

NEWS OF THE MIMIC WORLD AND RULERS OF ITS FOOTLIGHT AND MOTION PICTURE PROVINCES

C. A. IS BIGGEST MOVIE EXHIBITOR

His Weekly Display of Films for Enlisted Men Breaks All Records

"Movies tonight!" cautiously queries the American counterpart of "Files on Parade" to the high private at his elbow.

"Movies tonight!" is the stock inquiry in every Y. M. C. A. building and tent at the 300-odd places where soldiers and sailors are camped in this country.

"Movies tonight!" affirms hundreds of Army and Navy Y. M. C. A. secretaries from Portland, Maine, to San Diego, California, and from Vancouver, Washington, to Key West, Florida.

"Hurrah!" is the shout, or "Good!" the satisfied comment of tens of thousands of regulars and guardsmen, Sammies and buddies and marines all over the length and breadth of the land.

The moving-picture entertainment in camp has come to be one of the great elements of the soldier's and sailor's life.

The "Jockey" through to the "Y" movie shows at every naval base and every blue and khaki looker for—and get—them wherever they are, from the Atlantic to the Pacific, in barracks, cantonments, temporary encampments or in remote outposts on the Mexican border.

It costs the national war council of the Young Men's Christian Association many thousands of dollars a month to rent the pictures that furnish this welcome amusement to the boys in khaki and navy blue.

More than 200 different places in the country in excess of 400 projecting machines are in operation from one to six nights a week, running off the four to five million feet of film now being used.

When the full quota of buildings and tents called for are in operation, 7,500,000 feet of film will be required weekly.

That is, one week the Y. M. C. A. shows in its hundreds of stations the equivalent of a film 1420 miles long, a picture capable, in other words, of spanning the distance from Omaha to New York.

The Y. M. C. A. is now showing more film at more places every night than any other agency; it is the biggest moving-picture exhibitor in the world.

At one station alone, for instance, more than 120 programs have already been given, more than a million feet of film used.

What kind of pictures do the enlisted men like and how are they procured? That question is best answered by a visit to the New York office of the Community Motion Picture Bureau.

This bureau is the selecting and distributing agent for virtually all the films shown to soldiers and sailors by the Y. M. C. A. in this country.

Its eight offices, which conform largely to the area of established army departments (in one or two instances in subdivisions of departments), in 129 programs have already been given, more than a million feet of film used.

The ideal film is difficult, but not impossible to get. On an average it is necessary to see from twenty to thirty pictures to find one that will do.

The films must be of the whole-class or high-class and entertaining—entertaining is perhaps the best descriptive adjective.

Most of the programs appearing in the army and navy are the so-called "feature" films of five or more reels, and remaining are "composite" programs of different shorter films.

Roughly, one-third of the pictures shown are comedy, one-third are dramatic, and one-third are news.

The individual programs from night to night are varied as may be. It is interesting that a small but definite per cent of the pictures are of the "war" type.

The men away more or less chosen to send the message away thinking that they are to say to put them in a thoughtful frame of mind.

High comedies are striven for, those wherein inheres an underlying seriousness.

The outdoor pictures are of many and various kinds. They may be straight "scenic."

