Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE
A Canadian Advertiser Says:

“Our motive for using The NEWS for advertising was solely for getting our product before Canadians, The NEWS being the best medium and having a larger circulation than any other motion picture trade journal, to our knowledge, in this country.”

The News Dominates The Field
The first great Klondike picture with real box-office power released to exhibitors in the past year.

With a star cast deserving all the heavy advertising and shrewd exploitation that you will give this story of the gold-seekers with their mad diversions and tremendous physical encounters.

Released now.
With
the power of an earthquake—
the speed of a tornado—
the force of a tidal wave—
It will sweep the world off its feet!
Nothing so mighty, so thrilling, so
altogether astounding, has ever been
screened.
These four Paramount Pictures
represent the summit of motion pic-
ture achievement.

From the novel by Carl Figdor.
Directed by Joe May.

HAMILTON THEATRICAL CORP. presents
"THE MISTRESS OF THE WORLD"
A SERIES OF FOUR Paramount Pictures
WITH MIA MAY
NEVER in your life have you seen such knockout, business-getting, eye-catching posters as these issued on “The Mistress of the World.”

Picturing the biggest thrills in all four pictures, in a striking, startling manner, flooded with color and excitement, they will wake up the sleepiest town in the world.

There’s no human being so hard-boiled that he will not thrill with expectation at the sight of any of these tremendous posters.
Then try to Imagine the Pictures!

"THE MISTRESS OF THE WORLD" is an opportunity that comes only once in a lifetime. Make the most of it!
Hamilton Theatrical Corporation presents

"The MISTRESS of THE WORLD"

with MIA MAY

No. 1—"The Dragon's Claw."
No. 2—"The Race for Life."
No. 3—"The City of Gold."
No. 4—"Saved by Radio."

From the novel by Carl Figdor.
Directed by Joe May.

A series of four Paramount Pictures

Country of Origin U. S. A.
No matter how good the feature picture may be, it is after all only half of the evening's motion picture entertainment.

The spice, the zest and frequently the greatest enjoyment are furnished by the short subjects.

Thoughtful exhibitors realize, however, that short subjects, to give spice to any program, must be of unusually high quality and must present artists of ability and character—such short subjects as

Christie Comedies  
"Torchy" Comedies  
Mermaid Comedies  
Campbell Comedies  
Selig-Rork Photoplays

Short-Reach Features

"Scenics Beautiful" and Wilderness Tales
By Robert C. Bruce

Sketchographs—Cartoons
By Julian Ollendorff

Kinograms—News Weekly

and Specials like

The Battle of Jutland

The above makes of motion pictures carry our trade-mark.

Look for it on posters and lobby cards in theatre entrances. When you see it—

Go in---
It's the sign of a
Well-Balanced
Program!
CARL LAEMMLE PRESENTS "The Adventures of
ROBINSON CRUSOE"

The Biggest, Cleanest Chapter play ever made for the American Child

Here is Romance! Here is Adventure! Here is Thrill! And all out of the biggest, cleanest story of adventure ever written—the one book above all others that parents and teachers know is stimulating, wholesome reading for the child. And out of this 200-year old book, out of this deathless romance comes a Chapter-picture, even more interesting, even more instructive than the book itself. At last a living, breathing figure—ROBINSON CRUSOE—the hero of every child—all ready for your screen and bound to pull the biggest crowds of youngsters and oldsters that ever stormed your house. Produced as only one concern in the whole world can produce a Continued Feature.

featuring

HARRY MYERS as "Crusoe" and Noble Johnson as "Friday"

Supported by
GERTRUDE OLMSTEAD
PERCY PEMBROKE
GERTRUDE CLAIRE

and
JOSEF SWICKARD

of "the Four Horsemen"

Directed by Robert Hill
Produced by
UNIVERSAL
March 4, 1922

CARL LAEMMLE presents

Priscilla Dean in a great Universal Jewel made by Wesley Ruggles from Cynthia Stockley's novel

"Wild Honey"
SLAPSTICK is dead—shady stuff is
dead. Clean fun is here to stay—the
funny things that happen to everybody—
for everybody to laugh at. And the Prize
Comedian in up-to-the-minute fixes and
mix-ups is LEE MORAN. Sign up for
him in CENTURY COMEDIES and you’ll
have a national favorite who will pack
your house in a blizzard, a first class sam-
ple of what CENTURY gives you every
week right straight thru the year. Show
LEE MORAN in the three new comedies
listed below and do it now if you like to
please.

"The Straphanger"
"The Touchdown"
"Upper and Lower"
LEWIS J. SELZNICK Presents

CONWAY TEARLE IN "A Wide Open Town"

BY EARLE MITCHELL
SCENARIO BY EDWARD J. MONTAGNE

personally staged by RALPH INCE

SELZNICK PICTURES

A Drama of Suspense, Laughter, Heart Throbs and Action
FAMOUS PLAYERS LASKY CORPORATION PRESENTS

BOOMERANG BILL with LIONEL BARRYMORE

Story by Jack Boyle  Scenario by Dely Hobart
Directed by Tom Terriss  Settings by Jos. Urban

It's A Paramount Picture

A vivid, startling romance of thrills and climaxes which will sweep your audiences off their feet.

"Lionel Barrymore is fine—we don't remember having seen him do anything so well—the picture gets such a hold on you that you believe you are watching the purifying process of a bad man for the first time."—N. Y. Eve. Sun.
The street of nameless fears—
The secret slave market—

The battle with the harem guards—
The sinister byways of Stamboul—

A romance of Constantinople and Fifth Avenue—

LEWIS J. SELZNICK presents

EUGENE O'BRIEN
"The Prophet's Paradise"
Personally staged by Allan Crosland
Pauline Frederick

Pauline Frederick's new release, "Two Kinds of Women" meets every requirement of the exhibitor and the theatre-going public.

The appeal of the story has been proved. Approximately a million and a quarter people read it when it ran as "Judith of Blue Lagoon" in Everybody's Magazine. To-day it ranks as a best seller among the novels. Jackson Gregory, who wrote it, has a world-wide popularity.

"Two Kinds of Women" is a scenically delightful production with a leading role that requires the soul-stirring genius plus the supreme beauty and magnetism possessed by just one star of all who shine in pictures—Pauline Frederick.

Produced by

R-C PICTURES
“Two Kinds of Women”

From the Novel, “Judith of Blue Lake Ranch,” by Jackson Gregory

SCENARIO BY EVE UNSELL

“Two Kinds of Women” contains two story themes which, when skilfully treated, always result in a “natural hit” picture—love and adventure.

If the love story were absent from the plot this picture would go over big as a straight adventure play. If the adventure element were eliminated it would remain a great romantic drama.

—But blending, as it does, an entrancing love theme with a thrilling series of unusual adventures, it is unquestionably a picture that is setting the pace for the screen hits of 1922.

PLAY THIS SURE WINNER

Directed by COLIN CAMPBELL

R-C PICTURES
"THE ISLE JULES"

Mystery Adapted from

The dramatic triumph of French genius; the acme of artistry.

Presented by Louis Nalpas
Directed by Henri Fescourt
of Zorda’s

Novel “Mathias Sandorf”

Lure, luxury and lavishness; sensations that fire the blood; thrills that startle and amaze.

Pathe Distributors
"I am the Law!"

Is sold in Pittsburgh to First National because—

—we have built up Confidence in our product by our method of doing business. Our Torchy Comedies and our recent feature success "BURN EM UP BARNES."

—we offered "BURN 'EM UP BARNES" very cheap to the Independent Exchanges before we started to produce it and a few wise ones "cleaned up" like Joe Skirboll, First National, Pittsburgh; Roy Seery, First National, Chicago; Louis Hyman, Greater Features, Philadelphia; West Coast—M. A. Klausner for Denver; and Skirboll Bros. for Ohio.

By their foresight and Confidence they won—you can do the same on this picture. Wire us.

AFFILIATED DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.

The Big 6 are coming
"I am the Law!"

—is great value to the Independent Exchange in any territory. A picture better than your competition can buy, it will raise the prestige and position of any exchange in the territory accordingly—because—

—aside from the wonderful performance, the cast means something to exhibitors, press, and public—

—directed by EDWIN CAREWE, who made "Isobel," and has always been "sure-fire" and made successes—

—it is a "snow" picture, and they have all made money for exhibitors—

—with a cast like ALICE LAKE, ROSEMARY THEBY, KENNETH HARLAN, GASTON GLASS, WALLACE BEERY, NOAH BEERY, and others well known, the Value must be there—

—at our price and our terms the exchange is sure to make money—

Wire us a proposition for your territory.

AFFILIATED DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.
ATTRACTIONE TWENTY-FOUR SHEETS—
for three big Vitagraph specials. The rare color values are impossible to suggest in monotone reproduction.
Florence Vidor has achieved stardom. From her success in "Lying' Lips" to her triumph in "Hail the Woman," the charm and superb artistry of this beautiful woman has shone forth with ever-increasing brilliancy. Her hour has come. Associated Exhibitors proudly proclaims Florence Vidor a star in her own right and announces the first of her stellar vehicles.

Associated Exhibitors

Presents

Florence Vidor

in

"Woman, Wake Up!"
The triumph of Florence Vidor in “Hail the Woman” will center public attention upon her debut as a star in “Woman, Wake Up”. It is a feature worthy of such an honor. Exhibitors, alert to the box office value of a fast-ascending star, will find success with this, the first of her forthcoming stellar releases.

Exhibitors, Wake Up!
Associated Exhibitors

Presents

Florence Vidor
in
"Woman, Wake Up!"

Distributed By Associated Exhibitors through Pathé Exchange, Inc.
FOREIGN REPRESENTATIVE FOR ASSOCIATED EXHIBITORS SIDNEY GARRETT
William Fox presents
CHARLES JONES
in
PARDON MY NERVE!

Story by
William Patterson White
Directed by Reeves Eason

Now Ready

The romance of a son of the range, who made his nerve the law
A dramatic masterpiece

A VAST AUDIENCE AWAITS THE RETURN TO THE SCREEN OF WILLIAM FARNUM

WILLIAM FOX presents WILLIAM A Stage

From the famous play by ALEXANDRE DUMAS
FARNUM in Romance

Directed by HERBERT BRENON
IT TOOK
L. V. Jefferson
FIVE LONG YEARS TO WRITE
"THE FOREST KING"

When a great author and adaptor like L. V. Jefferson becomes a producer there must be reason. There is!

"The Forest King" was too good a story to entrust to anyone else so the author made it himself!

A Master Photoplay by a Photoplay Master

OTHER CURRENT FEATURES RELEASED BY THE PACIFIC FILM COMPANY

HENRY B. WALTHALL
in
"The Able Minded Lady"

William Leighton's
Saturday Evening Post Story
"WALTHALL AT HIS BEST IN A WHIMSICAL COMEDY ROLE"

"The Girl from Rocky Point"
with
ORA CAREW

Walt Whitman, Theodor von Eltz, Gloria Joy and others

"A SKILLFUL BLENDING OF THE GOOD AND BAD THAT IS IN ALL OF US"

PACIFIC FILM CO.

EXECUTIVE OFFICES AND STUDIO
Culver City, Cal.

Eastern Representative
JULIUS SINGER
729 Seventh Avenue
New York, N. Y.
GEORGE ARLISS

in

'The Ruling Passion'

Sixty laughs every hour with George Arliss, emperor of refined fun, prince of the light comedy photoplay. There's youth and beauty, plus love, romance, adventure—everything for the patron and the box-office.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS • PRESIDENT
A few weeks ago I made the first announcement of my Direct Booking and Profit Sharing Plan.

And say, I've had some job keeping up with the flood of inquiries.

I guess you boys were ready and waiting.

The flood of letters proves the EXHIBITOR IS AROUSED.

For years you have been paying in advance for two or more pictures on a series contract without receiving anything for doing so, not even interest on your money.

Many millions of your money have been tied up that way.

I MAKE YOU MY PARTNERS.

I GIVE YOU THE PROFITS YOUR MONEY EARN.

I MAKE MY CUSTOMERS MY PARTNERS. BY MAKING MONEY FOR MY PARTNERS I KEEP MY CUSTOMERS.

I will have the greatest directors because my plan gives the real CREATOR the truly great incentive of earning in proportion to his ability to make great films economically.

That's the opportunity the real director wants. He asks nothing more.

I eliminate the tremendous overhead of massive studios by having units that work independently without having millions invested in unnecessary studio properties.

I eliminate all waste motion and false charges for those who contribute nothing to the success of the films.

I work with three real CREATORS in the same sort of association that resulted in the production of "THE MIRACLE MAN."

For three years, since I gave up writing reviews, I have worked with real CREATORS.

My work is selection of story, preparation of finished continuity, editing the completed production and the vital box-office point, THE CHOICE OF THE MAIN TITLE.

I WILL GET NO SALARY. THE DIRECTOR GETS NO SALARY.

WE DON'T MAKE MONEY—UNTIL YOU MAKE MONEY.

GET OUT YOUR PENCIL. DO SOME FIGURING.

THE MORE YOU FIGURE THE MORE YOU WILL LIKE IT.

There are no holes in this because it is an A B C, cards-on-the-table division of profits between creator and customer.

Any exhibitor, no matter how big or how little, may participate.

Quota arguments are practically eliminated because you participate in the profits in proportion as you pay in advance for the series of specials.

Of course there will be many imitators.

That is always the sincerest form of flattery.

I REST MY CASE ENTIRELY ON MY RECORD IN PRODUCTION DURING THE PAST THREE YEARS AND MY TEN YEARS RECORD OF SQUARE DEALING

Let's start the figuring.

I am to make twelve productions in co-operation with three great directors. The maximum cash outlay on each picture is set at $100,000 for production expense, prints, and advertising.

Until the first hundred thousand dollars for each picture is subscribed these productions are sold to exhibitors on a $300,000 quota.

As soon as we receive the cash outlay of $100,000 per picture we discontinue
Out Pencils!

selling these productions on a $300,000 quota and the quota is set as far above that mark as the worth and appeal of the particular production determines.

The original subscribers pay in advance for as many of the 12 specials as they care to.

They share in fifty per cent of the profits of the twelve pictures in the proportion of their advance payment to the actual cost of the productions.

Here's the way it figures:

- Actual production outlay per picture: $75,000
- Prints: 20,000
- Advertising: 5,000

Total cash outlay: $100,000

- Film rentals: $300,000
- 30% for distribution: 90,000
- Revenue from foreign sales: 50,000

Total revenue: $450,000

Net profit per picture: $160,000

50% of profits returned to exhibitors: 80,000

The exhibitor who, on a three hundred thousand dollar quota would pay $100 per picture, would pay $1200, if he were to pay for the twelve pictures in advance. Simple arithmetic will show you that his profit rebate of eighty per cent will give him $960—or—he will have played his twelve pictures at an actual cost of $20 per picture.

THE SAME FIGURING WILL SHOW YOU THAT THE FIRST RUN EXHIBITOR WHO ORDINARILY PAYS $1000 A PICTURE CAN REALLY GET HIS TWELVE PRODUCTIONS FOR $200 EACH.

These figures are based on a $300,000 quota. For pictures of the sort I will make, with co-operative partnership in-

terest on the part of exhibitors, you can see that this is very conservative.

I personally expect every picture in the series to gross more than $500,000.

WITH EACH PICTURE IN THE SERIES THAT GROSSES $500,000 THERE WILL BE PROFIT REBATES RETURNED TO EXHIBITORS ON THE BASIS OF $150 FOR $100 OF ADVANCE PAYMENT.

Keep your pencil working. Do your own figuring.

You can lay out different sets of figures as to gross revenue because you can count on the fixed charges being at an absolute maximum of $100,000 per picture. Distribution is guaranteed at cost—30%.

If only three out of the twelve productions pass the $500,000 gross you can see that you will be getting the twelve productions without a cent of cost.

IF ONLY ONE OUT OF THE TWELVE PICTURES IS A "MIRACLE MAN!!"—DO YOUR OWN FIGURING.

"The Miracle Man" has grossed a million and a half to date.

REMEMBER THAT I WALKED UP AND DOWN BROADWAY AND BEGGED MANY "FILLUM" EXECUTIVES TO FINANCE GEORGE LOANE TUCKER TO THE EXTENT OF $100,000 TO MAKE "THE MIRACLE MAN" ON A BASIS OF TUCKER AND I WORKING WITHOUT SALARY AND A DIVISION OF FIFTY-FIFTY OF THE PROFITS.

