

WHAT'S NEW AT THE MOVIES

Good Pictures, Favorite Stars, Superb Singers, Concert Orchestra
KING'S BIRTHDAY AT THE IMPERIAL
Handsome Wallace Reid and Myrtle Stedman in a Fervid Romance
"A PRISON WITHOUT WALLS"
A Melo-Dramatic Love Story!
EXTRA! Direct From New York The Renowned Trio
HECKMAN, SHAW & CAMPBELL—High Class Vocalists
Doors Open at 1.30 and 6.30—Shows Start 2, 3.30, 7, 8.45

VAUDEVILLE OPERA HOUSE VAUDEVILLE
TODAY AFTERNOON at 2 and 3.30 EVENING at 7.30 and 9 ALL NEW PROGRAMME
CHABOT AND DIXON Singing and Instrumental Novelty.
AERIAL BARTLETTS Sensational Gymnasts.
FLORRETTE Physical Culture Girl.
HILL and ACKER Singers, Dancers and Comedy.
COL. JACK GEORGE Monologist.

FILM STARS WHO MAKE MILLION DOLLARS IN YEAR
Charlie Chaplin, Mary Pickford and Douglas Fairbanks
WHAT OTHERS ARE DOING
George M. Cohan, Elsie Ferguson, Geraldine Farrar, Belle Burke, Marguerite Clark, Theda Bara and Clara Kimball Young Among High Priced Stars

JACK PICKFORD AT THE IMPERIAL
In the Laugh-Drama
"THE DUMMY"
1000 Grins and 1000 Chills
"THE SECRET KINGDOM"
All Hands Now in New York and Story Shaping to It's Close in a Fortnight
"Turks and Troubles"—Vitagraph Farce

MISS BILLIE BURKE
America's Most Charming Actress
"GLORIA'S ROMANCE"
A consistent, logical dramatic picture novel in serial form, written by Mr. and Mrs. Rupert Hughes.
The FIRST CHAPTER of this new fiction serial will be seen at the Opera House today, Monday, Tuesday and Wednesday next, and a new chapter will be seen for these four days in each week thereafter in conjunction with the regular Vaudeville programme.

He who runs and reads may have observed that the movie actors' salary contest which raged in the newspapers a year or more ago has been missing of late. New contracts have been made and new companies organized, and while there has been no diminution, in the size of salaries, no press agent blurb about the millions paid to the world's greatest comedian or the queen of the movies has made the welkin ring.
This unwonted silence on the part of the movie makers who so recently were crying from the skyscraper tops the affluence that could pay such enormous salaries was due to a sudden and radical alteration that their bosses were impressing the legislators who levy taxes, as well as the picture "fans" to whom the figures were addressed. The reaction came in the form of investigations held in various states, one of them in New York last winter, to determine whether an industry that could afford to pay Charlie Chaplin \$670,000 a year might not be capable of paying a special tax. Now a war tax that promises to devour larges slices of great incomes is impending, and between the threat of it and the probing of the state tax commissions the proverbial candle would pass through the needle's eye more quickly than boastful figures through the lips of a movie magnate.
No inference is intended that an evasion of any tax is contemplated by star or producer; these new money barons have merely adopted the policy of more experienced financiers: the even silence is golden when the tax-makers are at work. Having assimilated this axiom the industry has adopted an unwritten rule that salaries of six figures must be discussed exclusively with the recipients and then only in the softest words. Thus has the chief joy of the press agent—the computing of approximate salaries—and of the gentle reader—the estimating of the true figures—been removed. Consider the mental anguish of the publicity man of the new Goldwyn Pictures Corporation when he had to announce the engagement of his company of Maxine Elliott and Mary Garden, or of the feelings of the young man who is paid to set Douglas Fairbanks' name in the paper when that star is recently organized his own company without one audible gleam over his gargantuan income.
The reader who has been staggered by the size of the reputed earnings of many movie stars has doubtless wondered how nearly they approximated the truth. In the following attempt to satisfy that curiosity it must always be borne in mind that the figures given are not authentic, since with the rigid self-enforced censorship of the producers it is more difficult to arrive at facts, but they may be accepted as substantially correct. Generally speaking it may be said that while the figures of the press agents were exaggerated they were not enlarged in greater ratio than are all figures, which, as every one who has watched the estimated value of estates dwindle or has observed the divergence in printed estimates of the size of crowds knows, have a way of compounding themselves at a constantly increasing rate of acceleration. Staggering sums are paid the most popular actors and actresses in the movies when all allowances for the exuberance of press agents and figures have been made.
Chaplin.
About a year ago Charlie Chaplin, who had become the premier screen comedian, springing from the obscurity of an inconspicuous role in an English music-hall pantomime act to world-wide popularity as a movie clown, ended his contract with Essanay, the company that developed him, and came east to sell his services to the highest bidder. His popularity was attested by the crowds that clamored for admission whenever he appeared wherever one of his films was exhibited, and by unyielding hosts of youthful imitators in every vacant lot and alley. Immediately there was a scramble for his services, in which practically every big producing company participated. One company even sent one of its officers across the continent to accompany the actor to New York, and after his arrival he was kept a virtual captive for days while this concern's representatives lobbied with him.
Finally, after days of bidding, it was announced that the Mutual Film Cor-

