear that the 10 per cent motion picture theatre admission tax will fail of its purpose and at the same time strike a serious blow at the most wholesome, low-priced popular pastime of the people.

“I must again turn back to my often repeated declaration that the motion picture is simply a form of publication, an expression of the press, a form of thought transmission, using pictures instead of printed words. It has long been a theory of the people of these United States that the press was an important public servant. Everything possible in the earlier history of our country was done to encourage a free press, to encourage the dissemination of news and information as the part of the education of a free people.

“It is too often argued that the motion picture is purely an entertainment—it is practically always so treated by the governments, city, state and national. It is no more entirely a medium of entertainment than the typical newspaper with its funny columns, its comic cartoons and advice to the lovelorn.

“The motion picture serves the people and their government. It should not be a target for every ‘get-the-money’ movement in state and nation. The picture's rights demand a degree of appreciation and conservation.

“I am sure that I am as patriotic and sincerely in support of the government as any citizen may be, but I am sure that the government may well consider a somewhat lighter tax upon the motion picture theatre, if proportionate justice is to be had.”

CONVICT “FILM PIRATE”

One more young man looking for easy money says “Howdy” to Judge

Not a “film pirate” has been taken in Mutual’s net. Herman Abramovitz, alias Herman Abrams, was convicted before Judge Robert E. Crowe, in the criminal court in Chicago May 2, on a charge of film piracy preferred by the Mutual Film Corporation, for having received and sold three stolen Charlie Chaplin comedies. “The Count,” “The Vagabond” and “The Fireman.”

These films were abstracted from the vaults of the corporation in Chicago last September and disposed of by Abramovitz to a film dealer in Omaha, who sold them to McLean and Walters, proprietors of the Lyric Theatre in Sioux City, Ia. The property was recovered in October by E. W. Stoddard, assistant general counsel of the Mutual, at Sioux City. Abrams was arrested and bound over to the Cook County grand jury, which indicted him.

The campaign against film thieves, launched by the Mutual several months ago, has already resulted in several important convictions, and the indictment by the federal grand jury of George E. Brandenburg, a former Philadelphia alderman, as well as the conviction and sentence of Louis Chatteau and other minor offenders who have been harassing the motion picture industry.

The Mutual has perfected an investigation organization covering the entire country which now has in preparation several other important piracy prosecutions.
MARJORIE RAMBEAU STARS

Beautiful actress, big story, lots of action, and plenty of surprises

Maizie Goddard, an actress.
Irene Warfield
Boyd, a theatrical manager.
Paul Everton
His stage director...Aubrey Beattie
His Backer.........Frank Ford
Russell Dana......T. Jerome Lawlor
Bob Merrill, an artist...Robert Elliott
and
Blanche, his wife...Marjorie Rambeau

MARJORIE RAMBEAU, the Broadway favorite who has created such a furore in New York in the A. H. Woods production, "Cheating Cheaters," never appeared to greater advantage than in the sensational Powell-Mutual production, "The Mirror," written by Clara S. Beranger, especially for Miss Rambeau.

In this photodrama, which is a thoroughly engrossing story of modern life, Miss Rambeau has been provided with a splendid medium for the display of her brilliant emotional capabilities and she takes full advantage of her opportunities.

As the young society woman, married to and intensely in love with Bob Merrill, a poor but proud painter of portraits, Miss Rambeau runs the gamut of human emotions, her great beauty lending additional enchantment to a tremendously virile love story.

For those who hold that the subtler moods of men and women cannot be adequately portrayed in the wordless drama, "The Mirror" provides an object lesson worthy of profound study. It is a fascinating succession of dramatic situations each more engrossing than the last. The climax is so satisfying as to send everyone home happy with the sensation of having been through a fire unscathed.

From the opening to the close this picture betrays the graphic imagination of Director Frank Powell, whose brush paints in broad sweeps of vivid color and whose delight is in the wonderfully vivid contrast for which his work is famous.

There is no padding in "The Mirror." It is all story. Every move made by everybody in the cast is a move that has directly to do with the action of the piece and one that helps to build the symmetrical whole.

Just as he is a bold painter of scenes for the screen, so Mr. Powell is a master of the little subtleties of direction that contribute to the balance of the production. The director of "The Mirror" is one director who has learned that action does not consist necessarily in motion. There is intense action in the scene that finds Blanche Staring into the eyes of her disillusioned husband, yet it is a scene in which neither man nor woman move from their chairs. The horror in Maizie's eyes tells the story—the tense attitude of the husband confirms it. Here is real action.

Marjorie Rambeau's evening gowns in "The Mirror" cost $4,000. There are four of them and they cost $1,000 apiece. Only a really beautiful woman wears a beautiful gown to complete advantage. Marjorie Rambeau is one of the most beautiful women on the American stage. She never presented a more delightful ensemble than that displayed when Boyd, theatrical manager and debauchee, having lured her from her husband under a promise of theatrical fame and fortune, introduces her to his professional coterie in the first expensive evening costume she is supposed ever to have worn.