That was three years ago. This time TODAY—I am offering the profits to EXHIBITORS.

THIS IS YOUR CHANCE TO BECOME MY PARTNER.

I am not selling this plan yet. The contracts are not even printed. But my tip is—

Write today for details.
Why?
Are Exchanges Reporting BOOKINGS of SECOND NATIONAL PICTURES CORPORATION Releases on an almost UNPRECEDENTED SCALE?

Why?
The Excellent Entertainment Provided by "THE NIGHT RIDERS" "HER STORY" "DAVID AND JONATHAN" gives the answer.

Second National Pictures Corp.
140 West 42nd Street New York
a boy — his girl — romance — a whirl — a plot
a jam — despair — then bam! — a fight
hold tight — good night — ALL RIGHT — the hero wins
the love begins — — the audience grins

O dog, bite my cat, what a Movie!

JOHN EMERSON and ANITA LOOS
present
Their Own Production

RED HOT ROMANCE
Management of Joseph M. Schenck

Don't miss it!! It's the goods!!
Thrills and Laughs Come Hot and Fast!

The Kink is dying! Let him die!!

Don't fire! I've got him insured.

I'm an American girl! Take that!

B-l-a-h! I got you scared!

G'mornin' judge! S'me, the Kink!

Hink, Ah craves yo' ears fo' luck!

John Emerson and Anita Loos present their own production

RED HOT ROMANCE

A FIRST NATIONAL ATTRACTION
"THE FOUR SEASONS"

After the showing of "THE FOUR SEASONS" at the STANLEY THEATRE, Philadelphia, the critic of the Evening Ledger said in a long review:

There is an appeal in this novel film that passes far beyond the regular fans and "fanettes." . . . It is as good an advertisement of the photoplay as has come to Philadelphia in months. . . . It is to be devoutly hoped that the makers of "THE FOUR SEASONS" will come again—and soon.

Booking Through Hodkinson Exchanges

KINETO COMPANY OF AMERICA INCORPORATED

71 West Twenty-third St. New York City
“The Unknown”
Phil Goldstone Introduces New Star in a Hair-Raising Melodrama
Reviewed by Roger Perri.

“The Unknown” furnishes a most appropriate title to introduce a promising star, Richard Talmadge, who comes into our midst virtually unknown, save to a few who have identified him as a once-upon-a-time-member of Douglas Fairbanks’ Company. And right here it is timely to say that “Dick” is a second edition of Doug. He leaps over high tables, fences and what not in a manner that bids fair to win him popularity, for he is at all times entertaining, daring and smiling. Those who have enjoyed Doug will marvel at Dick Talmadge, for there are a few tricks this newcomer pulls that even that smiling star would probably evade.

Richard Talmadge has bounded into stardom in much the same way that he bounces his way about in this picture—and straight to the hearts of those who look on. He is “pep” personified and has a personality that grips the spectator from the start. There is adventure aplenty and romance sufficient to maintain the attention of those who delight in following the course of a grossly misunderstood young man. Mr. Talmadge in the dual role presents as fine a piece of eccentric acting as the writer has viewed on the screen in a long time. The story is fascinatingly exciting throughout and at times Dick’s stunts are so daring that one is actually thrown out of his seat.

The cutting is not as good as it might have been, but this shortcoming is more than made up for by the entertaining quality of the picture. The supporting company does exceptionally well and the direction is acceptable.

The Cast
Dick Talmadge.......................... By Himself
Sylvia Sweet........................... Andre Tourner
Parker Talmadge...................... Mark Panton
J. Malcolm Sweet...................... J. W Early
Directed by Grover Jones.
Length: 5 reels.

The Story
Living in these days of hard times was Dick Talmadge, son of Parker Talmadge, controlling the power of the flour market with an inherent desire to sleep and a marked aversion to all kinds of excitement. Dick leads a dual existence, as Dick Talmadge he is a chip of the old block, but as the unknown he is champion of the people and leads a determined fight against high prices.

J. Malcolm Sweet, sugar baron, and Dad Talmadge agree that Dick and Sylvia Sweet shall marry. But Sylvia, knowing only one side of Dick’s nature reproaches him and urges him to do something worth while Dick’s activities as the Unknown gains newspaper recognition Sylvia becomes acquainted with this masked marvel, not knowing he is Dick. A raid on the profiteers’ stored goods caused a panic among the high financiers. Detectives are engaged to run down the Unknown, but he eludes them at every turn. A grand reception is held and the Unknown invited, a plot having been conceived to “accidentally” shoot him. A fight starts and Dick is unmasked. The mystery solved all ends happily and Sylvia changes her opinion of the young man.

Program and Exploitation Catchlines:
He Was the Son of a Profiteer, Yet He Sided With the People.
What Would You Do If You Discovered That the Man Whom You Had Hated Was Really the Man of Your Dreams?
Dick Talmadge—the Most Sensational Star—Modernizes Dr. Jekyll and Mr. Hyde.

Exploitation Angles: Play strong on Talmadge to put him over, taking the angle of the review, then make your appeal to the sporting blood that is inherent in most persons with your allusions to the ring champion.

HARRISON’S REPORT SAYS:
“The Unknown is the most suspenseful picture shown for a long time, the interest being never permitted to lag.

“Mr. Talmadge is heralded as Fairbanks’ pupil and surely no one, after witnessing this picture, will dispute this allegation.”

VARIETY SAYS:
“A new star in an appropriate type of picture. The Unknown—The thrills in this picture alone are well worth the price of admission—The story is gripping and interesting throughout—While only a protege of Fairbanks, he can certainly teach that star a few things.”
"If the Exhibitors want a Picture to pull them out of the slump HERE IT IS!"

Joseph Plunkett
Mgr' Dir. Actor, Strand Theatre, N.Y.

February 20th, 1922.

Warner Brothers,
1600 Broadway,
New York City.

Dear Sirs:-

I feel that I must let you know about the splendid success of "School Days" at the Strand. We had one of the best week's business of the year and the picture scored very heavily with our audiences.

"School Days" without the slightest doubt is a real big box office winner and I congratulate you on having made this production.

If the exhibitors want a picture to pull them out of the slump, here it is.

Sincerely yours,

[Signature]

Managing Director.

Remember
WIDS DAILY Said:
"If you can't clean up with this one let some other fellow run your house."
Mack Sennett's Mol has done what no other picture has ever done before. Read what John Kunsky of Detroit says.

Starring MABEL NORMAND

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.

If you haven't played it, do it now!
Bigger Than Mickey

Released on the Open Market
Available to All Exhibitors

if you have, repeat! John Kunsky did!
New York laughs -

MARSHALL NEILAN'S "PENROD"
with FRECKLES BARRY

Adapted from Booth Tarkington's celebrated book and play, co-directed by Marshall Neilan and Frank O'Connor
Photographed by David Kresson - - Scenario by Lucita Squier

Joe Plunkett says: "It opened to big business."
And he looks for a smashing week. Reviews prove his expectations.

A TREASURE OF THE SCREEN

They are fully as delightful in the new form as they were in magazine form afterward between the covers of a book and later still on the spoken stage.

Marshall Neilan, in making the production, has taken Booth Tarkington's characters and given them film presentation, breathing the very essence of youthful rascality and roughness. He has taken the separate episodes of Penrod's experience and moulded them into one coherent story.

He has preserved for the screen one treasure that should not be permitted to disappear—an epic of American boyhood. It is a revel in humor—one which everyone will enjoy. Wesley Barry is superb in the title role of Penrod Schofield and has the aid of two score juvenile players and almost an equal number of adults.

While Mr. Tarkington's intention was that "Penrod" should be a story of juveniles it was written expressly for the adult mind. Mr. Neilan's film adaptation qualifies it for absorption by both young and old.

-New York Telegram.

INCIDENTS AS NUMEROUS AS FRECKLES' FRECKLES

The incidents woven out of Booth Tarkington's series seem almost as numerous as the freckles on Wesley Barry's face.

This Neilan feature is perhaps the best capturing of Tarkington's elusive charm imaginable on the screen, and there is an air of unstudied impetuosity about it that is enhanced by Wesley Barry, the complete Tarkington hero who casts everything but a vote.

And Baby Peggy, the tiniest star on the screen, adds several carats to the value of the picture by the vim with which she weeps a bucket of tears. -New York Herald.

"PENROD"

Marshall Neilan has softened very enjoyably the incidents and much of the essence of Booth Tarkington's "Penrod" at the Strand this week. Neilan has revived much of the natural naiveté of boyhood—something of a miracle for any one in sophisticated Hollywood. He is aided by Herman and Verman, the colored midgets, as well as Penrod's other boy friends, and his funny, funny dog, not to mention the young hero himself. -New York Sun.

PENROD IS IRRESISTIBLE

Booth Tarkington's "Penrod" was irresistible, partly because he was so exactly like your own kid or the boy across the street or your little nephew Willie. Wes Barry does not seem to us to have the quality of the common-place; he is a strange, fruitful little creature, half elf and half gamin.

-New York Globe.

PENROD REMOVES OLD AGE

"Penrod" at the Strand is a far pleasanter way of removing age and restoring youth than hobnobbing with monkey glands. The film is a most refreshing glimpse of youthful emotions and escapades.

Marshall Neilan has made the picture from the well known Booth Tarkington story and has wisely allowed Wesley Barry to play the role of the imaginative and active Penrod. The spectators at the Strand received the film in the happiest manner, and, getting into the spirit of the thing, abandoned themselves to showing appreciation. Age dropped off shoulders with unusual grace. The man next to us came in at the age of 50 and left a mere infant.

The picture is really a treat and must be seen to be appreciated. -New York Telegraph.

"PENROD" BRINGS LAUGHTER TO STRAND

The funniest thing in the screen version of "Penrod" is the scene where Penrod goes to ask Baby Remsdale to be his partner in the cotillon. We should have been ashamed of the way we laughed if every one else in the Strand Theatre hadn't been doing the same thing. Marshall Neilan has made a picture from Booth Tarkington's story, and Wesley Barry naturally was chosen to interpret the title role.

If Marshall Neilan never had done or never would do anything save these scenes he would deserve a tablet in the Hall of Fame, and the child who played Baby is almost too good to be true. She is Peggy Jane and she is so young yet that she doesn't know she is being cute.

On the whole, the picture is a most amusing piece of work. -New York Tribune.

PENROD GOOD FOR WHAT AILS YOU

A lot of folks after reading Booth Tarkington's wonderful "Penrod" stories expressed a wish that some day the lovable boy and girl and grown-up characters would fit across the screen. But they thought it couldn't be done because of the supposed scarcity of juvenile players to assume the many and varied roles.

Well, they got their wish, and it HAS been done. But it took a Marshall Neilan to do it.

"Penrod," Neilan's latest and best, with Wesley Barry, the human freckle, in the titular role, is unwinding right merrily this week at the Strand. For those who are looking for clean, wholesome entertainment and who want to take a couple of hours off and sail back to boy and girl land, the Strand is certainly the place this week. It won't do at all for those who crave snot.

Wes Barry is improving all the time as far as acting and freckles are concerned, although, speaking in the parlance of a beauty parlor, his latter attribute would scarce be noted down among the "improvements."

It doesn't make much difference how old you are or how crabbed one might feel. "Penrod" will be good for what ails you and you'll come away from the Strand feeling much better than when you went in.

-The Evening World.

NEILAN HAS MASTERED BUSINESS

"Penrod," which Marshall Neilan has placed into films at the Strand Theatre, is a brightly titled, understandably compiled series of boy pranks, with Wesley Barry in the title part. The prize for cuteness goes to tiny baby Remsdale, who plays the Peggy Jane, and there are a dozen other child actors who do capital work for Mr. Neilan.

Booth Tarkington will undoubtedly express gratification at the result of this picture, or series of pictures. It has been for the most part ideally cast. To have directed the group of babies and children in the performing of such comic situations was no task. Mr. Neilan has just about mastered the business of directing comedy pictures.

Two prizefighters, whose names had been broken, and then knocked side-wise, sat beside us yesterday and laughed themselves to tears. So that "Penrod's" appeal is not unrestricted to mothers and their nice little girls and boys.

-New York World.
Barter

The Albany Convention, like all recent gatherings of organized exhibitors, was a serious-minded affair.

Rental prices were discussed for four hours, at one session, and the result was a resolution calling for a reduction of at least one-third of present prices and the appointment of a commission to secure such a reduction.

It was pointed out that, according to the Government tax reports, rentals increased last year in the face of a box office decline of many millions of dollars.

Many heavy losses were reported—though here and there a man was frank enough to say he was doing well.

The tenor of the session, however, was one of discouragement. A genuine hatred of the distributor was evident.

What does it all mean?
What is to be done—to relieve what is evidently a bad situation?

One exhibitor pointed out that an arbitrary and universal reduction of rentals, such as was proposed, was out of the question.

Conditions in the Metropolitan section were entirely different from those up-state, he contended. Big houses differed from small houses. Then there was the matter of exhibitor competition—the points where it existed sharply, or not so much, or not at all.

After all, he said, the exhibitor gets the price just as much as the distributor.

And the latter statement, it seems to us, gets right down to the root of this very big and troublesome problem.

Rental prices are a matter of barter.
Just that.

It's a poker game. And the best man, sitting in the best position, wins. Sometimes it's the distributor; sometimes the exhibitor.

In other lines prices are pretty firmly standardized. There are grades of goods, and grades of prices. In each grade quality is uniform. But with pictures—Who can say what a picture is worth?

The distributor doesn't know. He gets what he can. And the exhibitor fights back. Each measures the other's weakness and strength. There's the widest latitude. It's a bluff and call game. And the players grow to hate and distrust each other. Poker. Barter. Nothing else.

And the exhibitor gambles with the picture when he gets it. Gambles with the weather, his opposition, the taste of his public, his advertising. In equal houses in equal communities the same picture will draw twice as much money in one house as in another.

How on earth can you, arbitrarily, fix picture rental prices? From the top down, we mean. You can't—any more than you can standardize poker pots.

There's just one way.

What determines the value of a picture?
There's just one measure, the price the public pays for it.

Isn't that 100% true? And isn't this the one and only way to work out the problem? Namely, from the ground up, instead of the top down. Let the public set the value.

Then, having the value fixed, let the exhibitor take so much, the distributor so much, the producer so much.

There—at last—a definite value is set. And on this solid, definite basis, you build a solid definite profit participation.

Out goes poker, barter, jipping, distrust, hatred, insecurity, high selling expense, duplication of exchanges—most of our present abuses and waste!

Percentage! Yes, that's what it is. We announced and advocated it seven years ago. And we said it would arrive—some day.

Somebody perhaps will call it by a new name—(Percentage, because it hasn't been done rightly, has a bad odor). The new way will be called "profit sharing" or "cooperation." And the new contract will have an arrangement of exhibitor advertising—so the public will pay all it should and make the basic value what it should be.

Some one will—
When?

(Editor's Note—E. V. Richards, Vice-President and General Manager of the Saenger Amusement Co., Inc., strongly opposes percentage plans. His letter appears on page 138.)
Many Candidates for “Dollar A Week” Jobs
First National’s Offer of Trip to Coast for Nine
Best Exploiters Gets Big Response

T he manifesto sent out by Associated First National Pictures last week, calling for the nine exhibitors in the country who would demonstrate the first-water quality of their showmanship during First National Week by their advertising and exploitation campaigns, to be the guests of the company for a week in Los Angeles, has met with an enthusiastic response from the live-wire exhibitors of the United Circuit.

These nine “One Dollar a Week” men will be carefully selected from all the entrants by a committee which is composed of the Exploitation Editors of the motion picture trade journals. It is not necessary for an exhibitor to be a First National franchise holder to be eligible for one of these “Dollar a Week” jobs. Any exhibitor has a chance to be one of the nine lucky ones. If any of the winners live so far west that a trip to the Los Angeles studios of independent producers would be an old story to him, he has the alternative of a trip to the New York office, with the opportunity of living for a week with the executives and watching the machinery of distribution in operation at headquarters.

For the purposes of the occasion, the theatres of the country have been divided into three groups, so that these nine jobs are open for three managers of theatres seating 2,500 or over. For three managers of theatres seating 1,000 to 2,499. For three managers of theatres seating less than 1,000.

