

TABLES TURNED QUICKLY IN FILM OF "VIOLET DIAMOND"

Pearl Standish Corners Richard Carlsake, but Is Overcome and Several Thrills Are Provided in 19th Episode of "Fatal Ring."



Another Escape—Pearl White in 19th Episode of "Fatal Ring."

great opportunity in Los Angeles for high-class directors. Summed up, review of the year in Los Angeles would indicate that the city is now in reality producing nearly 90 per cent of the motion pictures made in this country, and that during 1917 the industry on the Coast has made more progress than ever before.

AT PHOTOPLAY THEATERS

(Continued From Page 4.) dwellings, which were inhabited some 2000 years ago by a pigmy race of people. Their homes were built in the cliffs, 100 to 400 feet above the ground, and the Indians, by the doors of their houses were made of wood and buckskin.

The Indians were camera-shy for a few days, but Fairbanks soon ingratiated himself with them by performing eccentric acrobatic stunts, and they looked upon him with awe and admiration.

"UNEASY MONEY" AT LIBERTY

Picturization of Popular P. G. Wodehouse Serial Opens Today. "Uneasy Money," a picturization of the popular P. G. Wodehouse serial which was published in the Saturday Evening Post, will be shown at the Liberty Theater today with Taylor Holme as stage comedy star, in the leading role.

Any story or motion picture in which the action centers around money is a lot of money—both to the producer and the audience. In brief, the story shows how Elizabeth Nutcombe, niece of Ira Nutcombe, an aged American millionaire, is left only a solitary quarter of a million in the last will and testament of that cranky old gentleman, while Lord Dawlish (Taylor Holmes), an Englishman, is left \$5,000,000, and his remarkable bequest was made Lord Dawlish because he had been kind and patient enough to teach the old millionaire one of the secrets of the Emerald, not to "slice" when playing golf.

The English nobleman, seeing the unfairness and the brutality shown him by the American, decides to return to America to find her and to share equally with her the million pounds bequeathed to him. He writes Elizabeth to that effect, but she returns a sharp reply and declines to see him. He then goes to the United States, through Elizabeth's scapegoat brother, "Natty" Nutcombe, to visit Incogroto the chicken ranch on which Elizabeth makes a living.

His adventures on the chicken farm and his quaint courtship make the most amusing incidents of this comedy-drama. The young star of World-Pictures Brady-Made, appeared last week upon the cover pages of 53 motion picture theater programs in and near New York. As an immediate result her picture-audience increased during the ensuing five days increased nearly 1000 over the preceding time of that duration.

Film Flickers.

Jack Richardson, Triangle leading man, has issued a warning that a man who closely resembles him has been securing funds under false pretenses by representing himself as "Jack Richardson." According to Jack he has a double in New York who is touring the studios, declaring himself to be the Triangle actor, and is getting a few days' work on the strength of it.

Bill Russell has pulled every kind of a dare-devil stunt, his latest was to drive in an automobile race at the Liberty sweepstakes.

Carl von Schiller has passed off the screen for the future. The same fellow will be known as Jerome Sheiler in future flickers.

James Montgomery Flagg is featuring Hazel Mills Adams, daughter of Dora Mills Adams, as the superstitious girl in "The Girl Who Knew What You Know," shortly to be released.

Metro has acquired the rights to "The Claim," a play written by Charles Kenyon and Frank Dura, as a starring vehicle for Edith Storey. The play had a New York run earlier in the season, with Florence Roberts in the leading role.

Herbert Brenon is tabulating his achievements of the past year, and in looking forward to the new year, repeats his former-made assertion that he is opposed to the star system and that he believes the best picture players are due for a slump in 1918.