The progress of Blanche's sophistication under Boyd's evil influence is startling. While accepting Boyd's theatrical offer originally in the hope that she would be able to earn money for the support of her modest home,
IN "THE MIRROR"—POWELL

A dazzling sort of a story, some exciting passages—happy end

running to ruin under the blight of her husband's ill-paid artistry, the young woman has been forced into situations that render her return to the artist's bungalow impossible, and recognizing this she surrenders herself to the hectic gaiety of Broadway.

The story of "The Mirror" involves Bob Merrill, the portrait artist, and Blanche, his young wife, who occupy a pretty bungalow in the suburbs near New York. Bob is in love with his wife, but engrossed in his painting, which, however, is not profitable.

One night, just as Blanche is preparing for bed, Bob catches sight of her in a mirror and insists on painting her on the spot. The completed picture is one of the best things he has ever done. It is sent to Russell, a New York art dealer, whose clientele is of the ultra critical sort, including Boyd, the manager of many New York theatrical attractions. Boyd visits the gallery and is fascinated by the portrait of Blanche. He immediately seeks an introduction.

Introducing Bob Merrill as a possible art customer, Boyd lays siege to Blanche and works upon her ambition with promises of a New York engagement. Fascinated with the prospect, Blanche enters into an agreement with Boyd, who tries to make love to her but is repulsed. Merrill returns in time to witness Boyd's attempt to kiss her wife, and, enraged, he accuses her. She resents the accusation and in her indignation decides to accept Boyd's offer, despite a previous decision to reject it.

Blanche leaves for New York, is introduced by Boyd into the theatrical coterie of which he is the leading spirit, is starred by him in a new production and introduced into the gay life of the Rialto. She falls rapidly under the sway of Boyd, who follows up his advantage and compromises his victim in such a way that she fears to return to her home.

On the opening night of the New York production Bob Merrill makes his way by stealth into Blanche's dressing room, there meets Boyd, and engages him in a terrific fight, the result of which is that a mob of stage hands throws Merrill out of the place. Subsequently, after a night of drinking and carousing Blanche kills Boyd in a frenzy of horror at the man's villainy.

When the scene shifts back to the little bungalow in the suburbs and Blanche is seen shaking Bob Merrill by the shoulder that lazy fellow having evidently fallen asleep while feeding the furnace, it is difficult for a moment to get Mr. Powell's drift, but only for a moment. The fact is forced home that Blanche has been dreaming an awful dream based on Boyd's offer of a job in New York and that all the subsequent events have been dream stuff.

There is a first rate cast. Irene Warfield as Maizie Goddard, the actress, is at her best, while Paul Ever-ton as Boyd, the theatrical manager, is every inch the villain.

Robert Elliott as Bob Merrill, the artist, Blanche's husband, gives a fine characterization and lives up to his widely established reputation. T. Jerome Lawlor as "Russell Dana" and Frank Ford as Dana's backer, are thoroughly adequate.

WHAT THE PAPERS SAY

Marjorie Rambeau's friends of the press are hugely sanguine of her popularity in photodrama. Referring to the young actress' appearance in "The Greater Woman," the New York Art Nouveau says:

"There are few women of the stage possessed of greater natural charms than those that distinguish Marjorie Rambeau and it is with sanguine hopes for her success that we learn of her work with the Mutual Film Corporation. In "The Greater Woman" she is great.

"There are many pretty women of the speaking stage who might make good on the screen if they could register as Marjorie does, but few indeed have her ability as an artist and her good fortune in being that rara avis—a beautiful woman who photographs well."

The Footlights, New York, says:

"Let Marjorie once learn the ropes of Mr. Powell's queer ship and believe us, she'll show him a lot of picture tricks that even he in his most ultra-artistic moments never thought of.

"Miss Rambeau is not only a brilliant actress but a mighty handsome woman as well. She has all the advantage of most women possessing equal experience in that she really can look twenty and apparently feel sixteen. All of which is to indicate that Marjorie is a bonanza for the movies."

REEL LIFE—Page Three
MISS JACKIE SAUNDERS IN

MISS JACKIE SAUNDERS, "tomboy of the screen," as she is affectionately called by hundreds of her professional friends, has a new-fashioned role in "The Checkmate," new Signal-Mutual production of the remarkable photodrama written especially for Miss Saunders by Captain Leslie Peacocke, the famous English writer of motion picture drama, whose ideas of dramatic requirements were derived from his long association with Sir Henry Irving at the Lyceum Theater, London.

In her new play Miss Saunders starts out as "Ye Hoyden," fighting Filipino cocks in a nice secluded spot on her father's stock farm, but by this time Miss Jackie is wearing her hair done up for state occasions, and the male species has begun to ob­sess her spare moments. She is therefore ripe for adventure when the handsome young villain from New York is entranced by her child­ish charms and she succumbs to the temptations of life along the "Grand Canyon of the Manhattan," as Burns Mantle distinguishes his Broadway.

For those who have imagined that Miss Saunders must needs be a riotous rollicking kid in order to hold her public, "The Checkmate" must necessarily prove a revelation. It displays the clever young actress in far more pretentious artistry than do any of her previous offerings, and affords her opportunity for emotional work which serves to emphasize her versatility and enhance her pop­ularity.