A few of the “count-me-in” letters that have been received from prominent showmen all over the country are given here to indicate the spirit in which the First National invitation has hit the exhibitors.

Edward L. Hyman, of the Brooklyn Strand, writes: 
“I would like to have you enter my classification in the theatres seating 2,500 or over.

We are playing Hope Hampton in ‘Stardus,’ and I am working on a very extensive advertising campaign.

Colonel Willard C. Patterson, of the Metropolitan, Atlanta, Ga., throws his hat into the ring and announces that he’s “goni” to win a trip.

Have booked ‘Hail the Woman’ in the Metropolitan,” writes Pat, “and have already started an original angle on it from an advertising standpoint. Now you watch some of the stuff I put around it.”

Charles F. McManus, of the Colonial Theatre, Tacoma, Wash., comes through with cheers for the idea.

“I think your idea is splendid,” says McManus. “I am in Class 3, as the Colonial seats 1,044. We are going to ‘The Lotus Eater’ during First National Week, and I am planning some big stunts for this picture. We are also going to expand the limit on our front. Started last week with the advance slides. Wednesday morning my float will be around town. By Saturday night they will be hanging out the S. R. O. sign.”

A. G. Stottle, manager of the Des Moines theatre, Des Moines, Iowa, has announced his intention of participating.

“It will be worth the trouble, if one can be successful enough to win the prize, a trip to Hollywood, California,” says Arthur.

This job is a cinch,” is the way Gus Metzger, of the Rivoli, Portland, Oregon, sizes up the situation from his viewpoint.

“I intend making the grade on high. I feel that one week’s rest in Los Angeles will do me a lot of good.”

Count me in on the anniversary week campaign,” is Maurice F. Barr’s greeting from New Orleans, where he is supervising manager of the Saenger Amusement Company’s New Orleans theatre.

“I am happy to say that I would make the same effort in my exploitation campaign for First National Anniversary Week whether there was a prize of not, because it means money for me to do so,” is Stanley Chambers’ declaration from the J. E. Miller Theatrical Enterprises in Washington, D.C.

Arch E. Bamberger, of the Strand Amusement Company, Owensboro, Ky., is also after a “place in the sun” of California for a seven days’ outing.

All exhibitors who are after one of these nine unique jobs will have until March 20 to get the evidence before the committee of judges in New York. All details should be sent in care of Associated First National Pictures.
THE industry is waiting for Mr. Hays, marking time, in a way, till a leader leads. Good Lord, what a lot that fellow will have to do!

First of all, a publicity-engineer, Mr. Hays! If we may earnestly suggest, a big engineer. One who can tap immediately the big buried lode of favorable truth about the picture, and picture people, and the industry. The screen, the newspapers, the public—all are hungry for some golden facts. And Great Scott, how we do need them! !

There was an opportunity at the Albany Convention, just a little one comparatively, but one of the many golden ones that slip by every day.

The two big newspapers there wanted to run special sections on the convention. The cost was very little. Divided among a few companies, it meant nothing. It would have paid, offhand, in picture patronage. And in larger ends it would have paid heavily. Everybody else's idea but there was no head. No one to say 'yes' in half a minute, and then give orders in ten minutes; no one person to do it.

In Town: Molley H. Flint, Vice-President of Los Angeles Trust and Savings Bank, who has done as much for the independent producer as any man we know of. Actual encouragement, too; not merely words.

M. C. Leever, President of United Studios, which are humming with activity.

Thomas H. Ince and Mack Sennett.

Douglas Fairbanks and Mary Pickford.

A. H. Blank, Sam Katz, Nathan Gordon.

DOUGLAS FAIRBANKS was interviewed by Motion Picture News upon the following subjects:

"What," we asked, "should the industry do to meet the yellow newspaper attacks on Hollywood?"

"Make good pictures," said Mr. Fairbanks.

"What about censorship and blue laws in general?"

"Make good pictures," said Mr. Fairbanks.

"What do you think about the business situation?"

"Make good pictures," said Mr. Fairbanks.

And though we had some pretty good thoughts and suggestions on all three subjects, we were compelled to admit that Mr. Fairbanks was about right. At least we can't, as an industry, do very much along any line without "good pictures" as a basis.

At any rate, that's all Mr. Fairbanks would suggest. "Good Pictures!"

We might add that we have a lot of respect for this likable, hard-working, able individual.

As for Mary Pickford, we regard her as one of the great women of the world.

Both are a great credit to motion pictures. We only wish they would write something to the public about themselves and their work. It is hard work and serious work. It would do a lot to correct the present distorted impression of Hollywood.

EXHIBITORS! EVERYWHERE! Read the letter in this issue from H. M. Ricky, the active general manager of the Michigan League of Exhibitors.

A newspaper correspondent, a good and true one, Mr. H. G. Salsinger, happened to be in Hollywood when the Taylor fatality happened. And he sent out a story, a good and true one, about Hollywood. We've seen it in the Detroit News, Detroit Journal and Brooklyn Eagle. It's better reading than the "yellow" and untrue stuff. It shows that newspapers—lots of them, the best everywhere, want the interesting, real facts.

Mr. Ricky got busy, not only in Detroit, but throughout Michigan. He sent printed copies of the article to every exhibitor to hand to his local paper.

Is there a better piece of work for any League or any exhibitor to do?

The Eastman National Academy of Motion Pictures, at Rochester, N. Y., the palatial structure George Eastman has given citizens of that city as a home for motion pictures and good music, will be managed by Charles H. Goulding, a former Syracuse boy. Mr. Goulding, who is a native of Auburn, moved to Syracuse with his parents when a child and spent his boyhood days there, taking a prominent part in amateur theatricals.

The new Eastman theatre will be opened next Fall, according to present expectations. It is a mammoth structure of steel and Indiana limestone, Italian renaissance in style, and will seat between 3,300 and 3,400 persons.

ARTHUR BRISBANE wrote an ad for D. W. Griffith. Full page size, and it ran in the New York Sunday American, Morning American and Evening Journal. Cost D. W. an even $11,000 for the 2,000,000 circulation.

Here it is—in miniature and here is how it happened.

D. W. met A. B. on the train to Detroit, which city A. B. is running these days along municipal ownership lines (he gives the job a few hours a week).

"How's 'Two Orphans' going in N. Y.," asked A. B.?

"I'm not reaching the masses," observed D. W.

"Naturally," countered A. B. "You're whispering to them. Why don't you yell at them?"

Whereupon, like all good ad-writers—and ad solicitors, he gave a telling allusion.

"If you went into a big, noisy restaurant," he began, "and wanted to make an announcement to the busy eaters and the cashier said she'd whisper it for fifty cents or yell out loud for fifty dollars—which would you have her do?"

"Yell," of course, said D. W.

"All right," said A. B. "I'll yell, and Mr. Hearst gets $11,000."

Well, the Brisbane ad ran Thursday morning, Friday evening and Sunday morning. And now—at this
The cudgels against State censorship are taken up strongly by the influential Richmond (Va.) Times-Dispatch in an editorial which gets to the meat of the subject by characterizing such legislation as a “narrow regulatory treatment of an amusement that has become the most popular of all.”

SPEAKING of “The Prodigal Judge,” which the New York newspapers acclaimed—the Times giving it about the highest praise ever accorded to any picture, Macklyn Arbuckle, who played the title role, writes us this interesting letter:

“Four years I have been endeavoring to be allowed to produce the big, wholesome, humorous, lovable type of the American character.

“The real American father and mother are naturally clean-minded, and I have felt that there was a large clientele for plays depicting the brighter and happier side of the American life. The American father is the backbone of this country. He in a larger or smaller town.

“T he has native humor, a big heart, interested in the love affairs of the young folks and spreads happiness as he goes through life, and a deadly punch in each fist for the protection of his honor and family.

“The Prodigal Judge” is a psychological study of a big American of his time. It was not a chance characterization, but the result of study and care. That it has been appreciated gives me encouragement to appeal to the better side of the American public.

“I hope to appeal in the wholesome play of the screen as I did on the legitimate stage for thirty years. It is up to the American father and mother to regulate plays and pictures without the aid or dictation of a censor. Their verdict will be the producers’ guide.”

Mr. E. M. ASHER, representing Mack Sennett, writes us a letter boiling with righteous indignation over the injustice of coupling Mabel Normand’s name with the recent and deplorable Hollywood fatality. We are just as indignant as Mr. Asher. And this goes, too, for Mary Miles Minter. Both are certainly innocent. And it is decided up to the industry, and in particular to the exhibitor, to see that neither suffers. The exhibitor can do much in the emergency to set the public right.

Why, asks Mr. Asher, don’t we have a publicity bureau in such crisis, one that will furnish material to offset the nasty newspaper tales? Why don’t we have our screens organized for the same purpose?

Why not?
We have asked the same question and urged the same remedy till it is difficult to write urgently about it.

Never before did the industry need its own publicity as it does at present. Never before has there been such a pitiable spectacle as the giant power of the screen standing blind and impotent.

But the reason is this: we never, collectively or individually, do anything for the common good—until it’s too late.

We live for the day in this business. The devil take tomorrow.

There’s no use in railing at the newspapers for printing Hollywood all over the front page. Of course they do and always will.

Twelve millions of people go to pictures daily. Fifty millions are considerably interested.

There isn’t a subject in the world so universally interesting; nor are any subjects so talked about as the people of the screen.

And newspapers, which are in the business of retailing news of most interest to their readers—retail news about pictures and picture people. If necessary, they themselves manufacture it.

It is simply up to pictures and picture people to see that the newspapers get good news and not bad news. It can be—and MUST be done.

It’s a huge responsibility. We told our views on it in an editorial called “Creatures of Celluloid.”

James Loughborough, manager of the Pathé exchange in Albany, N. Y., has just had the Legion of Honor conferred upon him by the French government. At the time that Marshal Foch visited this country, Mr. Loughborough was loaned by Pathé to handle the publicity. He did his work so well that he has now been honored by the French nation.

FROM Okanogan, Washington, comes the finest idea of many a day for small town managers—and small towns as a whole, too.

Twelve merchants of Okanogan rent the Paramount theatre every Wednesday afternoon and give a free matinee to everyone living outside the village limits. The merchants are supplied with an unlimited number of tickets and these are passed around to the ranchers who trade with them.

The benefits of the stunt are many. The merchants pay W. C. Skates, the manager of the Paramount, enough to cover his expenses. The program is the same as that shown at night and there is no loss in business because the town people are not admitted. Mr. Skates, in common with most small town exhibitors, does not run mid-week matinees.

Through the arrangement, Mr. Skates has made his theatre something more than a place of amusement and the merchants are his greatest boosters.

It is a great scheme—worthy of national acceptance by the city fathers of any small town.

WASHINGTON, D. C., had a letter in last week’s “News” which hit a very big nail on the head. The thoughtful exhibitor will do well to read it again and ponder.

W. E. Schallenberger hit on the same subject before a hotel lobby group at the Albany convention.

And we have editorialized often—and expect to again along the very same lines.

Mr. Busch speaks of “ready-made” pictures—and the other kind. He says “the other kind” are harder to sell—to the exhibitor and to the public. We know it.

The “ready-made” picture is the picture with a star encased in the regular “movie stuff.” The exhibitor puts up the star’s name, a poster, a few stills and the “ready-made” audience comes in, not a big audience, but an easily had one.

The “other kind” of picture is the picture with a story, a real appeal, mental or heart or both. And lots of people want to see it. And they’ll come out of their good homes. But you’ve got to tell them about it—which means well written publicity. And that’s a harder way.

It’s the easy way that makes stars and stars’ salaries. That’s a fact! The easy way exhibitor does it. Think it over.

And the public—today—wants pictures, stars too, but pictures. The “ready-made” picture is through except for the “ready made” audience—and this audience won’t pay rental prices.
IN a statement addressed to the exhibitors of America from the national headquarters of the Motion Picture Theatre Owners of America, theatre owners all over the country are requested to make every possible effort to be present at the coming national convention to be held in Washington, D. C., May 8th to 12th, inclusive. The Washington conference is hailed as marking the "supreme advance" of the exhibitors' national organization, and the importance of the issues to be discussed makes a large attendance of theatre owners highly imperative. The M. P. T. O. of A. statement follows:

1. Fellow Theatre Owners
The annual convention of the Motion Picture Theatre Owners of America in Washington, D. C., May 8th to 12th, inclusive, will prove to be the greatest event in the history of our wonderful industry. Affairs are so shaped now as to render this gathering of most vital concern to every motion picture theatre owner in the nation.

2. Theatre owners have, since our Minneapolis convention, made many conspicuous advances. Until now we occupied ground in the forefront of our industry. Because of our daily contact with millions of people in our theatres throughout the United States, we have brought about an appreciation on the part of the public for our business which is daily growing.

3. With our new status well established, as theatre owners we must measure up to the dignity and fully comprehend the responsibility this entails. We stand forth now in the community as a public service factor in the same division as the pulpit, the school and the press. The motion picture in its present high development is the screen press of America. And as the custodian of this truly wonderful visualizing publicity element, theatre owners must discharge the duties incumbent upon same with patriotic fidelity.

4. We owe this service in a very definite way to our nation, state and community. During the past year we have established a Public Service Department of the Motion Picture Theatre Owners of America at Washington, and through that division we have supplied film of travel, trade, commerce and agriculture to many sections of the country and exhibitors everywhere have co-operated with us in carrying out the details of this great work. At our convention next May we hope to place this public service element on such a high and comprehensive basis as to fully meet every national, state and community need which can be served through the motion picture screen. This situation will be so completely set forth in official reports and recommendations that it will at once come into active operation in every section of the country. In fact, we propose to make our energies in this relation radiate from Washington in such a way as to bring this service to one into great public demand.

5. This and other progressive policies will feature the work of the Washington convention. Action will also be taken to defend our industry against unwarranted legislation and other attacks from those who misunderstand the purposes of the theatre owners and do not fully appreciate the benefits it entails.

6. We must meet censorship attacks both in the nation and different states. Attempts to impose unjust and ruinous taxes must be defeated through a clear presentation of our side to lawmakers and the public.

7. These campaigns of misrepresentation now on. Organizations claiming to have reform tendencies are at work in different states seeking to impede and hamper our business. A resolution is now before the United States Senate asking for a general investigation of the motion picture industry. Organized bodies of mistaken zealots seek to throttle this press screen of America with unwarranted statements repugnant to American ideals and at variance with the thought of the public.

8. To prove our side to the people will be one of the duties confronting us at the Washington convention. We have the visualizing powers and wonderful publicity elements of the screen in our custody. The people of the United States demand that the screens shall be kept free from all political and other entangling alliances, and that its integrity as the screen press of America shall remain unimpaired. That this shall be done is the pledge which we have made to the people and propose to keep.

9. “Come to Washington, theatre owners, and help us formulate plans in accordance with this program which will comprehend public needs and our business necessities in every state in the union. We can do it. We must do it. This is the real job before you, theatre owners, as it means the safeguarding of your investments and the entire future of your business. The week you spend in Washington at this convention will bring you greater returns than anything you ever did in connection with your theatre.

10. The American people will stand squarely with us when we bring our side to light, and they will see to it that powers to aid them shall not be impaired by adverse legislation and other restricting conditions. We also have the admission, seat and music taxes and other things to battle against, and a multitude of similar conditions shaped to injure us. Give us the benefit of your personal co-operation in Washington. We need you and your energies will count in your congressional district on behalf of our great industry.

11. United we will meet every issue successfully and win.

12. “Arrange to be at the Washington convention of the Motion Picture Theatre Owners of America May 8th to 12th, inclusive.

National President Sydney S. Cohen has appointed the following committee in charge of the arrangements for the convention:

Mr. W. A. Johnston, Editor,  
MOTION PICTURE NEWS.

Dear Mr. Johnston:

On various occasions in the past three or four years you have printed lots about the percentage plan for the distribution of pictures. You have also had two or three conversations with me, as best I can recall, as far back as three years ago, and on one occasion you asked me by letter to give you an expression on the percentage subject.

My opinion of three years ago is the same today—that is, the percentage system of exploiting the exhibitor is no different than that of the first rental schemes. I believe the proof of that in considerable degree is proven by the increase in theatre receipts and the enormous increase in film rentals that have just been shown in the trades papers covering the complete period of 1921.