poration had signed a contract with the comedian, he to receive \$100,000 a week for a year for his services, with a cash bonus of \$150,000 for signing the contract; and a world gasped that a funny walk and a funny kick could earn so much. Mr. Chaplin was photographed accepting the bonus, smiling and looking east toward the Metropolitan Tower, and thanking President John R. Freiler with his hand on his new employer's shoulder as he gazed south. Then he boarded a special train and went west to begin earning his new salary.
The only ones who didn't gasp were the men who hired Chaplin, for they felt certain they would come out ahead. There was nothing philanthropic about their offer; on the contrary, it was based on calculations which allowed them a handsome return for their investment and daring. It is generally accepted in film circles that Mr. Chaplin's Mutual contract did call for a \$10,000 weekly salary, with perhaps a percentage in the profits that would aggregate the amount of the alleged bonus, so that if this theory is true there was little discrepancy between the claim and the fact. As Mr. Freiler subsequently explained, the transaction was based on figures available from Mr. Chaplin's past record. The demand for his films was known and the possible revenue, granted that there was no appreciable diminution in his popularity, from the rental of eight films could be computed.
Mary Pickford
The luck of Mr. Chaplin and the wide publicity it received cost the producers a lot of money which was diverted into the pockets of the players. Shortly after the announcement of Mr. Chaplin's coup Miss Pickford began to show signs of unrest. After her brief return to the speaking stage in David Belasco's production of "The Good Little Devil," Miss Pickford established herself as a great favorite in the photoplays in which the Famous Players Company starred her. She became, in fact, the most popular screen actress, and when her old contract finally expired she made a new arrangement, which is said to net her a yearly guarantee of \$820,000 and a percentage of the profits from her pictures that probably swells her earnings to the million mark.
Much of the same thing happened to Douglas Fairbanks. When the Triangle Film Corporation began its career with a blare of trumpets, Mr. Fairbanks, an agreeable young actor unknown to the movies, was engaged for a term of years at a gradually increasing salary that averaged perhaps \$2,000 a week. He achieved a great vogue upon the exhibition of his first picture, "The Lamb," and as his popularity grew so did his dissatisfaction, until he finally got a legal release from his contract and organized his own company. Under the new arrangement, which is practically the same as Miss Pickford's, it is reported that Mr. Fairbanks will receive a guarantee of \$820,000 a year and a share of the profits that should bring the figure up to \$1,000,000.
Others
These form the Big Three of the movies, but they are by no means the sole recipients of huge stipends. Ever since the movies have been an important amusement factor the producers have pursued George M. Cohan, and he has as persistently fled until recently, when he surrendered. The bid that brought about his capitulation was from the Artcraft Film Corporation, the same com-

HELLO WHO'S THIS?
NEXT THURSDAY and FRIDAY AFTERNOON and EVENING
SEE The opening chapter of the new Universal Serial Photo-drama of mystery and adventure.
'THE Voice on the Wire'
Will be shown every Thursday and Friday in conjunction with the regular vaudeville programme.

UNIQUE THREE REMARKABLE FEATURES!
Feature No. 1—Last Time Today CHARLIE CHAPLIN In "The Rink" Laugh With Charlie As He Whirls Again on the Rollers
Feature No. 2—Last Adventure of Grant, Police Reporter "THE VANISHING FINANCIER"
Feature No. 3—Black Cat Photo Play "What Would You Do?" Fri.—Sat.—Other Subject to Replace "The Rink" Mon.—9th Chap. "PATRIA"

LYRIC ONLY 3 MORE Chapters—How Will it End? "The Foreign Alliance" 12th Episode of "PEARL OF THE ARMY"
THE MUTUAL WEEKLY Christie Comedy Capers "Father's Bright Idea" A Little Fun and Music THE McPHERSONS Songs! Dances! Bagpipes! Drums Mon.—Tues.—Wed. VIOLA DANA in the Art Play of New York's East Side, "Rosy O'Grady"

VAUDEVILLE AND PICTURES 2.30; 7.15; 8.45
In Big Play
Fine Bill for Today and Monday's Holiday
"THE VICTIM"
Her father's wrong brings its trail of sin and suffering into her own life and threatens to wreck her happiness. She wages a forceful fight and wins against almost insuperable odds. She is
VALESKA SURATT
Actress who wears the wonderful gowns. It's a big Wm. Fox production.
HARTCOURT
Presenting a Novelty Vaudeville Act.
WOOD and WOOD
Interesting Pair of Comedy Hoop Jugglers
We Change Program Every Wed. and Sat. at 2.30.
COMING WED.—Ethel Clayton and Holbrook Blinn in "THE HIDDEN SIN."
GEM THEATRE WATERLOO STREET
In a Dentist's Office
He dreams of hundreds He will feed From just a nickel's worth of seed.
Not Affected
We hear about the chestnut blight Which seems to scare a lot of folks. But horticulturists need not take fright. It hasn't hurt the crop of jokes.