Of course it's the old story of the dashing young city girl friend with swagger clothes, visiting distant relatives down on the farm in vacation time. The city girl's fine feathers inflame little Claire Marley's imagina­tion and she begins to long for the bright lights and the night life of which Addie Smith from the city discourses so eloquently. So when Claire is offered a job in the big depart­ment store with Addie, the girl's desire for adventure overshadows her affection for home and she is launched on the rough seas of the Rialto.

The story of the play deals with Claire Marley's innocent delight in her farm home and the animal pets she owns there—her love for her old-fashioned father and mother and for her twin sister, Ida. When the dis­tant relative, Addie Smith, a depart­ment store clerk in New York, visits her twin sister, Ida. When the dis­tant relative, Addie Smith, a depart­ment store clerk in New York, visits the farm, Claire is fascinated by the nice clean country girl in the close­up and the wicked city feller making her unhappy after she has trusted him on his highly permissible word of honor.

Anyone who knows Jackie Saunders can visualize her in the role and understand that she is at her best.

Sherwood MacDonald, who directed "The Checkmate" saw Miss Saunders' opportunity in this story as soon as he laid eyes on it. Mr. MacDonald is one of the best known directors in this country. He is a keen analyst.

The best known plays of Mac­Donald prior to his entry into the motion picture field in 1913 were "Just in Time," "The Goal," and "The Phantom of Happiness." Since then he has written and produced "Rose Among the Briars," "Ill-Starred Bobbie," "Message From Reno," "Web of Crime," "Straws in the Wind," "Maid of the Wild," and several other well known photo­dramas.

Mr. MacDonald was born in New York and he is a graduate of Yale law school. His work in "The Checkmate" is rather better than anything he has ever done for screen —a triumph of stage direction and dramatic grouping. It should be added that photographically and with regard to stage setting "The Checkmate" thoroughly illustrates Mr. MacDonald's capability.

STORY OF "THE CHECKMATE"

The story of the play deals with Claire Marley's innocent delight in her farm home and the animal pets she owns there—her love for her old-fashioned father and mother and for her twin sister, Ida. When the dis­tant relative, Addie Smith, a depart­ment store clerk in New York, visits the farm, Claire is fascinated by the New Yorker's clothes and her gen­erally fashionable ensemble, so that when Addie offers to get her a job in the same store, Claire longs to go to the city and at last persuades her parents to permit the adventure.

Roy Vangrift, a young millionaire...
bachelor, attracted by Claire's beauty, lures her into a trap under promise of marriage and, after lavishing jewels and clothes upon her, introducing her into a circle of fast friends, he deserts her. After weeks spent in vain efforts to secure a position that will permit her to make an honest living, Claire returns to her home in the country and is welcomed with open arms by her parents and sister, from whom she conceals her story.

Claire's sister Ida is importunate with regard to the mysteries of metropolitan life but Claire tells her little, fearing that she will break down and reveal her secret. Thus a certain estrangement grows up between the sisters, which is emphasized when Ida meets a clever young stranger from the city who is on a trout fishing expedition. The younger sister carries on a flirtation with this visitor until matters reach a point where he induces her to elope with him and it is at this stage that Claire accidentally witnesses a love scene between them—recognizing her own betrayer.

Here the fast action of the piece becomes faster. Claire is determined to prevent her sister's ruin. The two are as alike as two peas. Vangrift has arranged to have his motor car at a certain spot at a certain hour. Ida is to join him with her luggage. They are to drive to the city, ostensibly to be married. Claire drugs Ida, dons her clothing, meets Vangrift, who cannot tell the girls apart, goes with him to the minister and compels him to marry her before she will proceed another step. The story ends with Vangrift in love with his wife and their twin babies.

SOME SNAPPY SCENES

The cabaret scenes along Broadway are elaborately staged and very true to life. Some of the scenes in the Rialto "halls of high jinks" would be recognized by any experienced New Yorker. The acting of Miss Saunders is remarkably convincing and she succeeds in getting through some rather vivid situations with good taste.

The farm scenes are certain of popularity. There is a rooster fight in the first chapter that is worth going a good many miles to see, even if one doesn't habitually attend cockfights.

Jackie's adventurous journey over a country road in a racing Stutz car that can't be stopped, is another exciting episode. There are horses and dogs, cars and cows, all involved in a thoroughly interesting plot.

The cast of "The Checkmate" includes some of the best known screen actors in the country. Daniel Gilfether, for instance, who plays father to Miss Jackie in "The Checkmate" was with Tomasso Salvini for nine years and with Augustus Pitou for five. He is one of the best known character actors in the world.

Then take Mollie McConnell—she was with Mrs. Leslie Carter and Richard Mansfield more years than any lady is going to tell about, even if she does play old lady parts.

Frank Mayo, who plays opposite Miss Saunders, made fame in "The Head of the House" and "A Child of Fortune," and is one of the best known leading men in the motion picture game. He is a handsome villain and deservedly popular.

Margaret Cullen Landis and Edward Jobson, who are respectively Addie Smith and the country minister, deserve to be recognized for both of them are widely known and capable performers.