I made the statement to you in one of our conversations that if anything the percentage would be far greater evil than the old system of flat rental, for the following reasons, by comparing the history of the legitimate theatre, with few exceptions, or comparatively few exceptions, the history of our legitimate theatre is one of decay. The theatre owner was so over-exploited on percentage terms that it was not long before he was left as the ward of the ill poster or the huckster for his livelihood. The old, dilapidated buildings became unattractive, dangerous and behind times as far as public opinion was concerned, as the theatre owner had no money left with which to build a legitimate theatre; therefore, there was no decent home for legitimate plays, unless civic pride contributed or endorsed such an institution for the maintenance of a place of amusement.

If the present tactics of certain distributors and producers in the film business are put into effect, the same would happen to the motion picture industry—that is, by taking an extreme pessimistic view of the situation.

Today the distributors are approaching the exhibitors on a sharing basis, throwing one competitor against another in the percentage terms as against flat rentals, thus the following: An itemized account of every expense in connection with the operation of his business. I think that it is a high time for the edification of the exhibitors throughout the country that you publishers should equally educate all sides of this industry. When the distributor approaches an exhibitor for a percentage contract and offers any such form to be signed as a part of the agreement, the exhibitor should be so educated as to require the producer or distributor to furnish him with the following information: How much did the production cost, and have same verified by a firm of equal reputation as Price, Waterhouse & Company? How much salary was paid to the star? How much salary was paid the officials of the company and to subsidiary corporations, and in this case an itemized list of such corporations and officials should be given? How much bonus money and what rate of interest in the financing of the above production? How many agents and sub-agents has the story or scenario passed through before it was put into execution or into production, and what was the cost of same? What does the producer expect to gross on the picture? How much is the investment and over a period of how many months? What is the quota that is set for every community in the United States, and what are the quotas that are actually accepted in each key city? What amounts from foreign sources, and itemize this? Are the officials of the above production interested in the above? To what extent in any individual or corporations that have contributed a part in service or material to the above production during its making or exploitation?

The exhibitors are requested to give comparatively the above information on their side when the percentage distributor comes around. Why not the exhibitor be made to demand a few things of interest of the other side of the business? Doesn't it sound like "honorable (?) legitimate theatrical history in America?" Don't the distributors and producers realize that when they make a bad picture on which the exhibitor loses money that in the long run the producer pays the bill, and why should it not be so? Isn't it true that the producers, stars and distributors are reflecting seriously on the days when film rental buying and film receipts are falling off? Arent they likely to wake up some day and find that their present assistants and other supernumeraries are financed by the great body of exhibitors in this industry, unless there is some substantial basis of reasoning established in this industry? In spite of all that may be said, the motion picture exhibitor is not in the pitiful position of the legitimate theatre owner, for the simple reason that this business is a manufacturing enterprise after all, and in some sense, comparatively speaking, a theatre is a permanent proposition.

The motion picture industry is free and open to all, and there is no one that can control the "A, B, C" of picture making. That has been very thoroughly proved from the days of the Biograph and other so-called restricted organizations of the early days.

Does the producer realize that his particular phase of the business is massed and centralized and therefore develops very rapidly in opposition to himself when national resentment arises among all factions of exhibitors?

Let the exhibitor wake up—and I mean by waking up know how to make a survey of his own business to keep up with improvements for the future and at the same time have a fair and reasoning plan with the producer so that both may get all the profit they are entitled to on their investment. BUT THE PERCENTAGE PLAN WILL NEVER DO IT. WHAT PLAN?

I will not attempt to offer a substitute for the complaint nor a cure for the disease, but I am in hopes that a man such as Mr. Hays coming into the industry will be strong enough to suppress the sharp practices and selfish interests of any individual in the industry, whether he be producer, distributor, star or exhibitor, and that you publishers will get behind the CAUSE and throw the true light on all its evils from all sides until conditions are cleaned up. That's what we need NOW.

Yours very truly,

S. A. ENGER AMUSEMENT CO., INC.
E. V. RICHARDS,
Vice-President and General Manager.

N. B.: So many actors and producers continually expond the theory that exhibitors have money while they are usually in debt or broke. Take a trip to the studio or note the life of the average producer or actor. It's not the exhibitor's fault that the industry squanders money.

A Percentage Antagonist Has His Say

An Opinion by E. V. Richards, Jr.

General Manager of Saenger Amusement Co., Inc.
THE censorship war continues unabated in many sections of the country with the motion picture industry marshaling all its resources to combat the progressive reformers. Definite action toward the closing of censorship is expected shortly in the legislatures of Kentucky and Mississippi. In Massachusetts a fight is being waged against a proposed bill which seeks to bar the use of the screen in the forthcoming censorship referendum campaign in that state. The Maryland Board of Censors has proposed to the Maryland legislature an amendment to the present censorship law which will provide for more drastic penalties for failure to observe the mandates of the board. In addition to the agitation for and against censorship carried on in various state capitals, the question is being debated by the pros and cons in many municipal districts throughout the country. The right of a censorship board to pass upon the "social phase" of a picture is being contested in Kansas, where labor interests have brought suit to enjoin the Kansas Censorship Board from rejecting a picture titled "The Contrast," which deals with an industrial situation.

David Wark Griffith is scheduled to appear this week before the Kentucky legislature to speak against the censorship measure now awaiting action by the lawmakers. The censorship measure now pending in Kentucky is known as Senate Bill No. 176. It was introduced by Senator Brock and provides for a film censorship board under the supervision of the Department of Education—the board to be composed of three members at a salary of $3,000 each. License fees of $2.00 per reel of 1,000 feet are provided for in the measure, and fines of from $100 to $1,000 for violation of the censorship law. The measure sets forth that only such films may be shown in Kentucky as are, in the judgment of the censor board, "...a moral, educational or amusing and harmless character."

Under the direction of Chairman Hess, Jack S. Connolly, Washington representative of the National Association, is now in Mississippi co-operating with E. V. Richards, Vice President and General Manager of the Smith Amendment Company, and Y. F. Freeman, of the Southern Enterprises, Inc., in establishing a strong front to combat the efforts of the reformers to force through a censorship bill. This measure has been reported favorably by the Senate Committee on Education. The legislation was urged by Governor Russell of Mississippi, who, in his message to the Legislature, said: "I cannot too strongly urge the very great necessity of establishing by statute law a censorship of the motion pictures used in this state." The situation in Mississippi is fraught with grave danger to the industry, and the result is still in doubt.

In Massachusetts the censorship committee of the National Association, through its representative, ex-Judge J. Albert Brackett, is co-operating with the Allied Theatres of that state and has a stiff fight on its hands to prevent the passage of House Bill No. 457, which seeks to bar the use of the screen in the forthcoming censorship referendum campaign.

At a hearing on this bill before the Committee on Election Laws of the Massachusetts Legislature, on February 19, Judge Brackett entered a vigorous protest against the passage of the bill and charged that the measure was a covert attempt to forestall any campaign of education on the screen by the moving picture theatre to tell their side of the story to the public in connection with the censorship referendum.

The Maryland State Board of Censors is dissatisfied with its name. A proposed amendment to the censorship law has been introduced in the Maryland Legislature which seeks to change the official name of the censorship body to "Maryland State Board of Review."

More drastic penalties for failure to rigidly observe the mandates of the censorship board are also provided in the amendment. Whereas the present law prescribes a fine of from $5 to $100 for failure to display the approval seal of the censorship board on any film exhibited in Maryland, the amendment provides for a fine of not less than $50 nor more than $100, or imprisonment for not more than thirty days, or both in the discretion of the Justice of the Peace before whom the complaint is lodged.

The bill prohibits the making of any change or alteration in the film after it has been released, except such elimination as ordered by the board, and any violation of this clause would be punishable by the immediate revocation of license. The measure seeks also to revise a section of the law defining the character of films which are unsuitable for license by adding, "inhuman or inciting of crimes." The proposed amendment is now before the Maryland Senate and will be vigorously opposed by the exhibitors of Maryland, also by the Censorship Committee of the National Association of the Motion Picture Industry of which Gabriel L. Hess is chairman.

Has a censorship board the power to pass upon the social phase of a picture? That question will be decided in a court hearing in Kansas City, Kans., on a picture, "The Contrast," which deals with the industrial situation. Labor interests behind the picture have brought suit in the Wyandotte County District Court to enjoin the Kansas Motion Picture Censorship Board from rejecting the picture.

The picture was made during the recent coal miners' strike in Kansas, and is alleged to encourage strikes, although attorneys for the labor interests assert that the plot is merely a love story woven around everyday industrial life. The state has been given twenty days to file an answer.

Unclean motion pictures attacked on Sunday, February 12th, at the Ogden Tabernacle, Ogden, Utah, by officials of the Mormon church, were defended by H. E. Skinner, president of the Utah branch of the Motion Picture Theatre Owners of America. The latter's defense was that "no respectable motion picture theatre owner has any use for the unclean motion picture, but all motion pictures should not be condemned because some are improper any more than a library should be condemned because a few books are bad."

President Skinner, talking for the motion picture theatre owners, referred to some of the adverse criticism that arose at the time the Arbuckle case came to the attention of the public. He showed where the theatre managers immediately banned the showing of Arbuckle pictures in their houses. He said that in all the condemnation of the motion picture industry there has been no encouragement and support to those who have struggled for the uplift of the industry.

In conclusion, President Skinner said: "Every show house in Ogden has been careful, I believe, to do all within the exhibitor's power to raise the standard of moral entertainment. We offer no apologies to the ones justly deserving condemnation."

At the fourteenth annual luncheon of the National Board of Review held at the Hotel Almakin, New York City, Dr. Albert Shiel, one of the founders of the National Board of Review, declared the fundamental fault of the American-made film production to be "not indecency but a deplorable sentimentality which is responsible for pictures not depicting life as it is—pictures in which all the villains have lots of money and all young women are beautiful." He further declared that while many foreign pictures were badly made and were coming here "in a missionary cause" and not because we did not have good pictures in America, yet the foreign production showed greater seriousness than the American product.

War on Censorship Waged in Many Sections of the Country

Fight Pending Bills in Kentucky, Mississippi, Massachusetts, Maryland
Harry Crandall Issues Statement On Washington Disaster

Mr. William A. Johnston,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Johnston:

Having abjured my proper senses, while I swore or less during the terrible Knickerbocker disaster, I feel that I would like to make a statement through your paper to all my brother exhibitors in America.

I want to say that I have never been so affected by anything in my life as by this catastrophe, and hope never to see anything like it again. This is the first trouble of any kind I have had in my fourteen years in the movie business.

I have labored day and night to build up what was considered by many one of the most complete chains of theatres in this section of the country. I also was fortunate in gathering around me a wonderful executive staff of young men who operated unstintingly for the comfort and best interests of the patrons at all times, and we have been fortunate, despite the terrible conditions all over the country, in keeping our theatres doing business and making money, but with all this system and all of the efforts that it was physically possible for us to put into our business, one of our very finest theatres, namely the Knickerbocker, suffered the collapse that is so well known. Now the question is—why?

It must be interesting to many to know that the first investigation, that of the coroner's jury, held practically everybody in connection with the building for the grand jury with the exception of myself. Although I was exonerated entirely, this does not lessen a certain load that is bound to be on my mind, for the reason that the theatre bore my name.

It might also be of interest to know that I was not really in on the original construction of the building, but took it over some time after the theatre was completed. I do not say this to clear myself in any way, if I were responsible, because I know positively that Mr. Wagner, the builder, was one of the best builders in Washington. There is also no reason for anyone to think that the theatre was slighted in construction to save money, for the highest bidder was awarded the contract by reason of his being the most reliable. This theatre was built before the United States got into war, when good labor and material were plentiful and at a reasonable figure, and whereas I don't want to appear egotistical, I think any one who knows will agree that the Knickerbocker theatre could be considered at least among the ten best theatres in the United States. As to its clientele, something I have never touched on before, it probably had the most eminent clientele of any theatre in America. This too is worth the reason that it made the calamity a national issue, as some of the most prominent people in this country were either hurt or killed in the disaster. The Knickerbocker was a theatre that catered to Congressmen and Senators, to Vice President Marshall, William Gibbs McAdoo, and many other high officials of the Government, as well as to all the diplomats of foreign countries. I simply bring this out to show that sometimes your wonderful clientele may be against you, meaning by that that when you have an unfortunate accident which would be more or less local under ordinary conditions, with a clientele like this it immediately becomes of national or even international importance. Being a native of a nation like ours, there would have more or less of an effect on all exhibitors throughout the United States.

I feel heartily sorry that my name was in any way connected with a disaster (even though it was beyond my control) that was of such a nature as to affect (as I understand it has) the business of all my brother exhibitors throughout the United States, and hope that their business will quickly recover, as a thing like this may never happen again in a hundred years—and although a verdict has been rendered, the real cause of the collapse of the Knickerbocker has not been absolutely cleared up in my mind, and in the minds of many others.

After the collapse of the Knickerbocker I closed all my theatres for a period of five days, and no exhibitor can realize how I felt when the Metropolitan was reopened on the sixth day, to have the patrons cheer the picture when it went on the screen—it proved how loyal they were, and it would be of value to every exhibitor in this country to start now and gain the confidence of his patrons. I never knew how well I stood until after the calamity. We received thirty-three hundred letters and telephone calls from people in the District, offering their sympathy and help, and so far as I have been able to learn, not one person in Washington has held me in any way accountable for the accident, and they have tried to prove this by their wonderful attendance. The whole city seems to be solidly behind us, and that surely is something that an exhibitor should be proud of, because in times like this people are only too quick to charge the owner with neglect. I have had many relatives of those killed in the disaster come to my office in the most friendly manner to sympathize with me.

I want the exhibitors to remember that what happened to me is apt to happen to them at any time, and that it would be a wonderful thing for every exhibitor in America to have his theatre inspected by the best engineer it is possible for him to get, so that he might avoid the very thing that I have gone through.

This especially applies to the new and wonderful fireproof buildings, which is the kind the Knickerbocker was.

In closing I want to thank your paper for all the kind remarks that were made in my behalf, and also to extend my sympathy to every exhibitor in America who has been adversely affected by my troubles, and hope that such a thing will never happen again, and that business will soon be back to normal.

I also take this opportunity to publicly thank everyone, actor, film producer, manufacturer, star, trade paper editor, who sent me such wonderful wires of condolence at the time when I needed them most.

With very best wishes and kindest personal regards, I am,

Sincerely yours,

H. M. CRANDALL.

M.P.D.A. Dinner Dance to Be Held March 16

Indications are, even at this early date, that the fourth annual dinner-dance of the Motion Picture Decorators Association, to be given this year in honor of Will H. Hays, will be one of the most elaborate and successful social events in the history of the Association.

The dinner-dance will be held in the grand ballroom of the Hotel Astor, New York, on March 16th. A novel entertainment is promised, a feature of which will be the filming of a two-reel picture of the ball and the screening of it later in the evening.

The M. P. D. A. invites all branches of the industry to participate in this welcome to Mr. Hays. Advance reservations for tickets and tables is requested.

A number of prominent stars, a number of whom are at present on the Coast, will attend, it is reported.

The Executive Committee in charge is composed of George L. Sargent, Chairman; Ashley Miller and John W. Noble.

The Reception Committee: Augustus Thomas, Chairman; Charles Brabin, James Viscout, George B. Seitz and Travers Vale. The Finance Committee: C. J. Williams, Chairman; E. M. Simpson, George Irving. The Floor Committee: Robert G. Vigolo, Chairman; William F. Haddock, Harry Hillarde, Tom Terris and Del Henderson.

Kansas City Exhibitors' Co-operative Ass'n

Organization of the Exhibitors' Co-operative Association in Kansas City, the purpose of which is to improve film conditions in the Kansas City territory, was completed at a meeting last week. Organization work was started under way for the last six months. An affiliation for the booking of certain kinds of pictures, approved by the purchasing committee, is planned. The new organization will in no way blend with the work of the Missouri and Kansas state exhibitors' associations, but will co-operate with those organizations at every opportunity. Arrangements have been made with Joe Fox, president of the Phoenix Film Corporation, whereby three films will be accepted each month from that concern, provided they are approved by the purchasing committee.

