

"FOOLISH VIRGIN" PLEASURES CRITICS

Selznick's Second Clara Kimball Young Picture Shown in Various Cities Meets Success

"The Foolish Virgin," Clara Kimball Young's second Selznick picture, a screen version of Thomas Dixon's novel, made its appearance on the screens of New York and Chicago theaters with triumphant success. It is being hailed everywhere as a most worthy successor to her first Selznick offering, "The Common Law." Many critics in fact lauded the new photoplay as an even greater production than the first.

Herbert Brenon has returned from St. Augustine, Florida, where he passed nearly two weeks in making more than a hundred scenes for his next Selznick-Pictures production, "The Eternal Sin," in which

Florence Reed will be seen as Lucretia Borgia. "The Eternal Sin" is now almost completed, the few remaining episodes being interior scenes, elaborate settings for which were built in the big studio on Hudson Heights while the company was in the Sunny South.

Robert Warwick, the stalwart and handsome favorite of the films, has nearly completed the first of his own producing company's pictures under the Selznick banner, an adaptation of the stirring detective drama, "The Argyle Case." The production is being filmed under the direction of Ralph W. Ince.

HAMPTON ANNOUNCES ELIMINATION OF "FOOTAGE"

General Film to Place Its Business on Percentage Basis

The following significant announcement has been made by Benj. B. Hampton, president of General Film Company, over his signature:

"From the day of its start—as the pioneer distributing medium of motion pictures—until now, the General Film Company has conducted its business on the basis of footage. That is, the company has leased, or purchased, film from the manufacturers enjoying the privilege of distributing through its exchanges. This film has been paid for at a certain price per foot. The exchanges, or branch offices, have dealt with the exhibitor on practically the same basis, charging the exhibitor a specified sum for a "program" of so many reels a week.

"In the early days of the industry this was an excellent system. In fact, it was practically the only method by which the exhibitor could be assured of a steady program of consistent quality.

"The demand of the present seems to call for a different method of handling the business. While in the great majority of theaters the demand is still for the reliable "program" of General Film, there are many exhibitors who want to use some of the longer subjects, usually known as "features" with the shorter "program" items.

"To meet this condition the manufacturers who constitute the board of directors of General Film Company have voted unanimously to do away with the footage system and to place the entire business on a percentage basis. This change takes place Jan. 1, 1917. Likely this is the most radical change ever made in the industry and I feel that its effects will be of untold value to exhibitors and theatergoers everywhere.

"General Film programs have justly earned the reputation of regularly carrying the highest grade short-length product in

the world. This revolutionary change means that they will be even better. In fact, I think I am within the facts when I predict that within a few months theatergoers will see short features of a quality heretofore believed impossible. This prophesy is based on the sound reason that now the best producers can afford to spend more money than was possible under the old system. With each picture renting solely on its own merits, the good short picture will have an opportunity to earn to its fullest capacity. For the first time in the history of the industry the manufacturer is justified in making masterpieces of his one, two and three-reel subjects—because now he knows he can get the money out of them.

"Every picture produced under this new system will be a "feature" no matter what its length may be.

"In addition to the shorter subjects, General Film will soon announce a definite plan of releasing longer pictures. "Footage" will not be first in these photoplays. They will be *boiled down* to whatever length is right. A 5,000 foot "feature" that needs to be cut to 4,000 feet will be cut and dramas that would move quickly through 3,200 feet will not be padded out to "five reels."

"In addition to the pictures now known to the trade as "features" General Film will distribute special plays of five to ten reels in length.

"In short, we plan to develop our distribution to handle everything needed by everyone—from the greatest to the humblest."

"GIRL PHILIPPA" PREMIERE

Vitagraph's screen version of Robert W. Chambers's famous novel, "The Girl Philippa," with Anita Stewart in the title role, will have its premiere at the Rialto, New York, Sunday and will be the week's feature. Doors will open at the theater at 10 o'clock every morning for this attraction.

"The Girl Philippa" is said to be the rarest of special photoplays, a highly dramatic production which depends upon its story, its acting and the simplicity of theme for its appeal.

McCLURE SALES FORCE

McClure Pictures has engaged Joseph Pastridge, former special representative for the V. L. S. E. New York office, and C. B. Price, formerly general manager in Canada for Mutual, to take charge of the selling campaign for the "Seven Deadly Sins," the series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges in January.

DEADLY GOLF BALL USED IN NEW BEBAN FILM

Morosco's "His Sweetheart" Involves Use of Odd Weapon of Revenge

There is a novel twist to the story of "His Sweetheart," in which George Beban is to be starred on the Paramount Program by the Oliver Morosco Photoplay Company, in that the innocuous golf ball is turned into a deadly weapon by the Italian in his search for revenge. The familiar stiletto and the poison vial give way to a new method of extermination which is the invention of George Beban and Lawrence McClosky, the authors of the story.