"ALIVE ALL OVER" SAYS "NEWS"

Jackie Saunders is highly popular with the newspaper critics. For instance, the Cleveland News says:

"'The Wildcat' is one of Jackie Saunders' characteristic aberrations. There is no question that there are thousands of Americans who would rather see Jackie climb a tree or flip a fence than see Bernhardt in 'L'Aiglon.' Well, Jackie's alive all over, that's one thing."

One of nature's pets, says St. Johns, N. B. Gazette—

"Miss Jackie Saunders is one of the few motion picture actresses who succeeds in conveying the impression of sincerity even in improbable situations. For instance, in "The Wildcat," Miss Saunders is called on to do some very add things, especially from the conservative point of view of 'our best people,' but it is nevertheless true that Miss Jackie entertains amazingly and never offends in any of the ways that some so-called stars do. "The Wildcat" has many friends in this part of the world."

Miss Jackie Saunders' next photo-play production is a play entirely characteristic of the clever young star in its every aspect. "A Bit of Kindling" indicates the inflammable character of Miss Saunders' temper in the role of "Alice," the newsgirl ("Sticks"), who holds her place on crowded streets, fights for her own rights and those of the weaker among her associates, and eventually turns out to be somebody important in the world.

"A Bit of Kindling" is a five reel star production. The author is Douglas Bronston, and Sherwood MacDonald is the director.
“RAILROAD RAIDERS” VII

Helen Holmes in feats of rare athletic daring spices this big chapter

“MISTAKEN IDENTITY”

Helen Holmes, daring young adventuress of the rail, who is starred in the new Signal-Mutual photonoval, “The Railroad Raiders,” jumps into the middle of a Chinese tong war in Chapter Seven of this remarkable story, “Mistaken Identity,” and is kept busy during the entire chapter dodging death at the hands of Mongolian conspirators, escaping from innumerable difficult situations without a scratch.

One of the most spectacular features of the chapter is that in which Helen desires to board an express passenger train but finds that it does not stop. Helen hears the whistle of the approaching train and runs out on a bridge from which she hangs by her hands until the train rushes beneath her feet and she drops on the top of a Pullman coach, making her way along its sloping roof and reaching the vestibule by one of the riskiest bits of climbing witnessed in many a day.

In this jump to the fast moving train Miss Holmes actually drops fifteen feet. As she alights on the car roof she staggers wildly and appears about to roll off into the ditch before recovering her balance.

There is a desperate fight in the Chinese quarter with forty or fifty Chinese and whites involved in a shooting, slugging mass.

In the middle of this chaotic affair appears “The Darling of the Rail,” spitting fire with an automatic pistol and standing shoulder to shoulder with experienced gun-fighters of the secret service.

Director McGowan has introduced in this chapter some of the most striking of his night lighting effects, trains being shown as they rush through the darkness, robbers picked out in silhouette as they crouch on the mountain side after lifting a rail in the hope of ditching the train, and Helen Holmes revealed by the white shaft of the headlight struggling in the embrace of “Bad Man” Burke, who is trying to toss her into the canyon.

STORY OF THE CHAPTER

The story of “Mistaken Identity” involves an attempt on the part of the raiders to kidnap a Japanese prince who is traveling in a special car over the route of the K. & W. and through him to learn the location of a box of specie which has been forwarded from Japan for uses of the embassy at Washington.

Helen Holmes gets wind of the plot. She lays wires with her secret staff to prevent the abduction of Prince Kato and capture the conspirators. Superintendent Webb and his staff of operatives are on the Royal special which is halted by the plotters. When the special stops Webb and his men rush forward to find out the trouble.

In the confusion the gang makes away with Prince Kato, a conspirator of the same nationality taking the prince’s place.

A hue and cry is at once raised and General Superintendent Frost of the K. & W. hastens to take personal charge. The bandits have made away with the box of gold and conveyed it into the mountains. Helen Holmes trails the gang, locates the gold, ordering its removal and when the gang loads the burros to continue their journey into the mountains, Helen, pistol in hand, is inside the box supposed to contain gold ingots. When the box is opened by Burke and his men they find themselves looking into the muzzle of Helen’s pistol.

PRESS COMMENTS

Commenting on “The Railroad Raiders,” the Rocky Mountain News of Denver, says:

“Some of the stunts Director McGowan pulls off with his intrepid star tax our credulity though we see the jumps and jolts Miss Holmes gets and know that she does the work. What is quite as interesting, though, is the cleverness with which McGowan adapts his scenery to his story.”
THE WEEKLY
NO. 123
So much is written about the British fleet that the public is apt to forget that France is an important factor on the ocean. The Gaumont Company in its one hundred and twenty-third issue of The Mutual Weekly pictures some of the French vessels that Americans may know what the sister republic is doing. An important picture is taken in the Hudson River where the “Admiral Aube” is anchored after conveying the ship which brought the French mission. From “ somewhere in the North Sea” come pictures of the French fleet engaged in keeping the sea lanes open. The third French picture comes from Boston, Mass. Here French army officers are seen as they arrive to become military instructors of the students at Harvard.

Our own nation’s war endeavors are seen in pictures of “Americanization Day,” celebrated by 5000 children from New York’s foreign section; training the dogs of war to assist the Red Cross Ambulance workers; recruits off for war duty on the Pacific Coast, and a sham battle of the regulars at Fort Sam Houston, Texas.