These officers were elected: President, C. H. Burkey, Summit theatre, Kansas City, Mo.; first vice-president, H. A. McClure, Emporia; second vice-president, S. E. Willott, Springfield, Mo.; third vice-president, W. W. Wertener, St. Joseph, Mo.; fourth vice-president, J. W. Watson, Benton theatre, Kansas City, Mo.; treasurer, R. A. Shelton, Ashland theatre, Kansas City, Mo.

The purchasing committee: J. P. Everett, Paola, Kansas; chairman, S. A. Davidson, Neodesha, Kansas; H. A. McClure, Emporia, Kansas; R. G. Liggett, Kansas City, Kansas, and A. K. Doussad, Kansas City, Mo.
There is a great deal of danger to the industry in advocating personal appearances of stars before moving picture audiences. Undoubtedly, conscientious exhibitors, desiring to give unusual form of entertainment by the presentation of stars of the first magnitude, feel that in so doing they are in a sense popularizing the industry, all of which we acknowledge as true, and we ourselves have on many occasions featured the personal appearances of the stars of the first magnitude at our various houses, and quite successfully so.

The danger lies in defining or classifying the stars of first magnitude. The mediocre stars (actors or actresses) with a limited career, who win temporary fame when the United Syndicate inject themselves and by reason of a carefully defined campaign, excite the public mind, which most of the time is doomed to disappointment. I say this advisedly, because there are particular attractivenesses in just that type of moving picture actor or actress who, with a limited ability, appears before a packed house with a few ill-chosen words to say how glad they are to be with them tonight, and I think you have a lovely city,' and 'I wish that we could make pictures in your delightful town, because everybody is so nice to us,' and then clumsily, not to say giddily, bow themselves out of the picture, believing that they are stars of prominence, makes a fuss over them; they become inflated with their own importance, and in a majority of cases go back and tell the producer what a wonderful success they have had, hoping to secure fabulous salaries, which they are not worthy of.

On the other hand, when the dignified and reputable star appears—and I speak of such delightful representatives of the industry as Clara Kimball Young and Elsie Ferguson—both of whom have gracious mannerisms and natural intelligence and ability to speak to an intelligent audience—I believe the industry a better one when we have such representative actors as George Beban, Bert Lytell, Hobart Bosworth, William P. Carleton, and many others of the Class A type, that are qualified to appear before audiences and do credit to themselves and the industry. George Beban's recent tour with a condensed version of his 'Sign of the Rose' played along with the picture, was unique, artistic and of a class that arrested the attention of the moving picture public throughout the United States.

These stars of the first magnitude are a credit to the industry and perhaps will do more to soften the opinions of the masses, that the moving picture industry is composed of the riff-raff, than anything else.

I personally visit the theaters and Hollywood several times a year and have a great many friends in the industry that I always deem it a distinguished honor and pleasure to be with because their conduct is that of perfect ladies and gentlemen, and they are qualified to sit in any society. The few flappers and lounge lizards that the industry must have of necessity to depict the realism of life in photo plays, even though a small minority, but sufficient to create a bad odium to the industry as a whole, are the types that we must keep away from public personal appearances and not encourage along those lines.

The producer must be held responsible for the type of stars that he permits to make personal appearances, and until such time as the producer pays as much attention to this angle, the industry will continue to be the object of slurs that it is not entitled to.

EUGENE H. ROTH,
CALIFORNIA THEATRE,
SAN FRANCISCO, CAL.

"Depends on Conditions"

PERSONAL appearances of stars would be a fine thing if they worked for nothing. This is my opinion in a nutshell of the personal appearance, and it is formed from first-hand observation. Stars undoubtedly draw many patrons into the theaters, but there is a question in my mind as to whether they increase business enough to warrant exhibitors in booking them and get from under, due to the large salaries demanded by the stars.

Your letter seeking comment on this subject reminds me of a story our publicity man told me on the occasion of a costly star's visit.

"The publicity man was talking to a 'tough editor.' In seeking large space, the publicity man mentioned that the player was costing us a lot of money.

"The editor gasped in surprise. "Do you mean to tell me the stars ask money for appearing in person?" he said.

"Certainly they do, and good big money, too," replied the publicity man.

"That's news to me," retorted the editor. "I supposed the stars appeared in person for publicity in return for the publicity they obtained."

To be perfectly frank, I question the advisability of personal appearances for the reason that they tend to destroy the illusion that surrounds any player on the screen.

Unless a star really has something to offer in the way of dramatic presentation, the public is disappointed. Mere speeches are of little value.

A few personal appearances, say about twice a year, are all any theatre ought to book, according to my way of thinking.

The question is open to argument, I will admit. If a manager can by reason of a personal appearance bring $1,000 more into his house for the week, it looks good business to do so.

In closing, I would like to say that much of the success of the personal appearance depends upon the popularity of the star. The really big ones are bound to draw big houses; as to the others, the business is measured by their popularity, unless they have something out of the ordinary to offer their audiences. It looks to me like the star always gets the best of it on a personal appearance.

Yours very truly,

BENJAMIN C. FERRISS
FAIRBANKS & RUBEN,
MINNEAPOLIS, MINN.

"Really An Evil"

I say "evil" advisedly, having played various stars of prominence and being in the position to know the after effects as well as the results. The principal objection against personal appearances, in my opinion, is that it disillusion the movie fans. Frequently the personal appearances do not measure up to the high standard of the motion picture theatre-goers' imagination, and naturally some personal appearances prove to be disappointing because of that fact. Only those stars that have had actual stage experience are able to interest their audiences. It is not sufficient for any star to get by on a reputation only. The only way to make the appearance must have a message or must be able to entertain, and every few of the motion picture stars can either entertain or have a message that interests the general public. There are exceptions to this rule—there are many stars that entertain delightfully. I can mention many of them who have visited our playhouses—Douglas Fairbanks, Wm. S. Hart, Clara Kimball Young, Elsie Ferguson, to name a few. We have had some stars whose names I will omit here, who have made simply dreadful appearances. One star in particular has positively lost many admirers because of her poor appearance, and has hurt the picture industry by planting the public. Motion picture stars are for motion picture work—there can be no denying this fact, and while they may be lions in the studio, they are meek lambs on the stage, and they have found that it is easier to become the object of thenext click of the camera than the applause of a multitude of people.

Then again, a star should be busy and not have time to maneuver around the country. In fact, a newspaper in Buffalo remarked that things must be pretty slow where they make the pictures if these stars have time to galivant around the country. Of course, it was entirely different during the war when parts like Fairbanks, Pickford and Hart lent their services to the government to help to create patriotism and interest through the liberty loan campaign. And the public then realized that stars were making personal appearances and greeted them with acclaim. But nowadays the public know that a star would not make a personal appearance unless he or she was being well paid for it. To my way of thinking, a personal appearance cheapens the star. Then again there is the danger of feeding your patrons something that you neither care to nor cannot keep up. Therefore, it is best not to start something that you cannot continue.

I remember as a boy there was something mysterious about the stage—the lights, the scenery—was something to mystify you. I will never forget how I was disillusioned when I found that all that dazzling light and of being castles and palaces, was nothing but scenery and paint. So it is with the star. The people have built in their minds a forbidden thing—a personality that is beyond reach—and behold, here they suddenly discover that their hero is but flesh—with many defects, just as you and I.

In other words, stars, like children, should be seen and not heard.

Yours sincerely,

B. FRANKLIN,
SHEA AMUSEMENT CO., BUFFALO, N. Y.

Personal Appearances Exhibitors Divide in Opinions As to Box Offices Results
Backfiring on Adverse Propaganda

Wm. A. Johnston,
Editor Motion Picture News,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Johnston:—

During the past few months the motion picture industry has been cursed with some very undesirable notoriety following two regrettable events in which prominent screen personages figured.

Practically every newspaper in the country has spent the entire front page, and as many more pages as possible, with lurid stories, playing up unimportant details in seventy-two point headings, and injuring the industry to the extent only to be determined later.

Because of this I feel that you will be interested in the enclosed articles which have been published during the last few days through co-operation with the Detroit Journal, and I feel that it is the most constructive propaganda for the industry that has been used in any newspaper in the United States.

Following the appearance of one of the articles, I enjoyed a conference with Mr. H. Scott, Managing Editor, Detroit News, and Clarence Linder, Motion Picture Editor, Detroit Journal, and I am glad to call your attention to the excellent co-operation that they have given.

In order that the people of Michigan can hear the other side of the story, I have sent copies of these articles to every exhibitor in Michigan, and have made arrangements that he can purchase at cost a folder containing these articles. I feel, and have been informed by Mr. Scott that these articles were very well received by the motion picture going public who love the motion picture folk, and who were only too glad to read some constructive publicity concerning them.

It just seems to me that other newspaper editors over the country should be interested in similar articles, for I don’t believe that it is their desire to be unfair to the industry, but, as Rev. Carl Dodd, Hollywood minister, has pointed out, virtue seldom gets on the front page of any newspaper, while the revels of some motion picture extra, or even some one prominent in the industry carries with it that news value which aids circulation.

I just wanted you to have these articles so that you could know that in Michigan we are receiving some excellent co-operation from a large portion of the newspapers, and I cannot help but feel that this will be advantageous.

With the kindest personal regards. I am,

Sincerely yours,

Wm. A. Johnston, Esq.,
Motion Picture News, Inc., New York, N. Y.

H. M. Richey,
General Manager.

Operators Seek Regulation of Film Exhibitions

The moving-picture operators of Rhode Island, largely representative of the union, are to demand an investigation of the conditions under which moving picture shows are conducted in all sections of the State, as a preliminary step in a movement to procuring the passage of a State law to regulate film exhibitions. A committee has been appointed and a thorough investigation is being conducted.

The union, at a meeting held this week, voted that the members refuse to run films which were found to be defective and send such defective films to the office of the Fire Commissioners; to notify all persons who are known to own projection machines to hire only licensed operators to run them, and to call the attention of the proper authorities to the sale of inflammable film to children who own "toy" machines.

The operators declare that the majority of the theatres in the cities are properly equipped, but they hold that in halls, churches and schools uninspected machines are operated without fire protection by unlicensed and frequently by inexperienced operators.

Bill Would Broaden Power of New York Censors

The exact reading of a bill just introduced by Senator Clayton R. Lusk in the New York state legislature, broadening the authority of the State Motion Picture Commission, and which is of interest to producers and exhibitors, follows:

"The Commission shall have power to issue subpoenas or subpoenaas duces tecum, administer oaths and examine witnesses under oath, to inspect and require the production of any books, records, papers or documents for the purpose of investigating any matter relating to the licensing or granting of permits for films, or relating to the exhibition of any identification matter required to be exhibited by law or the rules and regulations of said Commission, and any matter relating to violations of this act or the rules and regulations made by said Commission. Such subpoenas shall be issued under the hand of the Chairman and the seal of the Commission, and may be served by any officer or employee of the Commission or by any police or peace officer. Any person who shall omit, neglect or refuse to obey a subpoena, or who shall refuse to testify, shall be guilty of a misdemeanor."

Shortcomings of the Press Book

The following letter, from a prominent Montreal newspaper man, contains some pertinent thoughts on the press book question:

William A. Johnston, Esq.,
Motion Picture News,
New York, N. Y.

Here’s to Charles M. Stenson, in your issue of February 18! He’s got the nail on the head in more than one point!

I have wanted for a considerable time to make a kick at the sort of thing which is being sent out as a press book in many cases. I hesitated, as I did not feel that I could very well do so, as at present I am only a species of deputy press agent for the above show, but I am a newspaper man, and the quality of the goods sent out as press matter makes me wonder if the men who get them up are really newspaper men themselves, or if, in case they are, they ever worked on anything outside a small town paper.

Take the following as a glaring particular instance. A press book comes along.

The publicity man, not having seen the picture, depends greatly on it. The book opens with miles of stuff about the birthplace of the actors, the parentage of the authors, the qualifications of the scenarioist and a little about the story—not the story itself, but a story of how it came to be written.

Then follows a bunch of stories, with the flaring two and sometimes three-column headlines. "Send these to your editors—illustrate them with the cuts shown here (two and three-column) and they'll eat them up." This gives one to think furiously.

Then anything from a grace to a dozen of long-winded tales about different items in the production and two or three little skimpy details of the production.

The cuts shown are usually so made as to permit of no additional matter in the body, without serious danger of utter spoiling by cutting.

Other press books are little else than boosts for the picture and aids in selling it, instead of being a help to the exhibitor or his ad man.

All press books are not alike, but many, far, far too many, fall down woefully. A bit of pepping up is wanted. It looks as though executives would do worse than ginger up their exploitation department.

P. S.: Credit is undoubtedly due the Metro publicity for their book on "The Conquering Power."
Censor Law Repeal Is Discussed at Albany

Advocates of Both Sides Attend Hearing; Operators’ License Bill May Pass

MOTION picture affairs continue to occupy the attention of New York State legislative circles. A hearing was held at the State Capitol on Tuesday, February 21st, to repeal the New York State Motion Picture Commission law, at which advocates of both sides attended and spoke for and against the proposed bill.

While the hearing was supposed to start at 2 o’clock, it was nearly 4 o’clock before it was finally under way. The fight to repeal the law was led by Thomas Dixon, representing the Authors’ League of America and the author of “The Clansman,” who declared that censorship was really putting the shackles on creative thinking. Continuing, Mr. Dixon said that censorship served the purpose of lowering the type and value of motion picture production.

To Peter A. Brady, of the New York State Federation of Labor; Samuel L. Berman, secretary of the Motion Picture Theatre Owners of the State, and Assemblyman Louis A. Cuvillier, of New York, spoke in urging the repeal of the present law. George H. Cobb, chairman of the New York State Motion Picture Commission; Joseph Levenson, secretary, and Canon Chase spoke in support of the law. Mr. Levenson said: “In no state where motion picture regulation legislation has been enacted has it been repealed. The movement has spread over the country. The attitude of the industry has been one of opposition with an unwillingness to cooperate with the Commission to bring about changes in the law which would bring the industry more in harmony with the Commission. Motion picture regulation in this state is improving conditions for the theatre owners, but they are blind to their own interests. If it were not for the law, the slump in the motion picture business would have been a great deal worse than it is now.”

During the hearing a lively tilt arose between Senator Walker and Canon William S. Chase, which was only brought to an end when Assemblyman Moore informed Canon Chase that the committee before whom the hearing was held, had absolute confidence in Senator Walker, although he was of the opposite party.

A hearing of the McKee bill, relating to the licensing of motion picture operators in first class cities of the state, was also held the same afternoon. There appeared to be little opposition to the measure.

Among the speakers in favor of the bill was Sheriff Edward J. Flynn, of the Bronx, who declared that exhibitors were against the bill on the grounds that it would add to the cost of their overhead and that they entirely forgot that the bill tended to make more safe the motion picture theatres of today, and that the bill would work to the good of the entire industry.

Mr. Samuel Kaplan, who is at the head of the motion picture operators in this state, declared that the bill would go far in making the theatres safe for everyone, and that his sole desire was to bring about the employment of licensed and experienced men.

The bill as it now stands serves to open the booths in the motion picture theatres in New York, Rochester and Buffalo, the first class cities of the state, to those who desire to learn the business, and without making it mandatory in any way for the owner of the theatre to employ them during the six months, while they are gaining first-hand knowledge of operating by actually working with an experienced licensed operator.

The sole opposition to the bill came from former Senator J. Henry Walters, of New York, associated with the Keith interests, and whose opposition apparently was mainly that it would interfere with the operation of projection machines in the homes.

PICTURES AND PEOPLE

(Continued from page 1336)

Acknowledged that motion pictures are uplifting, educating and entertaining. But Cleveland exhibitors—at least the three who run all-night shows—claim an added blessing for the silent drama. Seeking a reason for the increase in business, they found the so-called “floaters” of the city figured it cheaper to pay fifteen cents admission to a theatre, see pictures and get snatches of sleep, than it was to pay for a bed in a lodging house.

A Chicagoan writes in and takes exception to a local newspaper advertisement of “Orphans of the Storm.”

To wit: “It (the production) took enough electricity to light Chicago for a day; enough building materials to erect a skyscraper and as many in it as pass State street corner Saturday afternoon.”

“If that is true,” says the loyal Chicagoan, “it made an awful dent in the Federal Reserve.”