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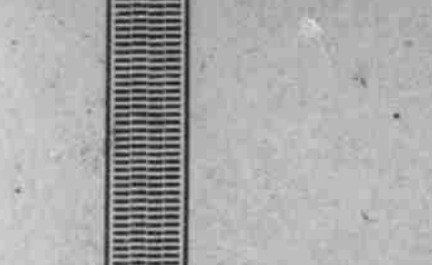
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NOW PLAYING



THE LITTLE HOUSE WITH THE BIG SHOWS

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Not use his fists they need merely see him in "Ruggles of Red Gap" to disprove their belief. In this picture he gives Red LaRocca a smashing blow on the jaw. And the most interesting part of it was that the scene was re-hearsed and taken six times. LaRocca says he'll forgive the famous comedian.

The portrait of beautiful June Elvidge, the young star of World-Pictures Brady-Made, appeared last week upon the cover pages of 53 motion picture theater programs in and near New York. As an immediate result her picture-audience increased during the ensuing five days increased nearly 1000 over the preceding time of that duration.

Someone asked Billie Burke, who is production under the direction of William C. DeMille, who she liked the picture and things in general, as far as she had gone. "Fine," responded Miss Burke demurely, "but you never can tell what will happen when two red-heads get together." Mr. Kirkwood has sandy hair and dark with blood stains. The accompanying letter from the soldier told Miss Pickford that he had been injured at the front and if she would write him a letter he would reply and tell her how the picture had turned out.

Never had a runaway in my life and don't expect to," boasted Ruth Clifford at Seven Oaks the other day, where the Bluebird company is working on a new production and immediately her pet pony "Bert" bolted and tossed her out of her saddle into a cabbage patch.

In the "legitimate" unless you're with a stock company, you have to be a star. It is extremely difficult to make a name for oneself in a picture unless you are a star. It is the reason given by Lewis J. Cody, who left the spoken stage three years ago and declares that the picture industry is a lot more difficult than the legitimate.

Anita King's newest piece is called "Petitona Versus Pants." It gives her a chance to play a girl who is a "bad" girl—meaning not an improper one, but rather a lady from the West with notches in her gun.

George Behan, star in Paramount Pictures, who is now at work on a new production under the direction of William C. DeMille, is becoming the official story-teller of Southern California. Recently he kept the members of



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the Los Angeles Press Club in screams of laughter for nearly two hours with his inimitable Italian dialect narrative. So wide has his fame as a raconteur spread that he is now called upon to appear at virtually every benefit given.

That Fatty Arbuckle proved so funny that her picture show was closed for Sunday shows is vouched for by a woman exhibitor, Nora Callahan, of Crestline, O. In a letter to E. T. Gerish, of the Famous Players Film Service, Inc., Cleveland, O. She declares that the pious church people who overheard the laughter in the theater while on their way home from church petitioned the Mayor to stop the Sunday shows. Although she was forced to obey, Mrs. Callahan vows she will give them another opportunity to be shocked before many moons.

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PETTY POLITICS HELD TO BLAME FOR LABOR SHORTAGE NOW EXISTING THROUGHOUT OREGON

Colonel E. Hofer Says More and More People Are Being Driven Out of This State Because of Their Inability to Secure Men to Handle the Industries Already Established.

BY COLONEL E. HOFER, Editor The Manufacturer. WHEN I was in Salt Lake recently I was informed by one of the officials of the Utah-Idaho Sugar Company that the new sugar factory erected two years ago at Grants Pass would have to be dismantled and moved away for the reason that beet could not be secured in sufficient quantity to pay for it in operation.

The people of Southern Oregon either will not grow beets or cannot get the labor to grow them. If that industry is given up, well, the beet sugar factory in Oregon to be abandoned, the first having failed to operate successfully in La Grange.

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of China cleared our lands and made the valleys and hillides of Western Oregon bloom with wheat. No one would dare now advocate the importation of such cheap labor, although our state is well supplied with the most manipulative state money loaned cheaply to the farmers and want cheap fertilizers supplied by the taxpayers, and then in homespun cry out against cheap labor.