Other pictures caught by Gaumont cameramen include a floral pageant at Long Beach, Cal.; the opening of the yachting season on San Francisco Bay, and the launching of a section of a huge dry dock at Seattle, Wash. A $50,000 fire which gave firemen of Montreal, Can., a stubborn fight is a spectacular section of the reel.

Fashions are always welcome on the screen. In this issue of the Weekly are pictures of what the men are wearing on Fifth Avenue.

TOURS AROUND WORLD NO. 29
Gaumont’s “Tours Around the World” No. 29, released through Mutual May 22, takes the motion picture traveler via the screen to Cadiz, Spain, as the first point of interest upon this travel reel. This is the largest military port of Spain, a place noted for its picturesque local color. Those who have visited Cadiz will appreciate how important are the Gaumont pictures of Isabella Place and the Cathedral Square. There is an interesting panorama of the town, as well as many characteristic street scenes.

“River Life Near Paris” shows the favorite pastimes of Parisians upon the Marne, a tributary of the Seine. Needless to say, these pastimes were photographed before the war, as the present Marne aquatic activities are entirely directed by the military forces. Americans can understand the ruthless havoc of war when they see these pictures which are smiling with 1 ace.

Gibraltar, the great British fortress that guards the gate between the Atlantic and the Mediterranean, is pictured from the water in an interesting section of this reel. It goes without saying that a camera is not permitted to be used ashore in this military holy of holies. The rock is probably the most strongly fortified place in the world.

Martinique, the West Indian island which suffered so terribly from the eruption of Mount Pelee, is pictured with great skill. The eruption in 1902 destroyed 40,000 lives. Excavations at St. Pierre have been made sufficiently to give an excellent idea of how the houses look denuded of their coats of ashes and lava.

REEL LIFE
NO. 56
Now that the world’s production of sugar has been curtailed, the Gaumont pictures of “The Sugar Industry of Barbados” in “Reel Life” No. 56, released through Mutual May 24, is of unusual interest. The pictures are typical of the industry in the tropics, showing the laborers at work, the fields of cane, and the method of treating the juice after it has been crushed from the cane.

Another important section of this reel is “Plowing With a Motor Car.” This recent invention enables a farmer to convert his automobile into a farm tractor. It will be a revelation to all who see the picture, the jar and weight being sustained by a separate shaft. No doubt such converted machines will be quite common in a few years, and the Gaumont Company is to be congratulated upon its success in securing pictures so soon after the invention has been perfected.

Caviare, that Russian delicacy which is now so scarce that gourmets pay two dollars for a small portion of it in New York hotels, has a prominent place in this issue of the Gaumont film magazine. The pictures show how the roe of the sturgeon provides the eggs, and how they are treated in preparing them for the table. The best caviare is made in the winter. The poorer quality is a staple article of diet for the Russian peasants.

“Golfing on Wheels” is now an accomplished fact, the pictures in this section not being a prophecy. Enthusiastic golfers who do not enjoy walking are seen touring the links on autopeds.

A fifth section of the reel shows a child’s playhouse valued at $1000.
BILLIE RHODES OVEY, LINCOLN

“TWO CROOKS AND A KNAVE”

ROBBING a safe to get back lost documents from a thief who has robbed his own safe to disarm suspicion in connection with a mining swindle, is the job performed by “Jimmie Dale alias The Grey Seal.” The Tocsin sends Jimmy Dale warning of danger that Moriarty and Mittel, underworld harpies, may try to prevent him from receiving the papers, but Jimmie robs the safe, puts the grey seal on it and is away before the police can identify him.

“JERRY JOINS THE ARMY”
Cub Comedy—One Reel—Featuring the Inimitable George Ovey.

JERRY is urged by recruiting agents at every street corner to join the army. The young man becomes enthusiastic and takes the oath of enlistment. The process of training to be an efficient army private, Jerry discovers to be a painful one. He is drilled hard and constantly and, with his proverbial good luck, finds friends among the soldiers.

When Jerry undertakes to play a trick on the drill sergeant, things begin to happen and the story develops very amusing complications. He is taken prisoner by Mexican bandits, sentenced to be shot, saved by a beautiful senorita, and generally speaking lives up to his reputation.

“TWO OF A KIND”
Strand Comedy—One Reel—Featuring Billie Rhodes and Jay Belasco.

In this amusing story there are all sorts of complications that have to be unraveled, and Billie Rhodes keeps the agile Belasco in a ferment of activity throughout the sketch. “Two of a Kind” is one of the best comedy skits seen in some time, the plot affording Miss Rhodes excellent opportunities for display of her remarkable comedy talent, while Mr. Belasco responds in the spirit of the plot with a very comic characterization.

“CHUBBY INHERITS A HAREM”
LaSalle-Mutual Comedy—Two Reels—Featuring Madge Kirby.

“CHUBBY” becomes heir, under the will of a wealthy relative, to an oriental harem, one of the conditions being that the beneficiary must live in the harem and maintain its inmates in the luxurious style to which they have been accustomed.

“Chubby” is engaged to marry an American girl and when the young woman discovers that her fiance’s inheritance includes 400 fat brunettes there are doings that constitute a very funny little play.