JULES H. ROTHSCCHILD, manager of the Strand theatre.

Wilmington, Del., has undertaken two commendable tasks. He is running a campaign to convince his patrons that if a picture is good it does not matter who is in it and is striving with might and main to counteract the ill-effects of the news stories that are appearing in many papers, relative to the film industry and film people.

Mr. Rothscchild’s educational campaign is best explained by quoting from a recent letter.

Mr. Rothscchild writes:

“I am taking articles to the papers telling of the educational advantages of the motion picture. My efforts have not stopped at this, for the mayor has been advised by letter that the screens are open for public information and enlightenment on topics of civic improvement and can be made use of by the public departments for the public welfare.

“The greatest opportunity for an exhibitor to be of useful public service is to cooperate with the board of education. This is more convenient for the neighborhood theatre which only opens at night. In my letter to the president of the board of education I stated the advantages of the motion picture were explained.

“I informed him that part of the day could be given over to school children, under the supervision of their teachers, for visual education. I informed him that the theatre, its facilities and equipment was at his service and that I would lend all the assistance at my command to make such an undertaking a success.”

It is needless to relate that Motion Picture News approves of Mr. Rothscchild’s idea of co-operation with the people of his city, and especially commends his efforts to counteract the effect of alleged news stories that appear from time to time in the papers.

A LAWTON, Okla., exhibitor recently paid $300 plus for his luncheon. The "plus" went for the luncheon and the tip. Where the $300 went, nobody knows. When last seen it was reeling easily within the Dome theatre safe. After lunch hour, the safe was still there but not the three hundred. Judging from reports of the last few weeks, the yeaggs have la’d off the United Cigar Stores for a space and have turned to picking on the exhibitor—just as though he were not already being “relieved” of his cash sufficiently. Here’s some of the story in brief for the last couple of weeks:

Ten reels of “Over the Hill,” valued at $1,000, taken from the College Playhouse. Seattle: $7,400 from the safe of the Ohio and American Theatre Co., Cincinnati; $600 from the safe of the Orpheum theatre, Minneapolis; $3,166 from the Garden theatre, Kansas City; attempt to blow the safe of the Isis theatre, Kansas City, frustrated; $150 from the Majestic theatre, East St. Louis; $2,000 from Century theatre, Brocklyn.
Brandt Denies Rumors of Break with Cohen

THE publication which appeared in a trade paper last week to the effect that there was a break in the harmonious relations that have always existed between Sydney Cohen, president of the Motion Picture Owners of America and William Brandt, president of the Theatre Owners' Chamber of Commerce, was not, as following denial from Mr. Brandt, this week prior to his leaving for Albany to attend the State Convention of Exhibitors, an attempt to deny emphatically that Sydney Cohen and I have broken friendship. On the contrary, never have the two organizations, the Theatre Owners' Chamber of Commerce and the Motion Picture Theatre Owners of America more closely co-operated in constructive work for the benefit of the exhibitor. I deeply regret that at this time any impression of conflict between Mr. Cohen and myself and the two organizations we represent, should have become the topic of trade discussion. There is absolutely no new spirit of antagonism, as new extant. I have only to repeat that Mr. Cohen and myself are working together most harmoniously and I am certain that he will bear me out in this statement.

Canadian Exhibitors Hold Busy Convention

The many theatre managers at the second annual convention of exhibitors of Manitoba and Saskatchewan, which was held at Manitoba Hull, Winnipeg, February 12, 13 and 14, for the aboliishment of the "war tax" on theatre admission tickets, and also took official objection to the exemptions from the ticket tax obtained by numerous charity, church and fraternal organizations, to the detriment of real theatres. The exhibitors decided to discourage the presentation of moving pictures to the detriment of the legitimate stage. They also decided to ask for official action against the presentation of any pictures in structures which constituted a fire hazard, such as temporary buildings, halls with few exits and structures in which fire precautions were not installed.

On the motion of George Semper of Brandon, the exhibitors decided to negotiate with express companies for reduction in express charges on film shipments and to press for a return rate for films. The Saskatchewan exhibitors at the conference decided to organize their own provincial organization, and a meeting of exhibitors is to be held at Regina, Sask., shortly.

Paramount Club to Hold Dance March 31

As the closing feature of the observance in New York City of the tenth anniversary of the feature motion picture, which will be celebrated all over the country throughout March, the Paramount Club, composed of the employees in the home office and New York exchange of the Famous Players-Lasky Corporation, will hold a dance Friday evening, March 31, in the grand ballroom of the Hotel Commodore.

Allen Merger Not to Alter Policy of Theatres Now

That the asorption of Allen Theatres, Ltd., by Famous Players Canadian Corporation, now under way, would not affect the policy of any affected theatre until the end of the present season at least, is admitted by Mr. N. L. Nathanson, of Toronto, managing director of the Famous Players-Canadian Corporation.

According to Mr. Nathanson, the need for economy entered largely into the reason for the acquisition of the many Allen theatres in Canada. The keen competition between the theatres of the respective organizations in practically all of the larger cities in the Dominion was now being eliminated but the individual policies of all houses would be maintained until the summer, he declared.

Mr. Nathanson announced that no special stock issue would be required to finance the absorption because the men identified with the Pantages Players Canadian Corporation could take care of the financial end of the transaction themselves. The Allen held 51 per cent of the common stock of Allen Theatres, Ltd., and their chain of theatres from Quebec to Vancouver comprises over 40 houses. The combined circuits represent no less than 80 modern theatres. In Toronto there are 10 Allen theatres, practically all of which are large new houses. Famous Players-Canadian Corporation has nine theatres in Toronto.

Pantages' franchises for Toronto, Hamilton and Montreal are held by Mr. Nathanson. No disposition has yet been made of the Montreal franchise, but he would not say whether Pantages' vaudeville would be put into any of the theatres in Montreal which are or would be controlled by the Famous Players-Canadian Corporation. No change would be made for this season, in any event, he said.

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George D. Gould, Managing Editor

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Schiller to Become Loew General Manager

Ed A. Schiller, who for the past few years has been the southeastern representative of Loew's Theatres, Inc., has been promoted to the position of general manager of Loew's theatres, and will have complete, direct control of Loew's theatres with the exception of Greater New York.

Guild to Combat Vilifiers of Film Industry

The Independent Screen Artists Guild is as strong a position as ever, but hope eventually to number every big producer and star of motion pictures in our ranks. At the present moment we are working to get in the theatre men in First National to combat the falsehoods being circulated regarding motion picture industry people. We believe the best means of counteracting the insidious campaign of vilification against motion picture people is to secure the support of the photoplay patrons of America by means of our messages on the screen.

In a wire addressed to Motion Picture News, Frank E. Woods, president of Screen Writers' Guild of the Authors' League of America requests that exhibitors all over the country be on the alert for attacks on the industry published in their local newspapers and that the exhibitors inform the Screen Writers' Guild, 6716 Sunset boulevard, Hollywood, Cal., clippings of such attacks, together with the name of the town and of the paper and the date under which the articles appeared.

Waterliot, N. Y., to Permit Sunday Openings

The city council of Waterliot, N. Y., last week adopted an ordinance permitting motion picture shows in that city on Sunday nights. Prior to the passage of the ordinance, about 200 members of various church organizations in the city appeared before the council and voiced their protest.
In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

St. Louis

Jack Weil reports that conditions in Indiana are on the upward trend. He made this statement after returning from a trip to Terre Haute, Vincennes and Evansville.

F. E. Perle, Jerseyville, III., movie magnate, is on the trail of some auto thieves who stole his handsome new Marmon car from in front of the Fox exchange and then abandoned the car after wrecking it on the Lentic Ferry road in St. Louis County.

Paramount had several important callers last week. Among them was Lee Ball, district manager; Claud Saunders, of the Famous Players Lasky exploitation department, and J. E. McManus, Paramount Kansas City manager.

Jack O'Neil, of the city sales staff of Pathé has returned from a visit to Dallas, Tex. He went South to aid a sick friend.

Barney Rosenthal attended the Western premier of "Foolish Wives" at the Roosevelt Theatre, Chicago, last Wednesday. While there he arranged to have Miss Dupont, star of the picture, come to St. Louis when the feature is first presented to the movie fans of this city.

Out-of-town exhibitors who called at local exchanges this week included: Leo Keller and Col. Levy of Paducah, Mayfield and Owensboro, Ky; Harry Miller, Festus, Mo.; E. P. Perle, Jerseyville; Joe Erber, East St. Louis; J. G. Burbank, Rolla, Mo.; C. F. Brady, Cape Girardeau, Ill.

Cleveland

Charles E. Perry, local manager for the Select exchange tendered his resignation in order to become affiliated with the Chicago office of United Artists. Mr. Perry leaves for his new fields early next week. His successor has not yet been named.

E. Mandelbaum, president of First National Exhibitor's Company, of Ohio, is commuting from Cleveland to New York. No sooner is "Uncle Mannie" duly announced as arriving in Cleveland than he has left again for the Big City. He has been in New York all this week.

M. Goldman is the newly appointed manager of the Robertson-Cole exchange here. Mr. Goldman comes to Cleveland from Cincinnati, where he has been manager of the southern Ohio Realart exchange for the past three years.

Richard Deutsch and Harry Whitehouse recently joined the list of local exchange managers. Deutsch and Whitehouse have opened an independent exchange called the Sun Feature Film Company, with offices in the Film Bldg., Payne Ave. and East 21st Street. Griffith's "Flower of the Storm," featuring Lilian Gish, and "Confession" are the two releases now being handled by them for the state of Ohio.


Harry Charnas and Maurice Levensburger, of the Standard Film Service, have just returned from the director's meeting of the Federated Film Exchange in New York, and say they will soon have some interesting announcements to make.

South Carolina

L. L. Probst has become associated with F. L. Brown in the management of the Columbia Theater, Columbia, S. C. Mr. Probst is a native Colombian and prior to entering upon his present position was associated with the Atlantic Coast Line Railway.

H. R. Kiester, manager of the Strand Theater at Gaffney, S. C., for the past six months, has been transferred by Southern Enterprises to the New York district. He is succeeded at Gaffney by Bryan Humphries, who was manager of the Strand prior to Mr. Kiester's coming.

Sam Craver, for the past year manager of the Broadway Theatre at Charlotte, N. C., has gone to Winston-Salem, N. C., where he will assume charge of another motion picture theater owned by his father, R. D. Craver. Sam Craver one of the youngest motion picture theater managers in the country, being still in his teens. R. D. Craver, jr., brother of Sam, will have charge of the Broadway in future.

Ollie A. Savin, for the past six months manager of the Piedmont Theater at Charlotte, N. C., has been transferred to Asheville, N. C., as manager of the Princess and Majestic Theaters there. H. E. Wiggins, formerly of Pittsburgh, where he was manager of the District Theater, will succeed Mr. Savin, it has been announced by Carl Bamford, manager of the local district for Southern Enterprises, Inc.

Kansas City

H. E. Schiller, Kansas City branch manager of Education, recently returned from the Southern States. He states that what he asserts has been the most successful trip ever made by him. Mr. Schiller called on exhibitors in the southern part of Missouri and Kansas, his main feature being to sell the picture, "The Battle of Jutland."

(Continued on following page)
In Film Centers

(Continued from preceding page)

brining in six contracts would in-
drag that another battle of Schiller or "The Battle of Jut-
land" met with much resistance.
The District Court in New York ac-
cqured the Pennsylvania state rights on the Dempsey-Carpenter
pictures, is moving from Cleveland to New York to establish an ex-
change.

Lester Wolfe of Paramount re-
turned from Chicago where he at-
tended the big screening party on
Metropolitan pictures at the World.
Over 125 theatres have signed up
for Paramount's anniversary weeks.
Harold Hughes has resigned from
the Nu-Art sales staff. He had been
covering this territory for the New-
York office.

W. C. Fickerson, former Merit
manager, and Mel R. Edwards,
former with several local ex-
changes, have organized the Ad-
Art Photoplays, with offices at 386-
390 Pearl street. They plan to
make pictures with towns with lo-
cal talents and tie-up the films with
merchants in an advertising stunt.

Clayton P. Sheehan, George
Rowell, Charlie Johnson, Fred
Drummond, and others of the Fox office, have received large
checks from the home offices as
payment for a two-month's work
done during the past year. Nor-
man Sheehan, booter, has started
for Florida for a rest. Ira Cohen,
specialty sales representative, was
in town last week.

Syd Samson of Grand & Warner
has decided "School Days" for all
the big cities in the territory.
He signed up a number of exhibitors
in the Albany convention. Harris
Lawrence has decided to end the
production at the Lumber
theatre in the Cataract city this
winter, as receipts are too heavy and
an avalanche of publicity on the
production.

One of the business men along
Film Row is Art Young, office
manager at Nu-Art. Mr. Young,
Mr. Thomas Edison, does not believe in
sleep. Says he can work 20 hours a day. Contracts
are coming in so fast that Art has
decided to sit in chair all day and half the
night. Keep your eye on Nu-Art.

The new Albany First National
exchange here is now operating at
full speed, with Alec J. Herman at
the helm. For three years Herman
was salesman in the territory, and
he has announced of a settlement
won by the exhibitors hereabouts.

Manager W. E. Callaway, Dal-
las, is looking for larger quarters.
He declares that the rapid increase
in business is responsible.

W. E. Knotts, office manager,
has been promoted to general
manager of the Los Angeles exchange,
succeeding David Berenson.

Charles W. Koerner, formerly a
salesman working out of the Port-
land office and in charge of the
new Butte exchange. He has orga-
ized his staff and the ex-
change machinery is now running
smoothly.

Cleveland

A. A. Schmidt in charge of Uni-
versal's Short Subject Department,
and central western division man-
ger, paid Cleveland a short call
last week. Mr. Schmidt's family,
including a wife and three children
are living in Cleveland.

Jack Hays, one of the best known
film salesmen in this territory, has
joined the local Universal crew.

So has Jerry Steele. Steele is
covering the northern part of the
state for Universal.

M. J. Glick, who, until recently has
been connected with the Cleveland
Universal exchange in the sales
department, has been named manager of Universal's exchange in
Washington, D. C. Glick as-
sumed his new duties last week.

William Shapiro one-time manager
of the Cleveland Fox exchange,
is now connected with the Fox ex-
change in Pittsburgh.

Manager Paul Tessier of the lo-
cal Pathe office, also his regular
custom of promoting from the
ranks, has just advanced J. W.
Willett from the central poster de-
partment. Willett is now doing city work on the
West Side.

E. Mendelbaum, president of the
Local First National Exhibitors Company of
Ohio, is back from a visit to New
York, where important busi-
ness was consummated.

C. E. Almy, local Metro manager
who had not been seen for a rea-
son for which is a series of tele-
grams from satisfied exhibitors.
Jack Greenbaum manager of the
Opera House in Massillon wired in
that "Camille brought all house
records on a four day run."
Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

Outstanding Features of This Week's Section

What a little “art work” and some discarded flats of a prison set will do is illustrated by the cut appearing above showing a lobby display on "A Connecticut Yankee."

Another nifty lobby decoration idea is explained by the cut appearing on page 1349 relative to the “Saturday Night” display originated by Manager Irwin of the Imperial theatre, Columbus, S. C.

Fred S. Meyer, manager of the Palace theatre, Hamilton, Ohio, sets a pace in co-operative advertising by his stunt for "Reputation," described and illustrated on page 1352.

Providence, R. I., is the latest city to try out, with great success, the “Go to Theatre Week” stunt. A story appears on page 1352 relative to same.

The exhibitor who says his town is too big for home talent stuff is invited read Sid Grauman’s “Barber Shop Contest” story on page 1353, and then cogitate.

George E. Carpenter, Paramount-Empire theatre, Salt Lake City.
Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman’s theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rosky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichenh, Managing Director, Broadway-Strand theatre, Detroit.
J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
Nelson E. Bell, Publicity Director, Crandall’s theatres, Washington, D. C.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plumett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Roxy and Clark theatres, Pittsburgh.
Ray Grombach, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McCoy, Manager, Temple theatre, Geneva, N. Y.
George Tucker, Manager, Regent theatre, Elmhurst, N. Y.
Ernest O. Stellings, Manager, Grand theatre, Wimington, N. C.
Phil Gerardo, Supervisor, Southern Enterprises theatres, Macon, Ga.
Irwin’s “Saturday Night” Campaign

A CAMPAIGN which interested a whole city was recently put over for “Saturday Night,” by Manager C. W. Irwin of the Imperial theatre, Columbia, S. C.