Donald Crisp is the director, and the cast includes Helen Jerome Eddy, Harry De Vere, Kathleen Kirkham, "Peaches" Jackson, Sarah Kernan, Robert E. Rolson, J. N. Leonard, Cecil C. Holland and Charles Yorba.

VITAGRAPH GIVES TURKEYS

Even though prices on the popular turkey soared high this Christmastide the smallest factory workers of the Vitagraph Company enjoyed "the" bird at their dinner on Christmas Day.

In keeping with its annual custom the Vitagraph Company ordered hundreds of turkeys, ranging from twelve to fifteen pounds to be presented to all the workers from stars to stage-hands the Saturday before Christmas.

PHOTOPLAY FEATURES ON THE MARKET

| Paramount Program | | |
|-------------------------------------|------------------------------------|--|
| Date. | Title. | Famous Players |
| Dec. 18 | Travelling Salesman—Comedy | Frank McIntyre |
| Dec. 25 | Snow White—Fairytale Play | Marguerite Clark |
| Jan. 1 | The Slave Market—Drama | Pauline Frederick |
| Jan. 8 | Great Expectations—Drama | Louise Huff and Jack Pickford |
| LASKY | | |
| Dec. 14 | Victoria Cross—Drama | Lou-Tellegen |
| Jan. 4 | The Evil Eye—Drama | Blanche Sweet |
| Jan. 11 | A Mormon Maid—Drama | Mae Murray |
| Jan. 15 | Betty to the Rescue—Drama | Fanny Ward |
| Jan. 22 | Lost and Won—Drama | Marie Doro |
| Jan. 25 | The Golden Fetter—Drama | Wallace Reid and Anita King |
| PALLAS | | |
| Dec. 21 | The Right Direction—Drama | Vivian Martin |
| MOROSCO | | |
| Dec. 28 | The Redeeming Love—Drama | Kathlyn Williams |
| Jan. 18 | The Happiness of Three Women—Drama | Thomas Holding |
| Jan. 29 | His Sweetheart—Drama | House Peters, Myrtle Stedman, George Beban |
| PATHE GOLD ROOSTER FEATURES | | |
| Thanhouser | | |
| Dec. 17 | King Lear—Drama | Frederick Warde |
| Dec. 31 | Joy and the Dragon—Drama | Little Mary Sunshine |
| Jan. 7 | A Modern Monte Cristo—Drama | Vincent Serrano |
| Jan. 21 | The Image Maker of Thebes—Drama | Valkyrien |
| Astra | | |
| Dec. 10 | The Challenge—Drama | Charles Gotthold, Montague Love, and Helen Chadwick |
| Jan. 14 | Kick In—Drama | William Courtenay, Mollie King, and Suzanne Willa |
| Greater VITAGRAPH V. L. S. E., INC. | | |
| Dec. 18 | Whom the Gods Destroy—Drama | Alice Joyce, Harry Morey, and Marc MacDermott |
| Dec. 25 | The Ninety and Nine—Drama | William Courtenay and Lucille Lee Stewart |
| Jan. 1 | The Soul Master—Drama | Earle Williams |
| Jan. 1 | The Man of Mystery—Drama | E. H. Sothorn, Charlotte Ives. |
| Jan. 16 | Indiscretion—Drama | Lillian Walker |
| Jan. 22 | Her Right to Live—Drama | Peggy Hyland and Antonio Moreno |
| UNIVERSAL RED FEATHER | | |
| Dec. 18 | Mixed Blood—Drama | Claire McDowell and Ray Stewart |
| Jan. 1 | Polly Put the Kettle On—Drama | Ruth Stonehouse and Jack Mulhall |
| Jan. 8 | Fighting for Love—Drama | |
| BRADY—WORLD | | |
| Dec. 18 | The Rise of Susan—Drama | Clara Kimball Young |
| Dec. 25 | The World Against Him—Drama | E. K. Lincoln and June Elvidge |
| Jan. 1 | A Woman Alone—Drama | Alice Brady |
| Jan. 8 | On Dangerous Ground—Drama | Gail Kane and Carlyle Blackwell |
| Jan. 15 | The Man Who Forgot—Drama | Robert Warwick, Gerda Holmes, and Doris Kenyon |
| Jan. 22 | The Bondage of Fear—Drama | Ethel Clayton, Rockcliffe Fellowes, Arthur Ashley and Henry Hull |
| Jan. 29 | Littil Wakes Up—Comedy | Marie Dressler and Johnny Hines |
| AMERICAN | | |
| Dec. 18 | The Innocence of Lizette—Drama | Mary Miles Minter |
| MUTUAL | | |
| Dec. 11 | Lonesome Town—Comedy-Drama | Kolb and Dill |
| TRIANGLE | | |
| Fine Arts | | |
| Dec. 17 | The Matrimaniac—Com. Drama | Douglas Fairbanks |
| Dec. 24 | The Heiress at Coffee Dan's—Drama | Bessie Love |
| Dec. 31 | The House Built Upon Sand—Drama | Gish |
| Jan. 14 | The Little Yank—Drama | Dorothy Gish |
| Kay-Bee | | |
| Dec. 17 | The Sin Ye Do—Drama | Frank Keenan |
| Dec. 24 | Three of Many—Drama | Clara Williams |
| Dec. 31 | The Female of the Species—Drama | Dalton-Markey-Hickman |
| Jan. 7 | Truthful Tulliver—Drama | W. S. Hart |
| Jan. 7 | The Weaker Sex—Drama | Dalton-Glaum |
| Jan. 14 | The Bride of Hate—Drama | Keenan-Margery Wilson |