So, without looking to Europe for the present to supply us with abundant cheap labor, where shall we look? Shall we let the sugar industry perish without a struggle? Shall we let the dairy industry languish as it has under the burden of legislation and regulation but with a notable absence of cow milkers? Shall we continue to let the country grow up to brush and second-growth timber without an effort to find a class of labor that can be employed at prices that warrant a farmer in having land cleared?

Individual Thinking Needed. Shall we go on multiplying our laws to limit the hours of labor and screw up the prices of farm labor until the dream of the universal eight-hour law at \$3 per applies to the man in the barnyard? Is it in the interest of the skilled labor, that comprises the membership of the trades unions, that we are doing these things and driving higher and higher the cost of farm products and the H. C. L.? Should not the people of Oregon begin to do a little thinking independently of the political parties and their bidding for the votes of Oregon labor unions at the expense of the development of the state?

There is no Oregon and more than anything else a distinctive definite policy of supplying the state with abundance of common labor if we are to appreciate the meaning of such a statement. Are we too busy playing labor politics that we dare not try to get the labor to make the sugar beet crops necessary to the continued existence of the sugar beet factory at Grants Pass? Go into other states and see the large numbers of Russians, Mexicans, Japanese and other nationalities employed in the sugar beet industry. One sugar manufacturing firm that operates refineries in three states, Colorado, Wyoming and California, spent \$2,000,000 last year bringing in Mexican labor to make sugar beet crops for the farmers.

The Government suspended the literacy test against those Mexicans so they might come in and help make sugar beet crops for Uncle Sam to help feed the hungry nations of the earth, and prevent a sugar famine in our own country.

Oregon needs at least 5000 laborers to make the sugar beet industry a success in this state and to raise beets enough to operate two factories and do

our bit in adding to the sugar production required of this Nation. We could use 5000 laborers in the beet industry unless we are willing to see milk and cream soar to where only the rich can afford to use those articles, and then in homespun cry out against cheap labor.

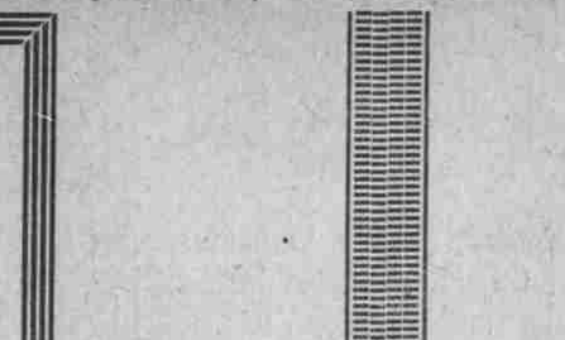
Labor Shortage Alarming. In the shipbuilding industry, to say nothing of lumber production for airplane material, we need 5000 more laborers, and the ordinary farmers could use 10,000 common laborers to clear the land and grow rough work to doable farm products that are as badly needed as sugar. But it is simply idle and useless to even talk of bringing in labor from other states, for we are our political parties are all to one end of catering to the labor monopolist who is ambitious only to drive the price of labor down to the point of clearing that even six hours is too long to work in a free country.

And yet, as Senator Chamberlain said in his speech in the Senate, we have the most efficient nation in the world, industrially speaking. We have before us the question of alluring the sugar beet industry to languish and die out in Oregon, all for the lack of common labor to grow beets. Is it not up to us and our government to get busy and solve this problem, even if we have to use special agents to Mexico, or wherever the labor is to be secured, and let the state order the railroad to bring it in, and distribute it where needed to perform the labor required?

We must pay more attention to industrial efficiency and less to chasing after political rainbows. We are to get anywhere industrially. The same is true of the flax industry. We are neglecting an opportunity to found an industry that would employ our Western Oregon country as famous as the finest flax regions of Belgium or Ireland. We should specialize on labor to develop the flax industry up to the highest stages of development. Enough has been done to publish to the world what our soil and climate can do. Now let us get in and do it. This is an industrial proposition.