Three weeks in advance a teaser campaign was started by the use of slides. The next novelty was a stage shadow box something new to the Imperial patrons.

A long piece of beaver board, the length of the screen and about two feet high, was boxed with a row of electric lights inside. “Cecil B. DeMille's Saturday Night” were the words cut out of the beaver board, the letters being covered with red paper.

While the slides featuring “Saturday Night” were run, the lights in this box were flashed on, the red flashing out so brilliantly as to make a profound impression on everyone in attendance. The screen of the Imperial stands about two feet from the floor. This box was placed below the bottom of the screen and so arranged that it could not be seen until the lights were flashed on.

Window cards were distributed and displayed one week in advance. Heralds were gotten out a week in advance.

Next a pretentious lobby display was arranged as shown by the accompanying cut.

This display consisted of a sort of frame transparency, the background was dark blue, night effect. Coney Island scenes of towers, steeples, ferris wheels, etc., were hand drawn cut out and presented in light colors against the dark blue background. The Coney Island scenes were illuminated by electric lights and by holes cut through the beaver board so that the ferris wheels, etc., were outlined brilliantly with rose miniature electric lights. These were also flooded with white lights from the foreground. At the base of this display and immediately in front of it, forming a bottom panel, was a row of figures cut out giving a black silhouette effect and displaying prominently in miniature, the heads and shoulders of people in the crowd.

From the center of this display and attached to the ceiling of the Foyer, a cut out of a girl in a swing was arranged. Long streamers of various colored paper and ribbons and a number of balloons were arranged around the display, attached to the ceiling, further creating the effect of a carnival.

A fashion show was used as a prologue. It has been a custom to stage such an event as a part of the annual PalmaFesta held at Columbia, but this year the celebration was abandoned so the imperial took advantage of this fact and staged a fashion show of its own.

Six of the biggest merchants in Columbia cooperated and gave prominent displays of frocks and gowns to be shown at the Imperial in connection with “Saturday Night.” Special cards were painted for each store and the merchants also announced the fashion show in their advertisements.

In the Fashion Show, nine local society girls took part, displaying frequent changes of frocks and gowns. One of the cuts on the opposite page shows a scene from Mr. Irwin’s fashion show.

Cuts showing Mr. Irwin’s exploitation appear on the following page.

Dorman Originates Nifty “Peacock Alley” Decorations

Manager Richard Forman of the Plaza theatre, St. Petersburg, Fla., made a tie-up with an exclusive women’s shop in St. Petersburg, which furnished a collection of evening gowns, sport suits, lingerie, bathing suits, fans, millinery, etc., for a fashion show to be given in connection with the playings of “Peacock Alley.”

All stores contributing any wearing apparel, also donated windows for displays, and cards announcing the fashion show to be given in connection with the picture were placed in all these windows. The shop that furnished the gowns agreed to pay for 30% of the newspaper advertising. The Society Editor of the newspaper published a special review of the fashion show to be given in connection with “Peacock Alley.”

About twenty girls residing in Tampa were secured to display these gowns and this was also an added attraction.

Presentation was made effective by a suitable drop and stage decorations. Cards on an easel gave the name of each creation as the models made their respective appearance. A spot was also used which followed the models across the stage, changing colors at each different pose.

Another effective stunt was the announcement of the fashion show and “Peacock Alley” with a megaphone Friday night as the vaudeville crowd was pouring out of the theatre. Heralds were also distributed announcing the fashion show in connection with the picture.

The lobby was also attractively decorated, with artificial flowers in urns and fastened on the rope which held two peacocks in place. A picture of Mr. Dorman’s lobby decorations is shown by the accompanying cut.

Selected Mailing List Danidge’s Best Bet

A selected mailing list is one of his best exploitation bets, reports T. Miller Danidge, manager of the Queen theatre, Durant, Oklahoma. Mr. Danidge uses a post card on which he prints in some detail his selling talk for whatever pictures the Queen has scheduled for the week.

Showing how the Forum theatre, Hillsboro, O., used cut-outs to special advantage as exploitation for “The Great Moment.”
Looking for Something Special

You can secure just the picture you need. That is the work of "The Booking Guide." It will bring to your attention dozens of such productions—features and short-length releases suitable for all occasions. And it will tell you where to get them.

Homer Uses Two Good Publicity Stunts

Manager H. H. Homer of the Colonial theatre in San Diego, Calif., used a couple of good publicity stunts in connection with his presentation of his double bill of "The Playhouse" and "Good References." Hangers, printed in red ink, were attached to the doors of many of the business places throughout the city late Saturday night, so that they would be in place on Sunday morning for the passersby to see, reading as follows: "Closed for the Day. Gone to the Colonial Theatre to Have a Good Laugh at Buster Keaton in 'The Playhouse' and Constance Talmadge in 'Good References.' 1902 Side Splitting Laughs."

He also put out thousands of legal looking documents, bearing on the outside the words: "Summons, Court of Extra Session, State of California, County of San Diego, City of San Diego." Upon the inside the documents read: "Know by these Presents, that you are hereby summoned to appear personally between the hours of 12:45 p.m. and 9 p.m. at the Fourth Street Entrance between B and C or the Fifth Street Entrance between B and C for the purpose of securing evidence that the best entertainment at the lowest prices in San Diego is to be had at the Colonial Theatre.

"Hereby Fail Ye Not to bring this summons, together with the fine of 25c., which will entitle you to any seat in the theatre this week, excepting Saturday and Sunday; to witness an all comedy program featuring Constance Talmadge in 'Good References' and Buster Keaton in 'The Playhouse.'

"Judge of Good Entertainment.


"Thousands Daily of Satisfied Patrons." The legal appearance of the documents was accentuated by large red seals printed upon them.

Illustrating by cut the prologue number which Sid Grauman, managing director of Grauman's theatre, Los Angeles, staged in connection with his engagement of "Boomersn Bill."
Nice Lobby on "One Arabian Night" Everett's Latest

"One Arabian Night" was exploited consistently by J. H. Everett, manager of the Palace theatre, Marysville, Tenn.

Mr. Everett concentrated on a lobby display. A sky was made of black netting with stars and a half moon cut out and pasted on, these were gilded. Arabian cloth painted buildings were arranged on each side of the lobby. Behind the buildings, lights were placed to illuminate doors and windows. A cut-out of Pola Negri was made from a three sheet and placed in the center of the lobby. Lights in the lobby were blue.

Taxi Cab Ballyhoo for "The Sheik"
The taxi cabs of Marysville, Mo., were tied up to ballyhoo "The Sheik" when George Fuchs played the Paramount release at his Empire theatre.

There are ten cabs in town and big signs were placed on the back and on the windshield of each. Fuchs also arranged a parade of boy scouts to carry banners. All the important dry goods stores were tied up for co-operative windows.

Fort Worth Paper Helps Gould Exploit Feature

When "Why Girls Leave Home" was shown at the Hippodrome theatre, Fort Worth, recently, Manager Harry Gould hurried to the office of the Fort Worth Record, got the editor to permit the re-run of 10,000 impressions of a page feature story headed "Where Runaway Girls Run To," as told by Grace Humiston and illustrated by Gordon Barrick. The plate for the feature story was put on the press opposite that containing a half page ad about "Why Girls Leave Home" and another calling attention to Sunday features of the Record. For the advertising the paper got out of it the 10,000 copies cost Mr. Gould almost nothing, and for the distribution and interest the big feature herald created Mr. Gould had to pay but proportionately little. The hunch proved a mighty good tie-up, as the Hippodrome receipts proved.

Automobile Licenses Give Orpheum Management an Idea

As an advertising boost the Orpheum theatre of Edmonton, Alberta, has been publishing various local automobile license numbers in its daily advertising space in the Edmonton newspapers, the owner of the car whose registration number appears in the displays is entitled to two reserved seats on the ground floor. The owner of the automobile is required to show his license card at the box office as proof of eligibility. The license numbers are changed daily. The result is that many people are watching the theatre advertisements closely.

"What Do Men Want?" Banner Used at Newark

Newark, N. J., was attracted by a huge banner in the skies over Market and Broad street during the showing of "What Do Men Want?" at the Newark Theatre.

At night a searchlight played on the white canvas constantly, and with the black sky as a background the effect was tremendous.

This, with special newspaper publicity, was a part of a campaign that made the picture one of big interest and kept the Newark Theatre packed all week.
Many Novelties for “Don’t Tell Every Thing”

Newspaper teaser classified ads reading—“Wanted, Women Who Don’t Tell Everything”—started the exploitation campaign on “Don’t Tell Everything” at the Palace theatre, Maryville, Tenn.

When a number of women telephoned to the paper about the ad, they were referred to Manager J. H. Everett at the Palace.

Another of Mr. Everett’s stunts was the use of teaser slides, the copy selected being the French, Spanish and Portuguese language “Tell what you must, but Don’t Tell Everything.”

Soda fountain clerks and drug store clerks were coached to say to customers “Don’t Tell Everything.”

Special cards were made to fit over the transmitters of local telephones in pay-stations and drug stores, reading “Don’t Tell Everything,” and these were put up two weeks in advance.

The standard reverse blotters were placed on every desk and table in colleges, high schools, etc., before school opened, the day before presentation.

Greenman Uses Novelty Ballyhoo for “Ten Nights”

Manager Harry Greenman of the William Fox Liberty theatre literally, figuratively and every other way made St. Louis sit up and take notice when he put “Ten Nights in a Barroom” across at the Delmar boulevard showhouse last week.

Beginning with a series of newspaper advertisements that were distinctly different, Greenman finished with a bang by invading the business sections of the city with a squad of ex-service men carrying banners advertising the show. Each man was dressed in his overseas uniform and had a sign pinned to his back as well as carrying a banner.

A comedy touch was added by a pair of "nuts" with a one-horse power "buggimobile" that blocked traffic wherever they went. The pair were attired in freakish white uniforms and were in themselves a knockout. Their buggy equipped like an early vintage automobile was pushed by the horse. The steering apparatus consisted of a hemp rope. A picture frame formed the wind shield. An aeroplane on the roof and a dove of peace were other laugh producers of the outfit. There were suitable signs announcing the film at the Liberty.

The advertising campaign in the newspapers opened with an open letter to prohibitioners and those who believe that prohibition is an infringement of personal liberty. Then came a blind ad "What Started Prohibition?" in which the picture's title did not appear. Appeals to the clergy, the chief of police and the city at large were included.

"Ten Nights in a Barroom" ballyhoo put up by Harry Greenman, manager of the Fox-Liberty theatre, St. Louis.

Myers Gets Stage Stars as Guests

Ol. Myers, manager of the Criterion theatre, Buffalo, pulled a good publicity stunt last week when he invited Jefferson De Angelis, Vivienne Segal, Marie Wells, Raymond Crane and others, principals of "The Merry Widow" cast, to occupy boxes at a matinee showing of "Foolish Wives." Advertised in advance by ads and special stories, the stunt attracted a capacity house. All the members of the cast attended.

Patterson's Newspaper Campaign on "My Boy"

The rains descended and the winds blew, but the Metropolitan theatre, Atlanta, continued to play to capacity houses all week because Manager W. C. Patterson had made "My Boy" the medium of an intensive advertising campaign.

Pat put it up to the Atlanta Journal to use pictures of Jackie Coogan in the rotogravure section of the paper. Several poses of Jackie were used in the Sunday preceding the run.

Specially written stories in all three Atlanta papers on Sunday and during the run gave new impetus and a specially drawn ad used in all papers of Sunday, three columns, ten inches, was more than usually effective. The newspaper advertising totaled for the week about 165 inches; the usual amount of billboard advertising, which is conservative for this house, and the attractive lobby completed the exploitation.

An exceptionally fine stroke was the distribution of 80,000 heralds, a distribution that reached a large proportion of Atlanta's amusement loving public. A special drive was made for school children. Boys distributed the heralds simultaneously on a given day from every school in the city as the children were dismissed for the day. The results were manifest in the box office.
"Reputation Week" Meyer's Latest Exploitation Stunt

Accompanying this story is a cut showing the lobby front and a display of articles placed in the lobby in connection with the campaign put over on "Reputation" when this picture played F. S. Meyer's Palace theatre, Hamilton, O. The lobby display cut is self explanatory. The other display was part of a "Reputation Week" which Mr. Meyer originated. Local merchants were induced to place samples of their product on exhibition in the Palace lobby, the idea being to display only those articles which had won a high reputation in Hamilton. The merchants and the theatre cooperated on the stunt to mutual advantage and profit.

Cooperative Ads for "Forever"

Used at Elmira, N. Y.

The Mozart theatre, Elmira, N. Y., unloosened a full page co-operative ad for "Forever" that made the whole town stop and read.

Sixteen merchants lined up and each took a 1½-inch ribbon extending clean across the page. The letters making up the name of the firm were jumbled around unintelligibly, and the trade slogan giving the clue to the identity of the merchant completed the display. Persons figuring out the correct names were given prizes.

The Mozart permitted the Advertiser to offer $15, $10 and $5 to the first three winners.

Orpheum Theatre, Flint, Secures Nine Window Tie-ups

Nine of the biggest merchants in the city of Flint, Michigan, were tied up with window displays by Charles Garfield, "ol the Orpheum theatre during and prior to the showing of "Why Girls Leave Home."

Music stores were linked up with the song bearing the title of the picture, phonograph and book stores, lingerie and candy shops and department stores were more than eager to tie up with the picture, according to Mr. Garfield.

"Room and Board" Lobby Lends Fine Atmosphere

Old stage scenery, frequently discarded by impoverished theatre managers, can be converted into excellent lobby display material, it has been discovered by Manager C. H. Amos, of the Strand theatre, Spartanburg, S. C. In making his lobby display for "Room and Board" Manager Amos merely trimmed some old stage scenery into the outline of a rugged castle that filled the lobby.

Providence, R. I., Stages "Go to Shows" Week

PROVIDENCE, R. I., is the latest city to observe a "Go to Shows" week. It was a complete success in every sense of the word. From an exploitation standpoint it proved what effective advertising can do. Every theatre in the city, and particularly motion picture houses, went to it heavy. They also consolidated in one big co-operative advertising campaign, and on the day preceding the opening of the new bills for the week, full page advertisements on "Theatre Week" were used.

It also brought out some new types of advertising as well, and at the same time showed that short reel subjects might be featured over the so-called big features, and the managers got away with it. Especially was this true of the Rialto and Emery theatres. Both houses—under the same management—played "Never Weaken." The Rialto is devoted to pictures, and the Emery to vaudeville, with one feature.

Local Merchants Help Addison Sell "Why Girls Leave Home"

H. E. Addison, of the Stone Opera House, Binghamton, N. Y., just about monopolized the space in the Binghamton newspapers when he showed "Why Girls Leave Home." One of his best stunts was the page tie-up with local stores, in which Mr. Addison offered 100 free tickets as prizes to those who wrote the best 25-word articles on the "ads" which they considered the best on the page. All the "ads" used the title of the picture in various forms, Mr. Addison also put over a page story quoting various officials on the subject and persuaded one editor to run another page article on the menace of autos and roadhouses. A "Mystery Girl" contest also brought much free space for the theatre, and, to cap the climax, Mr. Stone put out 500 one sheets and 35 24-sheet billboards.
Grauman Holds Barbershop Contest

Novelty Special Number at Grauman's Theatre, Los Angeles, Makes Big Hit

WHEREVER there are whiskers, beards or barber shops, success will meet a presentation such as Sid Grauman's recently presented at the Alexandria Hotel (Los Angeles), which was staged on the stage of the Capitol Theatre. The incident was simulated in detail by Twenty-five performers, who were parodies of popular songsters. A number of songs, including "Sweet Adelines," "The Barbershop Quartet" and "Duchess of the Barbershop," were sung by the performers, who were parodied by the audience. The audience was divided into two groups, with one group singing the songs parodied and the other group singing the original versions of the songs. The performance was a success, and the audience gave a standing ovation to the performers.