| BLUEBIRD | | |
|----------------------------------|--|-----------------------------------|
| Dec. 18 | The Honor of Mary Blake—Drama | Violet Mersereau |
| Dec. 25 | The Right to Be Happy—Drama | Julian Rupert |
| Jan. 1 | Black Orchids—Drama | Cleo Madison |
| Jan. 8 | The Piper's Price—Drama | Dorothy Phillips |
| Jan. 15 | Her Soul's Inspiration—Drama | Ella Hall |
| Jan. 29 | The Devil's Pay Day—Drama | Franklyn Farnum |
| METRO Pictures | | |
| Rolfe | | |
| Dec. 18 | The Awakening of Helena Richie—Drama | Ethel Barrymore |
| Jan. 15 | The White Raven—Drama | Ethel Barrymore |
| Popular | | |
| Jan. 1 | Vanity—Drama | Emmy Wehlen |
| Columbia | | |
| Jan. 8 | A Wife by Proxy—Drama | Mabel Taliaferro |
| Jan. 22 | Threads of Fate—Drama | Viola Dana |
| Yorke | | |
| Dec. 25 | Pidgin Island—Drama | Harold Lockwood and May Allison |
| Jan. 22 | The Promise—Drama | Harold Lockwood and May Allison |
| K. E. S. E. SERVICE | | |
| Essanay | | |
| Dec. 18 | The Phantom Buccaneer—Drama | Richard Travers |
| Dec. 25 | The Truant Soul—Drama | Henry Walthall |
| EDISON | | |
| Dec. 11 | A Message to Garcia—Drama | Mabel Trunnelle, Robert Conness |
| Jan. 1 | The Last Sentence—Drama | Marc McDermott, Mirian Nesbitt |
| ART DRAMAS, INCORPORATED | | |
| Dec. 21 | The Lash of Destiny—Drama | Gertrude McCoy |
| Dec. 28 | Whoso Taketh a Wife—Drama | Jean Sothorn |
| Jan. 4 | The Rainbow—Drama | Dorothy Bernard and Jack Sherrill |
| FOX FILM CORPORATION | | |
| Dec. 18 | Island of Desire—Drama | George Walsh |
| Dec. 25 | The Victim—Drama | Valeska Suratt |
| Jan. 1 | The Island of Desire—Drama | George Walsh |
| Jan. 8 | The Price of Silence—Drama | William Farnum |
| Jan. 22 | The Darling of Paris—Drama | Theda Bara |
| Jan. — | The Honor System—Drama | Milton Sills |
| SPECIAL AND STATE RIGHT FEATURES | | |
| FROHMAN | | |
| Nov. | The Witching Hour—Drama | C. Aubrey Smith |
| SELZNICK | | |
| Nov. | War Brides—Drama | Alla Nazimova |
| Nov. | The Foolish Virgin—Drama | Clara Kimball Young |
| Nov. | Panthea | Norma Talmadge |
| Dec. | Vera, the Medium—Drama | Kitty Gordon |
| Dec. | The Argyle Case—Drama | Robert Warwick |
| ARTCRAFT | | |
| | The Pride of the Clan—Drama | Mary Pickford |
| HARPER FILM CORPORATION | | |
| Nov. | "Civilization." | |
| KING BAGGOTT | | |
| Dec. | "Absinthe"—Drama | King Baggott |
| SERIALS or Series | | |
| Nov. 6 | Lass of the Lumberlands—Signal Mutual | |
| Nov. 13 | Beatrice Fairfax—International | |
| Nov. 20 | Crimson Stain Mystery—Consolidated | |
| Nov. 20 | Yellow Menace, "Aeroplane Accident"—Unity | |
| Dec. 25 | The Great Secret, No. 1—Metro | |
| Dec. 27 | Girl from Frisco, "The False Prophet"—Kalem | |
| Dec. 29 | Grant, Police Reporter, "A Mission of State"—Kalem | |
| Dec. 30 | Hazard of Helen, "A Race With Death"—Kalem | |
| Dec. 31 | The Shielding Shadow, "Absolute Black"—Pathe | |
| Dec. 31 | Pearl of the Army, "Somewhere in Grenada"—Pathe | |
| Jan. 1 | Patria—International | |
| Jan. 8 | Seven Deadly Sins, "Envy"—McClure. | |