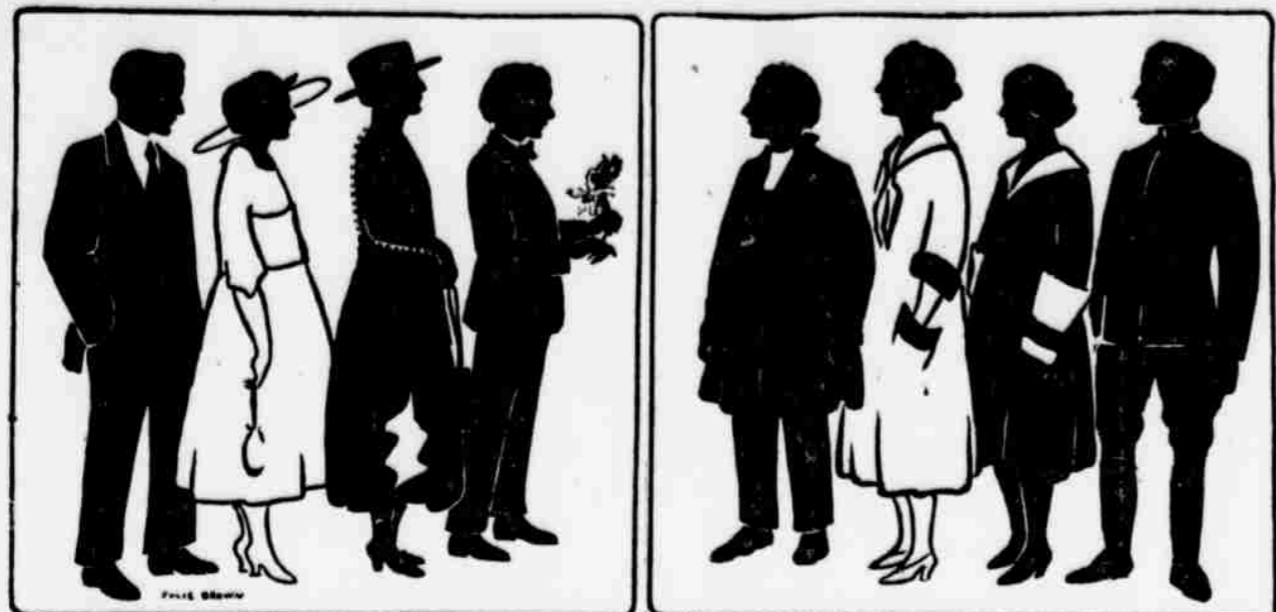
They may show "the hearts of the field and the fowls of the air" at work and at play, or more often they are military pictures of one kind or another.

Official European war pictures are always in great demand. This is probably because the majority of men now in our army and navy are newcomers, they have not yet seen little of army and navy life.

The regular, who has served his one or two or three periods of enlistment, wants much less war "stuff" than the new recruits.

"In general," said Warren Dunham, president of the Community Motion Picture Bureau, "the thing that sets across with the men in the ranks is the human thing, the thing that is common to all.

"GOOD! GRACIOUS!! ANNABELLE!!!" IN GRAPHIC SILHOUETTES



To the left, the ante-luncheon aspect of Walter Geer, Mabel Maurel, Flo Morrison and Harry Sothorn, as, respectively, flaneur, rich girl, poor artist and indigent poet. To the right, the same individuals in reverse order in the useful roles of gardener, cook's helper, gardener's wife and chauffeur.

Annabelle!!! in graphic silhouettes. The illustration shows a group of people in various social roles, from a flaneur to a gardener's wife.

OLGA ROLLER "TIPS OFF" THE MALE SEX

Prima Donna Submits Thirteen Cautious Rules for Winning Feminine Regard

A man in Seattle is suing another man for the alienation of his wife's affections. The husband claims that his rival won his wife's love from him by thirteen lavish ways of spending money.

"First," says Miss Olga Roller, the prima donna in the Victor Herbert-Henry Blossom musical comedy, "Eileen," at the Lyric Theatre, "you cannot buy a woman's heart in thirteen or thirteen million ways of spending money."

"Second," she says, "tell her how different she is from other women; she will convince her that you are a man of unusual discrimination and penetration."

"Third," she says, "praise her eyes or her figure or her hands. If she is pretty, compliment her wit and intelligence."

"Fourth," she says, "always remember anniversaries. Never forget a woman's tastes. Nothing so pleases a woman as for a man to remember that she prefers some particular kind of candy, or has a passion for violets, or likes lemon in her tea instead of sugar."

"Fifth," she says, "talk to her about herself; this shall you be sure of interesting her from the start."

"Sixth," she says, "always ask a woman's advice. It isn't necessary to take it."

"Seventh," she says, "treat her opinions with respect. Tell a woman that she has 'insight,' 'penetration' and a 'clairvoyant power.'"

"Eighth," she says, "never try to be funny with a woman. A man sometimes forgets a joke on himself, but a woman never does."

"Ninth," she says, "be sure to have a past or a future—it isn't material which. A woman is equally enamored of being a man's mother or confessor or the inspiration of his ambitions."

"Tenth," she says, "make a woman feel you depend on her as a woman, not as a friend."

"Eleventh," she says, "never let a woman see you without her. Women know better than men who put them back again on their angel perch when they have tumbled off."