Canning Industries Suffer. Vegetable canning industries are failing in this state for lack of labor. It is now necessary to subscribe millions for the Red Cross, the Army Y. M. C. A., and for the war loans. But do we not owe something definite to the state to make the flax industry capable and for the existence and prosperity of which we are doing nothing? We must support these industries if we are to make the flax money needed by our Government. We should hammer away on this question of how to supply labor that the industries for which our state is specially adapted—like sugar beet growing, dairying, flax culture, shipbuilding, and vegetable growing and truck gardening can live, when capital is ready and willing to do its part.

Have we not the same ability to found these industries that other states have? Do states like Colorado, Montana, California, Utah, and Idaho suffer from having abundance of labor necessary to make sugar beet growing a success? Do the labor unions of those states suffer because there is a greater abundance of cheap farm labor to produce the necessary raw materials to make manufacturing possible on a large scale? Every one of those states is forging ahead and growing in wealth



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"HANDS UP!"

shoots Pearl Standish to Richard Carlsake, who is gaining, fascinated, at the violet diamond, as the 19th episode of the Pathé Pearl White serial opens.

However, Pearl is not mistress of the situation, for she is quickly covered by a revolver in the hands of one of Carlsake's henchmen. Then enters the husband of the girl in whose apartment the action takes place and he turns the tables on the enemy. However, victory is short-lived and Pearl is soon felled by the henchman.

On the roof Tom and the Spider, Pearl's friends, await the outcome of her attempt to recover the diamond. They engage Carlsake and his lieutenant. The latter falls off the roof, but Carlsake escapes the knife of the Spider.

Pearl weakly leans against Tom and

boasts that she has recovered the coveted jewel, Carlsake dropping it in his flight. In the meantime the Spider forces Carlsake to give up the setting.

The Priestess is not to be denied, however. She visits Carlsake, learns that Pearl possesses the diamond and leaves Carlsake to die with a gas tube in his mouth. The Priestess not only wrests the diamond from Pearl, but takes the setting from the Spider in the presence of Pearl, who has hurried to warn him of the impending visit.

The Priestess and her men leave, but a man is placed at the entrance to the Spider's den with instructions to kill anyone attempting to escape. Pearl, Tom and the Spider recover from blows delivered by the invaders and start in pursuit of the Priestess. The guard hears a sound and as Pearl appears he seizes her and she escapes the knife of the Spider.

Next Sunday comes the final installment of this mystery thriller.

LOS ANGELES MOTION-PICTURE METROPOLIS OF AMERICA

Producers Concede That Southern California City Is Best Place for Their Industry; Ninety Per Cent of Total Photoplay Output From There.

BY E. V. DURLING. DURING 1918 it was a question among producers as to whether or not Los Angeles was the best place to make pictures. During 1917 it has been fully decided that it is in reality the only place.

This decision was reached by a combination of circumstances. The many hindrances placed in the way of motion picture manufacturers in the East, such as the unusual high tax rates and the refusal of the city authorities to co-operate in the matter of locations, coupled with the poor climatic conditions, did much to bring many of the more prominent stars to the Coast to stay.

Mary Pickford, after an absence of several years, returned to Los Angeles early in 1917 and has been here ever since.

Douglas Fairbanks, who made a practice of dividing his time between the Coast and New York, has also settled down in Hollywood, Cal.

Bill Hart and Charlie Chaplin have never been away and they complete the Big Four of the picture industry.

City Backs Up Industry. The city of Los Angeles is behind the motion picture industry in every way. Even during the present slump an effort to make production work run along smoothly.

For a time the residents of Hollywood, the suburban town in which most of the studios are located, made it very uncomfortable for the picture people, but after they were severely taken to task by the municipal authorities they withdrew the many complaints registered and for the past several months have been very quiet.

Even during the present slump in production, which is due to the war tax and a lack of organization in some of the companies, there is more going on in Los Angeles than there has been in a number of years.

Griffith Starts Activity. The return of D. W. Griffith to the Fine Arts Studio once more makes that historic plant the scene of much activity.