“FLIRTING WITH DANGER”
Vogue Comedy—Two Reels—Featuring Paddy McQuire.

This is a corking funny story in which Harry Huckins as a gay old blade whose young wife is frequently mistaken for his daughter and his daughter introduced by mistake as his wife. John Oaker, a wealthy young man, and Larry Bowes, the owner of a bowling alley, are both in love with Huckins’ wife, whom they believe to be his daughter, a situation that develops its own train of singularities and results in a smashing funny climax, the difficulties being nicely smoothed over by our familiar funny friend Paddy McQuire.

some features worth booking for a repeat

“THE DECOY”
Starring Five Parts
FRANCES NELSON
An intensely dramatic story adapted from the George Lederer production, “The Country Girl,” which enjoyed such a success at the Circle Theatre, New York. “The Decoy” is a thrilling story of a young girl’s adventures in the big city.

Frances Nelson, now starring in many big photoplay productions, enacts the role of the country girl who is used as a decoy to lure young men to her Aunt’s gambling house.

“HER AMERICAN PRINCE”
Five Parts
Featuring ORMI HAWLEY
An adaption of the novel and play of the same title. A thrilling story of the adventures of a young American who bears a startling resemblance to a prince.

This plot is built along the lines of the well known stories, “The Prisoner of Zenda,” “Graustark,” and other romantic novels. Plenty of action, suspense and excitement. Ormi Hawley, the popular favorite, is the featured female lead.

“A WALL STREET TRAGEDY”
Five Parts
Presenting NAT C. GOODWIN
A virile drama of Wall Street, with that sterling actor, Nat C. Goodwin. “A Wall Street Tragedy” contains all of the elements of a successful photoplay.

Nat Goodwin, as the broker, caught in the net of a vampire, wrecked in health and ruined financially, displays his remarkable ability in a role which is a surprise and treat to his millions of admirers.

REEL LIFE—Page Eight
WHAT THE EXHIBITORS SAY

Opinion from the men who have given Mutuals the test of the box office

A CRITICISM by Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, is always worth attention. Shea's Hippodrome seats about 2,500, has an orchestra of twenty-six pieces, and is considered one of the finest motion picture houses in the United States, not excluding New York and Chicago.

Mr. Franklin writes:—

"The writer is pleased to have the opportunity to tell you how pleased our audiences were with Charlie Chaplin in 'The Cure.'

"This comedy in many respects is one of the best Chaplins we have had the pleasure of featuring in the Hippodrome. It is needless to say that business was 'Record Breaking.'"

* * *

H. O. MUGRIDGE, manager of the Moveum Theatre, Atkin, Minnesota, planned an exceedingly attractive and appropriate lobby display to introduce the Mutual serial, "A Lass of the Lumberlands."

A load of evergreen trees was utilized for the lobby decorations. Six of these trees of different heights were put across the entrance of the theatre and between them were placed two large pictures of Helen Holmes and a board covered with stills from the play. On either side of the entrance were placed six-sheet posters. The ticket window was banked and decorated with branches of the pine trees and from the chandeliers hung long branches.

As patrons entered the lobby they were given the impression of going into a big forest and the spicy odor of the pines helped the illusion.

On the night this display was used and the first chapter of "A Lass of the Lumberlands" was run Mr. Mugridge played to more than half of the entire population of the town of 1600 inhabitants, and he advises that the success of the succeeding chapters has been phenomenal.

* * *

T. COYLE, manager of the King George Theatre, St. Catherine's, Ontario, writes to Mutual as follows:

"On Friday and Saturday, April 20th and 21st, we showed 'Pardners' and on Friday and Saturday, April 27th and 28th, we showed 'The Painted Lie,' and I want to say that, although we hold the reputation of showing the best pictures in this city we have never had better pictures in our house. We had a record house on both occasions and I want to congratulate you on your business-like system and I want to say that I am much pleased with both subjects and condition of film. They have made a decided hit with my patrons, and it is indeed a pleasure to run this class of film."

* * *

G. DUFFNER, manager Moving Picture Theatre, Timber Lake, S. D., writes:

"With regard to Mutual program I for producing such excellent pictures as 'A Pearl of Paradise' and 'Miss Jackie of the Navy,' I think the two above mentioned features are among the best features ever shown in our theatre. I hope you will produce another Margarita Fischer series."

* * *

G. LAENHARDT, manager of the Varsity Theatre, Champaign, Illinois, writes:

"The Railroad Raiders is going big, and is a knockout on the first chapter. I had them packed at matinee and had my house crammed full at starting time in the evening, and holding them out."

* * *

HENRY KING, one of the best known directors in the motion picture world, has been engaged by the American Film Company to direct Gail Kane productions. Mr. King will start work immediately producing "The Woman in Black," a thrilling drama of love and war, which will be released through Mutual. Mr. King is best known for his direction of "Little Mary Sunshine."
“MELISSA of the Hills,” by Mabelle Heikes Justice, will be the next vehicle for Mary Miles Minter. The little American-Mutual star is still at work on “Periwinkle.” Immediately upon its completion Director James Kirkwood will start “Melissa of the Hills,” a story of the Tennessee hills. It was originally entitled “The Circuit Rider.”