BAD MANNERS FATAL AS BAD MORALITY

At Least That's Outspoken Virginia Stuart's Explanation of Much Marital Friction

"People like to believe that marriages are 'made in heaven' unless the contracting parties happen to belong to the theatrical class, recently Virginia Stuart, of the 'A Daughter of the Sun' company that plays at the Orpheum Theatre next week.

"Personal observation," continues Miss Stuart, "is that the stars have nothing to do with the happiness or unhappiness of the after-marriage life, and in about nine instances out of ten that have come under my observation unhappiness in marriage has become caused by bad manners. After calling on some friends of mine the other day, I came away thinking that so many marriages are ruined by bad manners as by bad morals."

"To put the blame where it belongs, the lapse of manners after marriage is usually the wife's fault. She expects her husband to keep on with his graceful little attentions, but she takes no care either to do the same or to let him know that she appreciates his. She never thinks of knocking at the door of his dressing room. She orders him around with never a 'please' or a 'thank you.'"

"She manages through his belongings—yes, and reads his letters too, whenever the fancy strikes her. If she goes out with him she takes no pains to make herself attractive, but she expects him to be attentive and polite, and keep on bringing her flowers and candy and gifts, with not even giving a grateful word for his trouble. The woman who complains that her husband is becoming rude and inconsiderate had better see that her stock of 'pleases' and 'thank you's' and 'I beg your pardon's' is not running low. It probably is."

"To live amiably and courteously requires much more of an effort for the most of us than to live morally."

"Peter Ibbetson" coming to Lyric. "Peter Ibbetson," John N. Raphael's dramatization of George du Maurier's unique novel, will be the attraction to open at the Lyric Theatre on Monday evening, November 26. The play comes direct from New York, where it has enjoyed the approval of the metropolitan theatregoers for the last six months.

RUTH SHEPLEY FIXES BEAUTY STANDARD

And Her Rules for Pulchritude Are Strict as Martial Law

Ruth Shepley, an acknowledged beauty among the younger actresses and now at the Garrick in "The Boomerang," is herself a criterion of beauty. The actress has certain views regarding the fair woman.

"First of all, she must have clear-cut, regular features."

"She must have a skin above reproach, untouched by rouge or powder."

"She must have full, clear eyes, with the eyelashes long and curling upward. Her eyebrows must be finely marked, slightly arched, long and narrow; yet the narrow line should be thickly covered, so as to be well marked as if penciled."

"She must have a straight nose, yet delicate, neither fleshy nor pointed nor broad at the tip, with the nostrils free and flexible, and her mouth must be rather too large than too small, with lips full and plump and rosy red. Even an exquisitely shaped mouth has no charm without expression."

"Her regular teeth, of moderate size, pearly white, with full enamel, should show when she is smiling."

"She must have a chin neither sharp nor blunt, but gently undulating in its line, round and cushiony, turning a little upward, with a dimple in it."

"All this must be supported by a round throat, full and pillar-like."

"She must have glossy hair that plays at the hair of the crown and the temples."

"As a matter of history," Miss Farrar concluded, "the Indian was really a wonderful character and far advanced in some things that we have since learned. His knowledge was perhaps crude, but it is a fact that many of the things we believe are modern will be found to have existed during the time of the Aztecs."

GERALDINE FARRAR EULOGIZES POOR "LO"

Songbird and Film Star Is Respectful to Aztec Indian Culture

Geraldine Farrar, who will be seen next week at the Strand in the wonderful spectacle, "The Woman God Forgot," thought she had about exhausted every phase of real hard work in preparing herself for the grand opera stage, but her experience in the photoplay has disillusioned her.

"I always had the idea that the Indians lived in caves and were an unenlightened lot of savages. But, as a matter of fact, they were a partly civilized and partly educated people. They had their schools for their children, seminaries for their young women; they had public markets which were open certain days under the auspices of the gods; they had policemen and books—not rolls of manuscripts, but real books made of the bark of trees and bound together with heavy covers. They had no alphabet, but they used certain marks which explained situations and episodes. The Aztecs had their own courts, and while it is true they worshipped idols, they were devoutly religious. The most horrible phase of their belief, of course, is human sacrifice."

