

# Great War Pictures Coming to the City

## FALL OF BAPAUME SHOWN IN FILMS SEEN AT PATRICIA

What is described as the best series of war pictures so far released by the British war office is "The Fall of Bapaume," which will appear at the Patricia Theatre for one week, commencing Monday, June 18. The picture shows the great battle in all its phases, and is described by reviewers in England as the finest collection ever preserved by the Government for history and for current exhibition.

The pictures are remarkably clear and "crack full of human nature." To have the great offensive brought before one in a theatre chair is a privilege which the people of Canada have not been slow to embrace, and it is expected that Londoners and district people will throng the theatre during the run of the picture.

**Forced German Retreat.**  
In the new official motion pictures leading up to the fall of Bapaume and the capture of Peronne, the loss of which two strategic points forced the German retreat of last March, the redoubtable tanks are shown in all their grotesque horror, and shown in the thick of the fighting. The last pictures issued by the British Government showed the tanks, but not in such thrilling situations as these. The censor has seen fit in his own good judgment to allow the world at last to see the tanks in actual battle, see them up close and plain, see them in "No Man's Land," galloping over trenches and shell holes, see them really, see them as if we were really there.

Dispatches have described the irresistible droolery of the tanks, their terror-inspiring qualities, their invincibility, their power of sailing over the land like ships and crawling up and down impossible places like gigantic and Garrauntian sloths. Like antediluvian monsters of some reptilian species we have read how they crawled and crashed through the barbed wire entanglements and frightened the terrified Germans in the trenches beyond into surrender. Mud-beetles, land ships, traveling forts, tanks—the censor let all the descriptive phrases pass, but he would not allow the world to see the tanks themselves. Only after one was known to have been captured by the Germans and the secret of their construction became thus common property did he relent. The first pictures were not like these, however. The censor did not want to go too far all at once. Tanks at Work.

In "The Fall of Bapaume" pictures we see the tanks really at work, and the photography is so good that one feels as if the tanks were at last creatures of reality and not the dream of some over-impressionable war correspondent. Where hitherto we have been limited to the view of tanks crawling over smooth, flat ground, the extraordinary feats of which they were said to be capable faded away.

Now, however, as the British press has pointed out, we have the tanks as the soldiers saw them, as the cartoonists and the black and white artists saw them, and as the correspondents saw them and tried so hard to describe them. We see a tank crawl up from a gap in the landscape, up goes its nose, and it looks as though it ought to rear up and collapse, according to all known laws, but it doesn't. It just simply tilts to a steep slant, crawls to a level, goes down



At Majestic Wednesday and Thursday, June 13, 14, Douglas Fairbanks in "Regale Mixes In."

into the hole, crawls over the bottom and up the other side like a slug. There is no jerk or pause because of any irregularities on the path. It goes up and down like an insect does when it crawls in the grass or in the mud. And it goes over "No Man's Land" through the machine gun bullets with a monstrous unconcern, spitting a more deadly venom of its own.

The film is a complete official story of a great battle—shelling, smoke screens, bombing, Stokes gunfire, and all the varieties of fighting now in use—demonstrates the amazing energy called forth by modern "drum fire" for dear life, knowing that a gap in their barrage means death to soldiers of Britain. And the attack which drove the Germans out of their entrenched positions, the charge—"over the top and at them"—was photographed, too.

### SCREENLAND GOSSIP

Monte Attell, lightweight prizefighter and brother of Champion Abe Attell, plays the part of a yegman in a forthcoming Triangle production.