Miss Minter as Melissa is the devoted young daughter of Jethro Stark, whose unappreciated duties are to instil the peace of God into the hearts of the feudist families of the neighborhood, for little or no remuneration.

The story, true to life, tingles with trying situations, mingled love and feuds, which carry Melissa through to final triumph, but not before her beloved father, Jethro Stark, is laid low when he attempts to stop a feud between the rival Allison and Watts families.

NEWTON E. LEVI has been promoted to the managership of the Los Angeles Mutual Film Exchange by Dennis J. Sullivan, assistant general manager of the Mutual Film Corporation.

Mr. Levi succeeds W. J. Drummond, who resigned April 30. Mr. Levi’s promotion comes after a number of years of consistent service to the Mutual Film Corporation, largely on the Pacific Coast. It will be recalled that Mr. Levi toured the United States with Samuel L. Rothapfel, for the Mutual on the occasion of Rothapfel’s now historic “Mutual Tour” of the important exchange centers.

Levi is an enthusiastic exponent of President John R. Freuler’s policy of giving the exhibitor the utmost in “service beyond the films.” About a year ago he distinguishes himself by delivering a print of a feature to an exhibitor by a journey that encountered both a forest fire and a flood—but the picture was there on time.

ONE of the most highly qualified scenic artists of France has been commissioned to design the settings for the production on which Charlie Chaplin is now working. The picture depicts bohemian life of the Latin Quarter of Paris and is expected to afford food for memories to those of his admirers who have seen true Bohemia in the world’s great capitals. One of the most striking settings is the replica of an actual corner of the Montmartre district of Paris, with its old turreted buildings rubbing shoulders with insignificant little dwellings, the whole intersected by arched and vaulted passages and by courtyards paved with flagstone and cobble.

CRAWFORD LIVINGSTON, New York financier and vice-president of the Mutual Film Corporation, stopped in Chicago for a conference with John R. Freuler, president of the company, on his way from New York to St. Paul. On his return to New York, Mr. Livingston will be Mr. Freuler’s guest in Chicago, home of Mutual’s executive offices.

KATHLEEN KIRKHAM has been added to the American-Mutual forces, and will make her first appearance on this schedule in William Russell’s forthcoming production in which she is cast for an important part.

Miss Kirkham appeared as Mrs. Taine in “The Eyes of the World.” Miss Kirkham has a screen career of three years and has portrayed leading roles with most of the principal producers.
You Can Talk Rough Stuff Over a Telephone But Face to Face You Have to Deliver the Goods

All of which means that an exhibitor can’t have anything put over on him in the way of talk when he is seeing it on his screen. When his own projection machine is humming with a picture, the time to talk is past. The picture does all that.

Now the answer is that the big talk for a Gaumont single-reel is being given by the picture itself. “More prints” come the orders from the Mutual. “More pictures like Gaumont single-reels” come from “Better Films” Committees. “More Gaumonts” say the exhibitors.

And the spectators who pay the bill are great Gaumont “fans.” They know that they see real pictures, not “fillers.” AND THEY ARE ASKING FOR M-O-R-E. Don’t forget, either, that the newspapers are mentioning Gaumont pictures by name, picking them out for comment just as they do five-reel features.

Ask any Mutual Branch about The Mutual Weekly, “Reel Life” and “Tours Around the World,” the three great Gaumonts.
Cub Comedy

"Jerry's Finishing Touch"

featuring

GEORGE OVEY

Released May 17th, 1917

A ONE-REEL SUBJECT in which Jerry makes his advent as a moving picture producer. Then the bottom is blown clean out of the prospective dividends and his "aggregation of stars"—filled with consternation and bird shot—escape only with their lives when the unsympathetic proprietor of the premises returns and "requests" them to go. Jerry is still "going."

Book through any exchange of the Mutual Film Corporation

David Horsley Productions
“CHUBBY INHERITS A HAREM”
FEATURING THAT NIFTY LITTLE COMEDY STAR
MADGE KIRBY
DIRECTED BY M. DE LA PARELLE FOR
LA SALLE FILM COMPANY
AT ALL MUTUAL EXCHANGES MAY 21
Caulfield Photoplay Company Presents

"TWO OF A KIND"

The Seventh of the One-Reel Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Released May 23rd

Plots that bubble over with laughter—Stories so natural that they seem incidents from everyday life—players both good to look at and possessed of unbounded talent—these are but a few of the things which make Strand Comedies supreme in the field. They "send 'em away laughing." There's a new Strand Comedy released each week.

Booking NOW at all Mutual Exchanges

Produced by Caulfield Photoplay Co.

Distributed by Mutual Film Corporation
John R. Freuler, President
VOGUE FILMS, Inc., Presents—

"A VANQUISHED FLIRT"
TWO REELS  RELEASED MAY 12th
FEATURING RENA ROGERS

"CRAMMED with laughs,"
is the way the Johnstown, Pa., Democrat concludes a review of a recent Vogue Comedy. Exhibitors who have shown Vogues know their value as laugh getters and box-office attractions. The nearest Mutual Exchange will arrange a booking for you. "A Vanquished Flirt" is released May 12th. Directed by Rube Miller.