"As a matter of history," Miss Farrar concluded, "the Indian was really a wonderful character and far advanced in some things that we have since learned. His knowledge was perhaps crude, but it is a fact that many of the things we believe are modern will be found to have existed during the time of the Aztecs."

WEEK OF NOV. 12 TO NOV. 17

Table listing theater programs for the week of Nov. 12 to Nov. 17, including venues like Alhambra, Apollo, Arcadia, Auditorium, Belmont, Bluebird, Broadway, Cedar, Coliseum, Empress, Fairmount, Family, Frankford, 56th Street, Great North, Imperial, Jefferson, Jumbo, Leader, Liberty, Locust, Market St., Overbrook, Palace, Park, Princess, Regent, Rialto, Ridge Ave., Ruby, Savoy, Sherwood, Strand, Stanley, and Victoria.

MOVIES FOR SUNDAY SCHOOL CHILDREN

National Association of Motion-Picture Industry Plans to Entertain 4,000,000 Scholars

The producers of motion pictures who are members of the National Association of the Motion Picture Industry, comprising the most important companies engaged in the business, have recently entered into a plan of co-operation with a special committee representing the Board of Sunday Schools in whose schools there are more than 4,000,000 scholars.

The committee consists of the following: Dr. Christian F. Reiser, pastor Grace Methodist Episcopal Church; Dr. C. M. Stuart, pastor of the First Baptist Church; Frank L. Brown, general secretary of the World's Sunday School Association; Prof. W. J. Thompson, Drew Theological Seminary; and Dr. Edgar Blake, executive secretary board of Sunday schools of Chicago.

It is proposed to form a large representative committee of Sunday school and church workers in New York which is to select and try out pictures upon different groups of children for the purpose of recommending these films all over the United States, either for Sunday school use or with advice to religious leaders that they can recommend these particular photoplays to their people as worthy of being seen.

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ATLANTIC CITY VISIT THE COLONIAL

ALHAMBRA 12th, Morris & Passunk Ave. F. X. Bushman and Beverly Bayne in "THE ADORABLE SON."

ARCADIA CHESTNUT BELMONT 14th PAULINE FREDERICK in "THE HUNGRY HEART."

APOLLO 52d and Thompson MATTIE DAILY in "THE MOTH."

AUDITORIUM LOGAN Broad St. MME. PETROVA in "ENTLES."

BLUEBIRD BROAD AND SUSQUEHANNA AVE Jack Pickford and Louise Huff in "THE GHOST HOUSE."

EMPRESS MAIN STREET Mary Anderson and Alfred Whitman in "SUNSHINE'S LAST RAID."

FAIRMOUNT 20th and 21st Avenues GLADYS BROCKWELL in "CONSCIENCE."

FAMILY THEATRE 1811 MARKET ST. NEW BRITAIN, CT. Viola Vale and Jack Vorseburg in "THE LAST IN THE LIBRARY."

56TH ST. THEATRE Below Spruce "THE CRISIS" Coming Monday & Tuesday "PARENTAGE."

GREAT NORTHERN Broad St. CLARA KIMBALL YOUNG in "MAGIA."

IMPERIAL 60th and Walnut Sts. WILLIAM FARNUM in "THE CONQUEROR."

JEFFERSON 29th and Dauphin Sts. "BABBLING TONGUES" CHAS. CHAPLIN in "THE ADVENTURER."

LIBERTY BROAD AND 13th St. DUSTIN FARNUM in "NORTH OF FIFTY-THREE."

EUREKA 40th & MARKET STS. ROY STEWART in "THE DEVIL, DOGGERS" PATHE NEWS

NEW SIGNIFICANCE IN KEITH JUBILEE

Celebration of Anniversary Week Recalls War Activities of Vaudeville Theatre

Commemorating the fifteenth year of high-class vaudeville at its chestnut street house, and the twenty-eighth year of Keith vaudeville in Philadelphia, Keith's Theatre will celebrate anniversary week beginning Monday with an elaborate jubilee show.

No year in the history of this theatre has been more successful, more eventful or weather special recognition and observance than the season of 1916-1917.

Ever since the inauguration of continuous vaudeville at popular prices in the Bijou Theatre, Eighth street above Race, November 4 1889, R. F. Keith's Theatre has been more like an institution in Philadelphia than a playhouse.