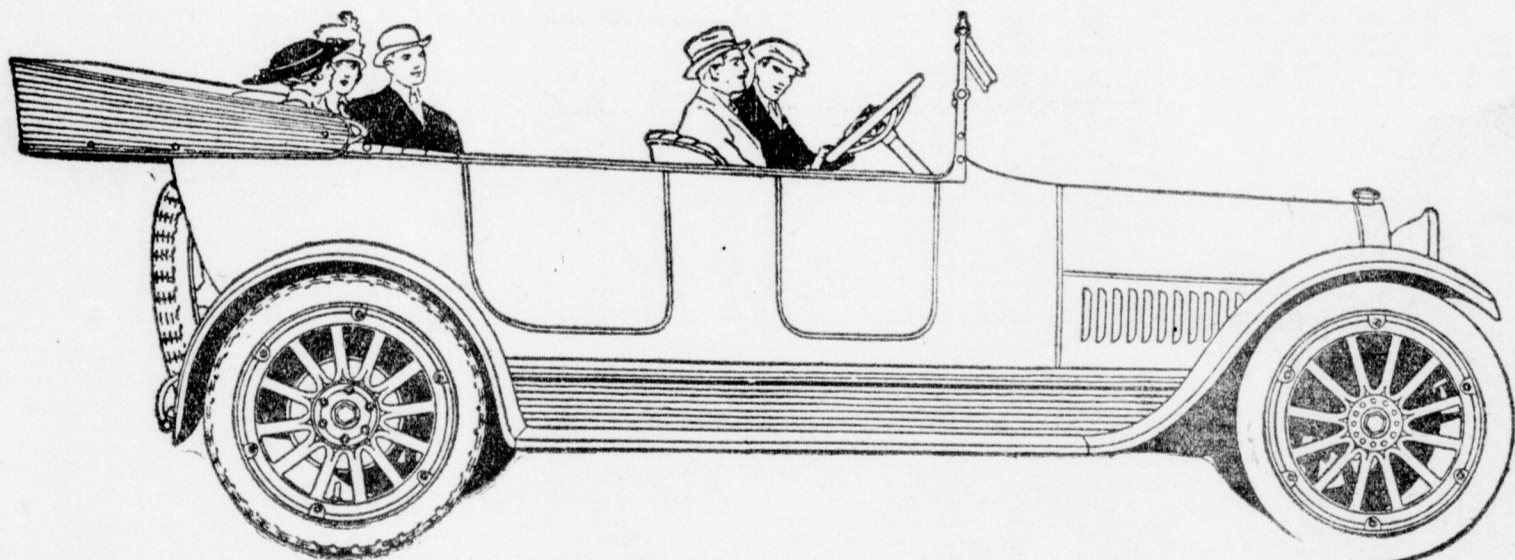
William S. Hart's fame as a gun-handle suffers seriously in "Wolf Lowry," his latest western drama, for he is only called upon once to draw his trusty six-shooter. However, the play is not lacking in thrills, with Hart as a ranchman—a grim, silent king of his vast domains, with one love adventure which ends in self-sacrifice and rebirth.

As is fitting, Mary Pickford will appear as "The Little American" on the Fourth of July. This is a modern story just being filmed for her. It shows her



ROY GRIFFEN, Silver-Voiced Tenor, Late of Zeigfeld's Follies, at the Majestic All Next Week.

*Studebaker*



## The Studebaker Car

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**IF ECONOMY** is to be your consideration from now on, especially in the purchase of your motor car, you should by all means investigate the Studebaker Car from that standpoint.

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The Studebaker Car is the best work of a great Canadian manufacturing organization; it bears a great name, it carries a splendid reputation, and it is protected by a year's guarantee against defective material and workmanship.

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## Latest Greatest Chapter of Cinematographic History of Britain's Biggest Battle and Victory



British Troops Passing Through Ruins of Bapaume.

"One Beholds Heroism At Closer Quarters Than Ever Before."—London Daily Mail.

"By Far the Greatest British War Picture Yet Filmed."—London Cinema.

# The Film of British Victory The Film of German Defeat The Picture of British Advance The Record of the German Retreat

The pictures start with the arrival of the reinforcements from England and follow the campaign step by step to the advance which drove the Huns into retreating from the line they had held intact since the Battle of the Marne. And it shows the awful trail of desolation left by the enemy.

It should be noted that there is no unnecessary display of dead and wounded in this new picture. It was decided by the editors of the film in England that the public should be spared unnecessary gruesomeness. Action, courage, tragedy and triumph are shown without the details of human mutilation and pictures of the bodies of the dead.