VOGUE FILMS, Incorporated
General Offices: 6233 Broadway  Chicago, Illinois
MUTUAL PICTURES

Week of May 21, 1917

No. 6548-50 Signal ("Mistaken Identity"
Helen Holmes

MUTUAL SERIALS.
6542-51 Signal ("The Railroad Raiders"
Chapter No. 7)
Dr. 2

MUTUAL STAR PRODUCTIONS.
6537-26 Signal ("The Checkmate"
Powell

MUTUAL FEATURETTE SPECIAL.
6542-43 Signal ("Chubby Inherits a Harem"
Madge Kirby

MUTUAL FEATURETTE.
6544-40 Signal ("Two Crooks and a Knave"
Billie Rhodes

THURSDAY, MAY 22, 1917.
6544-41 Signal ("Jerry Joins the Army"
George Ovey

FRIDAY, MAY 25, 1917.
6544-30 Signal ("Two Crooks and a Knave"
E. K. Lincoln

SATURDAY, MAY 26, 1917.
6551-52 Signal ("Flirting With Danger"
Paddy McGuire

"Manning Our Navy," a one-reel motion picture, produced by Rothecker for release through Mutual April 14, is a revelation of the physical transformation which takes place in the naval recruit.

"Manning Our Navy" is educational, instructive and patriotic as well. It shows recruiting efforts in Chicago and follows the newly enlisted sailor through the first few weeks of his training at the Great Lakes Station.

It is one of the examples of how the motion picture industry is doing its bit in the national crisis, awakening the people to a realization of the seriousness of the situation.

SERVICE STATIONS

When you want special service, a special sort of a picture for a special occasion, when you have box office difficulties, when you want "something new," when you want advice, aid and action, write, wire or call on a Mutual exchange. The manager is there to be your "first aid."

MUTUAL FILM EXCHANGES

Albany... 733 Broadway
Amarillo... 302 E. 4th St.
Atlanta... 146 Marietta St.
Baltimore... 413 E. Baltimore St.
Boston... 39 Church St.
Buffalo... 106 Pearl St.
Butte... 126 W. Granite St.
Chicago... Consumers Bldg.
Cincinnati... 224 E. 7th St.
Cleveland... 750 Prospect Ave.
Dallas... 1807 Main St.
Denver... 1724 Welton St.
Des Moines... Cohen Bldg.
Detroit... 97 Woodward Ave.
El Paso... 209 W. San Antonio St.
Escanaba... 1019 Ludington St.
Fargo... 119 5th Ave.
Houston... 805 Franklin Ave.
Indianapolis... 150 N. Illinois Ave.
Kansas City... 928 Main St.
Los Angeles... 825 S. Olive St.
Louisville... 410 S. 4th St.
Memphis... 500 S. Main St.
Milwaukee... 301 Enterprise Bldg.
Minneapolis... 22 North 6th St.
Newark... 25 Branford Pl.
New Haven... 130 Meadow St.
New Orleans... 816 Perdido St.
New York Mutual... 71 W. 23rd St.
New York (Western)... 126 W. 46th St.
Oklahoma City... 7-15 S. Walker St.
Omaha... 1413 Harney St.
Philadelphia... 257 N. 12th St.
Pittsburgh... 420 Penn Ave.
Portland... 9th & Davis Sts.
Salt Lake... 123 E. 2nd St.
San Francisco... 162 Turk St.
St. Louis... 1311 Pine St.
Seattle... 1933 3rd Ave.
Tampa... 1325 Franklin St.
Washington... 419 Ninth St., N. W.
Toronto... 15 Wilson Ave.
Calgary... 57 St. & 4th St. W.
Montreal... 345 Bleury St.
St. John... 39 Waterloo St.
Vancouver... 263 Granville St.
Winnipeg... 48 Aiken Bl. & McDermott Ave.
The stories are the sort that make people sit on the edge of their chairs and hold their breath," writes Motography of "The Grey Seal".

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" now appearing in People's Magazine.

Featuring:

E. K. Lincoln
Doris Mitchell
Edna Hunter
Paul Panzer

Sixteen Mutual Featurettes.
A new two reel episode every week. The critics pronounce "Jimmie Dale" a box-office tonic.

Produced by
Monmouth Film Corporation
Harry McRae Webster, President
Jules Burnstein, Gen'l Manager
Directed by
Harry McRae Webster

Now Booking At All Mutual Exchanges.
American Film Company, Inc.

Presents

MARY MILES MINTER
IN
"ANNE-FOR-SPITE"

Fred Jackson's most unusual story.
In five acts. Directed by James Kirkwood. Released Week of May 14th.

The Colorado Springs Telegram says: "The popularity of Mary Miles Minter continues to grow. She is today one of the most beloved little girls in pictures."

Every exhibitor who has shown Mary Miles Minter in any of her Mutual Pictures knows her drawing power as a star. Every one who has played such attractions as "Faith," "The Innocence of Lizette" and "Environment" will be eager to book "Annie-For-Spite." For better business — for bigger profits — book these newest Mary Miles Minter features. Write your nearest Mutual Exchange.

MUTUAL FILM CORPORATION
— John R. Freuler, President
Exchanges Everywhere