At Culver City the Triangle is going full force with all their dramatic companies located there, as well as the Keystone Comedy forces.

Thos. H. Ince, who formerly held sway at the Culver City studios, is now at the Los Angeles studio now covers two square blocks and harbors, in addition to the regular Lasky-Famous Players Company, the Fairbanks and Pickford outfits.

Bill Hart has moved into Mabel Normand's old studio and Charlie Chaplin has just completed the building of a wonderful new studio of his own.

Universal City is not as active as it was last year, as the short reel production has been entirely eliminated. Just at present the public is refused admittance to Universal City. Previous to the time this ruling was put into effect the studio was one of the show places of the city.

Stern Expands Output. The old Universal studio is now occupied by Julius Stern and his L-Ko comedy companies. Stern has increased production in about the same ratio as the Big V has decreased. He has five companies working and has added to his force such comedy stars as Mack Swain, Alice Howell, Hughie Mack and Bobbie Dun.

The Fox Studio, which began the year with the small National Film Company plant, which was later destroyed by fire, now stretches its producing activities over an area of three square blocks.

A most interesting and unusual addition is the Fox-Kellogg Pictures plant. The children have a studio all their

own. They have a separate stage and a long line of miniature dressing-rooms. They also have a regular school-house and playground.

Sennett at Old Stand. Mack Sennett remains in his studio, where he became famous through the production of comedies bearing the Keystone trade mark. He continues to enlarge the plant and does not seem to have made any great decrease in production since transferring his allegiance to the Paramount programme.

Home Star Taken Over. The Metro, which in the past has been represented by Fred Balshofer, has now taken over the old Lene Star studio, where Charlie Chaplin held forth. They have introduced a new West Coast colony Viola Dana and have brought back Edith Storey, who formerly made pictures at the Vitagraph Western Studio. It is believed that the new Metro company will bring a number of their other stars to Los Angeles.

Goldwyn has been looking for a studio for some, but as yet has been unable to secure one which would be suitable for the large production unit.

Among the smaller companies to locate on the Coast this year are the Billy West King-Bee comedy forces. A number of state rights pictures have been made in the city this year, and a studio offering special inducements to firms making this type of production will soon be erected.

Good Actors Lacking. One of the chief faults of Los Angeles as a producing section was pointed out by A. H. Woods in a recent article. There are not enough good actors to furnish consistently capable casts; that is in comparison to those available in New York.

The Eastern producer has a great advantage in this respect, which is of course, most important. He can draw work Directors who legitimate productions playing in New York and in this way is apt to make a much better picture.

There seems to be no immediate relief for this condition, as employment cannot be guaranteed the actor in such a way as it can in New York.

When a Director makes a legitimate stage engagement will accept for his film work a more reasonable salary than one who depends upon the latter entirely.

It is so arranged that an actor playing a legitimate production can finish film scenes in the shortest possible time, thus making the expense less.

Costs Salaries Lower. Salaries on the Coast are smaller than those in New York. It is often noticed by the people working in pictures in Los Angeles that a man accustomed to work for a salary of \$50 or \$75 a week will go to New York and command one of \$100 or \$150 a week. Directors who are very glad to secure a salary of \$200 or \$300 a week in Los Angeles will demand and very often get \$500 or \$600 a week in New York.

There also seems a tendency on the part of all people in Los Angeles to get to New York and all people in New York to get to Los Angeles. To the average run of actor this change is inadvisable.

Production at Low Ebb. At present production is at a low ebb in Los Angeles, but this is only temporary. However, unless a man is willing to finance he should not make the change unless he has a contract.

There is, however, a scarcity of really good directors in Los Angeles. Most of the successful ones are under contract and there is hardly a man available who can make the highest type of pictures.

When the slump is over, which should be in a month or so, there will be a

defective child problem

(Continued From First Page.)

Sheafe examines the boys' correspondence and invites their confidence by her friendly attitude.

The training school, with its 150 boys and 24 workers, forms a busy colony on a farm of