Daily and Continuously All Week of June 18

HOURS OF PERFORMANCE

Afternoon:
1:30 to 3 o'clock.
3:30 to 5 o'clock.
Evening:
6:30 to 8 o'clock.
8 to 9:30 o'clock.
9:30 to 10:45 o'clock.

# The Patricia

Prices:

Afternoon—15c and 25c.  
Evening—25c for all seats (first performance reserved).

as an American girl caught in the claws of the German invasion of France.

William Russell, "Adonis of the Screen," star of the American-Mutual five-reel photoplay, "Shackles of Truth," had a cauliflower ear when he was 21 from boxing with hard-hitting professionals. When Russell entered the motion picture field he was handicapped by his cabbage, so he had it operated on, and now it is better looking than the other one.

Valeska Suratt wears 64 different costumes and gowns in her forthcoming production, "The Slave," we are assured, which helps to elevate the battling average in the Peninsula Apparel League that Annette Kellerman and Audrey Munson lowered so effectively in "A Daughter of the Gods" and "Purity."

Victor Delinsky, an officer of the Imperial Russian Cavalry, is to appear in a new Triangle play, now being produced by Alvin Dwan. Wounds sustained in the Russo-Japanese war prevent him from service in the present war.

Goldwyn Pictures Corporation has engaged Everett Shinn, the famous

American illustrator, and one of the world's highest paid artists, to become a member of its production staff in association with Arthur Hopkins, chief of the Goldwyn productions; Hugo Ballin, the noted mural painter, and other technical experts of high rank in pictures.

"I never realized before," said Edna Goodrich, "how difficult the work of the screen was. I had rather an idea that anyone could act before the camera, but find that it takes all the talent I possess, and I am working a great deal harder to gain the right effect on the screen than I ever did to make the success I have on the legitimate stage." And in the same mail with this confession comes the announcement of three "truds" in the person of young women who, with no previous stage experience, have been given important parts in new productions. So there you are.

In order that every detail in connection with war scenes of Mary Pickford's forthcoming Aircraft production, "The Little American," should be correct, Cecil B. DeMille, the director, induced Capt. Ian Hay Beth, of the British army and author of the story, "The First 100,000," to personally supervise the scenes.

It is a hot spot that Carlyle Blackwell walks into as the hero of "The Crimson Dove" when he becomes sky pilot for the residents of a lumber camp, called "Hell's Gridiron." Dog fights, gun fights, rough-and-tumble fights, knife fights and "hoose" fights are going on all over the place when he drops in and casually takes a hand. This is a World picture, now in the making, and will be

released in Canada by the Regal Film Limited, Toronto.

**PLAYER-PIANO MUSIC**  
Anyone with a player-piano should be sure and see—and hear—the big array of player rolls carried in stock by Ye Olde Firm of Heintzman & Co. Limited, Heintzman Hall, 212 Dundas street. Every class of music is represented, and prices are very moderate.



Nance O'Neil, Powell-Mutual. At the Patricia Monday, Tuesday and Wednesday.

## GOLDWYN PICTURES LTD. ENTER CANADIAN FIELD

Simultaneous with the United States and elsewhere in September, Goldwyn Pictures Corporation will enter active production in the Canadian field through the medium of Goldwyn Pictures, Limited, a company just organized as the distributing medium for the Dominion.

Goldwyn offices will be in active operation in six important Canadian cities in June, by which time the American offices will also be opened for business.

The head office of Goldwyn Pictures, Limited, is already in operation at 37 Yonge street, Toronto, Ont., and cor-

respondence with Dominion exhibitors is all handled from that city.

The five other cities in which Goldwyn offices will be operated are Montreal, St. John, New Brunswick, Winnipeg, Calgary and Vancouver. Publication will be begun at once from Toronto on the Goldwyn Pictures Bulletin, a Canadian news and service sheet for visitors to fully acquaint them with the pictures of this rapidly expanding new organization, which controls the services of Mae Marsh, Mary Queen of Scots, Maxine Elliott, Jane Cowl and Madge Kennedy, and other stars soon to be announced.