Since the death of H. F. Keith his son, A. Paul Keith, and E. P. Albee, who was the first local manager, have become co-owners of the entire circuit, and under their direction it has been enlarged, improved and operated as perhaps the most successful amusement enterprise in the world. In all its history the Philadelphia house has never missed but two performances, those being on the occasion of the burial of President McKinley and of R. F. Keith.

Keith's Theatre has always been at the service of the Government or city, and during the last year the house has played a prominent part in supporting every movement for the good of America's cause. Re-creating for the navy was supported through the installation of "Marine Week," and amusement furnished for the sailors at League Island through weekly entertainments. The work of the American Red Cross was fostered with splendid results and this theatre contributed liberally through its patrons, to the purchase of \$55,000 of Liberty Bonds.

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In recognition of the anniversary of the theatre this week - ill be elaborately decorated. New winter furnishings will dress the house and there will be the usual fine chrysanthemum display in the Crystal Room.

THE STANLEY BOOKING CORPORATION

ALL following theatres obtain their pictures through the STANLEY BOOKING CORPORATION, which is a guarantee of early showing of the finest productions. ALL PICTURES reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY BOOKING CORPORATION.

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LEADER 41ST STREET AND LANCASTER AVENUE

"Jack and the Beanstalk" MARKET ST Theatre 303 Market St. WM. FARNUM in "THE CONQUEROR" Every Friday-Helen Holmes in "Last Express" Every Friday- Pearl White in "The Fatal Ring"

OVERBROOK 612 & Haverford Hope-Jones' "The Man From The West" Douglas Fairbanks in "THE MAN FROM THE WEST" ANIMATED WEEKLY

PALACE 1214 MARKET STREET WILLIAM S. HART in "THE NARROW TRAIL"

PARK RIDGE AVE. & DAUPHIN ST. "Jack and the Beanstalk" PRINCESS 1018 MARKET STREET DICK ROSSON in "CASSEY"

REGENT 1634 MARKET STREET ANN PENNINGTON in "THE ANTS OF ANN"

RIALTO GERMANTOWN AVE. AT TELFERCROCK ST. PAULINE FREDERICK in "DOUBLE-CROSSED"

RUBY MARKET STREET BELOW 7TH STREET MADGE KENNEDY in "TARBY HIND"

SAVOY 1211 MARKET STREET ETHEL CLAYTON in "THE DORMANT POWER"

SHERWOOD 54th & BALTIMORE EARLE WILLIAMS in "THE LOVE DOCTOR"

STANFY MARKET ABOVE 9TH ST. "ALADDIN AND HIS WONDERFUL LAMP"

VICTORIA MARKET ABOVE 9TH ST. E. R. LINCOLN, BARBARA CASTLETON and ALL-STAR CAST in "FOR FREEDOM OF THE WORLD"

RIDGE AVENUE 1234 RIDGE AVE. Edward Earle and Betty Howe in "FOR FRANCE" ADAM-BILLY WEST in "THE CANDY KID"

EVENING LEDGER PHOTOPLAY CALENDAR

Large table listing theater programs for the week of Nov. 12 to Nov. 17, including venues like Alhambra, Apollo, Arcadia, Auditorium, Belmont, Bluebird, Broadway, Cedar, Coliseum, Empress, Fairmount, Family, Frankford, 56th Street, Great North, Imperial, Jefferson, Jumbo, Leader, Liberty, Locust, Market St., Overbrook, Palace, Park, Princess, Regent, Rialto, Ridge Ave., Ruby, Savoy, Sherwood, Strand, Stanley, and Victoria.

ACADEMY, WEBB, NOV. 10, AT 11 DUGMORE King's Own Yorkshire Light Infantry

Fighting It Out A Soldier's Story of the War

WITHERSPOON HALL THURSDAY EVENING, NOV. 15, at 8:15 WASSILY BESEKIRSKY

WITHERSPOON HALL THURSDAY EVENING, NOV. 15, at 8:09 PIANO Recital by Yolanda Mero

Philadelphia Musical Bureau Presents JACOBINOFF

WITHERSPOON HALL THURSDAY EVENING, NOV. 15, at 8:15 THE MAQUARRE ENSEMBLE

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