Nashville "Dream Street" Exploitation Novel

The famous "Dream Street" stunt as exploitation for "Dream Street" was one of the stunts used by Manager Cantrell of the Knickerbocker theater, Nashville, Tenn., recently. Mr. Cantrell's "Dream Street" sign was an important corner of the Knickerbocker. He erected a large sign on the street corner and a large candle was used to supply the illumination for the sign. Day and night advertising for the picture was attached to the signs.

Buel B. Risinger at Liberty

An effective interlude is being presented in connection with the showing of "The Four Horsemen," playing a two weeks' engagement at the New York Capitol theatre, and also an atmospheric prologue has been prepared. The prologue is a combination of orchestral and pictorial effect and introduces something new in the way of prologues. It opens in a little French village drowsy under the setting sun. Pastoral music describes the peaceful scene with the ringing of the bells as the people stop their work to worship. While the angelus is ringing, clouds come up rapidly and distant hoofbeats are heard. Louder and louder they come up, the storm clouds gathering thickly, and the battle hymn is heard. Then the curtain parts and the four horsemen are seen riding across the screen with the mingling of ominous calls. The scene fades away and one sees the little village destroyed and ruined by the ravages of war, as the motif of Death is played.

Collins Makes Play for School Children With "Fauntleroy"

A SPECIAL play for the patronage of children was a feature of the exploitation campaign on "Little Lord Fauntleroy" put over by Manager E. E. Collins of the Palace theatre, Dallas, Texas. He had 1,500 small blotters printed with text that called attention to special children's prices and urged school children to attend in a body. Also a special matinee for children. To each teacher, city official and member of the school board he sent a personal letter about the attraction and also talked the picture over with officials. The result was splendid co-operation on the part of the schools and pupils and the otherwise conservative newspaper of the town opened its heart and gave the showing a record amount of publicity.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Forever—
One of the most pleasing pictures of the year. Everyone liked it. Good crowds all week. Splendid cast, well directed. (Middle West.)

Opened fair, but flopped, and was pulled off in middle of week run. Our audiences do not like "sad" endings. (East.)

Very good picture but not a heavy drawing card. (Middle West.)

Saturday Night—
Excellent picture, with a real all-star cast. Patrons liked it very much. A good drawing card. (Middle West.)

Though the picture was widely advertised and others of same type usually took very well, this picture only did fair business. It was expected to go big but was only ordinary. Audiences seemed to enjoy picture. (Middle West.)

Not as big as press-agented; did a fair business for ten days. (Middle West.)

Get-Rich-Quick Wallingford—
Not very good business. Did not seem to draw the women, although men attended in unusual numbers early in the week. Good picture. (Middle West.)

Just Around the Corner—
Picture and business both fair. (East.)

Her Own Money—
Picture and business both good. (East.)

Miss Lulu Bett—
We thought this a fine picture, but it did not go particularly well with our audience. Played to average business for week. (Middle West.)

Moran of the Lady Letty—
Splendid feature. Rudolph Valentino and Dorothy Dalton add to its drawing power. Pulled big business. (Middle West.)

FIRST NATIONAL

Hail the Woman—
Three week run to big business and pleased patrons. (West.)

The comments were generally good, but business wasn't. (Middle West.)

Tol'able David—
A very wonderful feature, which attracted good business. Praised by everyone and got through a week run in fine shape. (East.)

A money-maker. The popularity of Richard Barthelmess in other pictures resulted in the production attracting good crowds for a week's run. (Middle West.)

Sowing the Wind—
A Harold Lloyd comedy, "The Big Idea," helped this one over the "rough spots" for a week's run, the receipts at the end of the week making a satisfactory showing. (Middle West.)

The Song of Life—
Good entertainment and seemed to please. Business good. (West.)

The Beautiful Liar—
Fair business. The star usually draws to a larger house, however. Picture took well with the ladies. (Middle West.)

My Lady Friends—
Entertaining little piece of froth. It doesn't do anything but amuse. Fair week. (Middle West.)

Polly of the Follies—
A hodge-podge calculated to contain something bound to please everyone and drawn out fiercely in sequel. Receipts average. (East.)

The Sky Pilot—
Nice attraction, opinion of majority who viewed it. Drew well during week. (Middle West.)

R. S. V. P.—
Charlie Ray rings the bell once more in this. Drew very well. (Middle West.)

 metro

Peacock Alley—
Knock-out of a picture with a plot that was fascinating; played to packed houses for a week. (Middle West.)

Big picture and big business. (East.)

An elaborate picture with a dazzling sartorial display which pleased the women. Drew the crowds. (Middle West.)

Good picture with good business. (West.)

Four Horsemen—
Splendid picture, of course. This is second run here and prices were advanced to fifty and seventy-five cent scale, but couldn't handle the business the first week. Expect three or four weeks' run. (Middle West.)

Fightin' Mad—
Good for four days' run. No particular drawing attraction. (Middle West.)

Without Limit—
A fine picture that deserves being played up in spite of a story that is somewhat sensational. Business fair, increasing during run. (Middle West.)

A Trip to Paradise—
Picture gave general satisfaction. Hard to judge its drawing power as it was shown in a vaudeville house. Star well liked. (Middle West.)

The Fourteenth Lover—
This went across great in connection with Viola Dana's personal appearance. (East.)

GOLDwyn

Theodore—
A stupendous spectacle. Photographically a masterpiece. Pleased generally. Well-balanced advertising campaign, but attendance somewhat disappointing. Improved during week. (Middle West.)

The Glorious Fool—
A weak picture. It wasn't liked very well. Business was correspondingly weak, although an elaborate style show helped pull through the week. (Middle West.)

Doubling for Romeo—
Despite unusual competition this one more than held its own and drew well for a week's run. (Middle West.)

Grand Larceny—
Good picture with star who is popular with our audience. (Middle West.)

UNIVERSAL

The Gutterstite—
Fine entertainment. Pleased my patrons. Good business. (West.)

The Shark Master—
Business fair. Rather good picture for this class. Did not draw any large crowds. (Middle West.)

The Scraper—
Good picture both as regards entertainment and business. (West.)

Foolish Wives—
This is a one-week town, as the second seven days on this feature showed. It faces a third week. Business below average. (East.)

Headin' West—
Great. Couldn't take care of crowds on opening day, in spite of sun and sleepless night. Held up better than average all week. (Middle West.)

Cheated Hearts—
Went over very nicely. Tells interesting story, has strong cast and well directed. (Middle West.)

REALArt

Nancy From Nowhere—
Bebe Daniels has a large following here, which always assures good business, the picture drawing well all week. (Middle West.)

Tiltie—
Picture and business both good. (East.)

Her Face Value—
Good picture and fine business. (East.)

FOX

Connecticut Yankee—
A very fine production. Appeals to all, no matter what age or sex. Did so well that we held it over for a second week. (Middle West.)

Did an excellent two weeks' business. One of the best comedies for many months. (Middle West.)

The Roof Tree—
Fair picture though pretty much the same old thing. Fair business. (Middle West.)

WID GUNning

What Do Men Want—
Capacity all week. A great box office title. Liked by patrons. (East.)

The most poorly constructed picture seen here in months. Only an average box office attraction. (Middle West.)

The Blot—
Drew poorly. Audience failed to rave and some patrons were disappointed. (East.)
NEW YORK CITY

Capitol Theatre—Special—"Stars and Stripes" by Capital Grand Orchestra; (b) "To a Wild Rose," sung by William Robyn, tenor; (c) "Cake Walk," presented by Alexander Oumansky and Thalia Zanou.

Current Events—Capitol News. Vocal. Vocal in a "Cello, Hear the Gentle Lark" by Miss Caroline Andrews; flute obligato by Daniel Macquarie.

Novelty—And Women Must Weep—Educational.

Prologue—Overture and series of tableaux; (d) Minuet; (b) Paul Rever; (c) Minute Men at Lexington; (d) Solitude of George Washington.

Feature—Cardigan—Messmore Kendall.

Organ Solo—Nocturne in D Flat presented by Melchiorre Mauro—Cotone, organist.

Next Week—Grand Larceny—Goldwyn.


Current Events—Mark Strand Topical Review.

Feature—Penrod—Wesley Barry.

Cameo Theatre—Overture—Andante Violin Concerto No. 4, by Cameo String Orchestra.

Current Events—Cameo News Events.

Organ Solo—"When Shall We Meet Again," by John Priest, organist; pictorially by Jerome H. Remick.

Comedy—Business Is Business—Sunshine.

Vocal—Russian Folk Song Sung by Lydia Troubchina. Feature—French Heels—Hodkinson.

Organ Solo—Komeni-Ostrow by John Priest, organist.


Next Week—The World's Champion—Eve Reid.


Next Week—Love's Boomerang—Paramount.

Apollo Theatre—"Orphans of the Storm" continued.

Central Theatre—"Foolish Wives" continued.

Lyric Theatre—"Turn to the Right" continued.

LOS ANGELES


Feature—A Blind Bargain.

Grauman's Theatre—Current Events—Pathé Weekly. Special—Four whistles in a woodland set, with organ accompaniment, present numbers.

Educational—Urban's Movie Chats with a Missouri Man.

Feature—Back Pay.


Comedy—Snooky's Labor Lost—Federated.


Feature—The Invisible Fear—Anna May Wong.

Next Week—A Virginia Courtship.


Novelty—Second release of "Leather Pushers.

Next Week—Headin' West.


Feature—Love's Redemption—Norma Talmadge.

Next Week—Penrod.


Miller's Theatre—Third week of "The Silent Call.

Alhambra Theatre—Second engagement of "Molly O." Tally's Theatre—Second week of "Vendetta.

Grauman's Rialto Theatre—Second week of "Moran of the Lady Letty.


CLEVELAND


Cartoon—Muff & Jeff in "Stuck in the Mud.

Feature—The Silent Call.

Specialty—"The State Follies," consisting of (a) Nature and Minnette, with chorus of thirty under the direction of Zimmerman; (b) Gale Sherwood and her singing orchestra in popular tunes; (c) Boy soprano; (d) Vocal Quartet; (e) Girl soprano; (f) Vocal solo with cello accompaniment.


Next week—Rudolph Valentino in "Moran of the Lady Letty.

Allen—Overture—"Memories of Yesterday," old-time airs arranged by Musical Director Philip Spitalny.

Current Events—Allenette.

Comedy—"Country Chickens," with Louis Faenza.

Personal Appearance—Louis Faenza in person.

Vocal—Tom Conkey, musical comedy star, in repertoire of his popular songs.

Feature—"His Nibs.

Prologue—Town Hall Week, a regular rube act, with fifty people. There were the old apple orchard, the husk'ins bee, the town hall don't, the main street at night, and "Black Bottom" show in town. All done under the direction of S. Barrett-McCormick.

Next week—Grand Larceny.

Stillman—Overture—"Fortune Teller," by Victor Herbert.


Scene—"The Song of Arrow Head Lake.

Feature—"A Connecticut Yankee at King Arthur's Court." Second week.

Next week—"Turn to the Right.

Park—Overture—"Lucia di Lammermoor.

Current Events—Fox News.

Comedy—Johnny Hines in "Torchy Takes a Chance."


MONTREAL


CINCINNATI


Feature—The Seventh Day. Comedy—Fresh from the Farm—Christmas. Next Week—Just Around the Corner.


Capitol—Current Events—Poet and Peasant—Cappel Symphony Orchestra.


WASHINGTON


SEATTLE


Feature—Penrod—Wesley Barry. Presented with a prologue in which "Herman" and "Ver- man" and "Penrod" are intitated in a song introduction to the feature. The stage setting is an alley scene.

Next Week—The Beautiful Liar.


Great Northern—
Feature—Orphans of the Storm, featuring the Gish sisters—4th week.

Randolph Theatre—
Organ Selections.

Ziegfeld Theatre—
Pathe Topics.

Dorie Theatre—
News—International.

Liberty Theatre—
Feature—Miss Susie Goose, starring Miss DuPont—2nd week.

Barbee's Theatre—
Path Topics.

Newman Theatre—
Organ Selections—Harry Frank and Miss Ella McGory, organists.

Royal Theatre—
Organ Selections—Harry Frank and Miss Ella McGory, organists.

PHILADELPHIA

Stanley—
News—Pathe News—Pathe.

Stanton—
Feature—Theoolda—Goldwyn.

Aldine—
Feature—The Ruling Passion—United Artists.

Karlton—
Short Drama—The Ne'er to Return Road—Educational.

Areadia—
News—Pathe News—Pathe.

Palace—
News and Topics of the Day—Para mount.

Next Week—Peacock Alley—Metropolitan.

Victoria—
News—Pathe News—Pathe.

Capitol—
News—Kino gram—Electric.

Baltimore

Rivoli—
Overture—Little Boy Blue Selections.

Strand—
Overture—Medley—M. Louise Jones, player.

New Wizard—
Overture—Swing the Rebels—Maurice Onslow.

Here is a hand-drawn display on "Ten Nights in a Barroom" used by Harry Overtone, manager of Fox Liberty theatre, St. Louis.

Here is one of the quarter pages for "A Doll's House" used by the California Theatre, Los Angeles.
ST. LOUIS

BROOKLYN

ST. PAUL

KATHERINE MacDONALD "Her Social Value"
A thin girl we say, the lady of a world that's just now come—a world that's new—adorable. Which shall be broken—a man's life or a woman's heart?

MINNEAPOLIS
State Theatre—Overture—"Tommy and Circumstance," by Edward Elgar.

INDIANAPOLIS
Circle Theatre—Current Events—Kingongs. Novelty—Literary Digest Topics. Comedy—"Step This Way."—Merrymaid. Feature—"Hail the Woman." Next Week—"Penrod."
Ohio Theatre—Feature—"The Four Horsemen of the Apocalypse." Special Music—Soloists and augmented orchestra. Next Week—"Same.

BUFFALO
Chicago and the Mid-West
L. H. Mason, Representative, 910 S. Michigan Ave.

General Manager White, of Fox Film Corporation, presided at a sales conference held at Fox’s Chicago headquarters this week, those being present including Manager C. E. Penrod, of the Indianapolis office; Manager E. F. Tarbell, of the Minneapolis office; and Clyde Eckhardt, manager of the Chicago exchange. Mr. White will hold similar meetings in Kansas City and other film centers before returning to New York.

Celebrated has taken over “Where is my Wandering Boy Tonight?” for Illinois, Wisconsin, and Indiana territory, and also handled a pair of Kinball Young pictures to its list of important releases. The Young pictures include “Charge It!” “The Worldly Madonna,” and “What Do Men Know?” “Where is my Wandering Boy Tonight?” will have its premiere Chicago showing at the Randolph, where it has been booked for an indefinite run, opening on April 2nd.

Ben Judell, formerly manager of the Mutual office in Chicago, was here from Minneapolis looking for a site to open a Chicago exchange. The title of his picture, “Parity,” has been changed to “Innocence,” according to Mr. Judell.

The Englewood theatre, formerly operated as a burlesque house, has been redecorated and has now operating under a new policy as a high class picture house. The Englewood is now showing pictures. The first picture to be shown was “The Gold Man,” and this feature will be followed by “Get Rich Quick Wallingford,” and “Penrod.”

“Seasonable Health Hints,” a slide furnished by the Chicago Health Department, is being run in practically all picture houses and the commissioner of health, Doctor Herman N. Bundeson, regards the cooperation of the moving picture industry as of great assistance in combating the spread of colds and pneumonia. The Roman theatre on West Six Street, closed by the health department for failure to keep ventilating apparatus in operation, following a warning from the depart- ment. It also was charged that chairs were permitted in the aisles. L. Brecka is manager of this house.

Many friends of J. L. Campbell sympathize with him in the loss of his wife, who died from pneumonia and was buried March 15. Campbell has been working for Sidney Goldman, of the American Releasing Corporation for the past two years.

The Paramount Pen Club, composed of executive and officers of the Famous Players-Lasky Corporation’s Chicago exchange will give a pre-lenten dance at Colonial Hall, Monday evening, February 27th. This little organization has held many social affairs during the winter but this dance promises to eclipse anything of a like nature that the organization has attempted.

One of the speediest sales ever made along film row was consummated this week between Sam Katz, of Balaban & Katz, and H. W. Given, district manager of Paramount. It took this pair just five minutes to sign contracts for Paramount pictures involving over one hundred thousand dollars.

Ralph Proctor has arrived from New York to take charge of the sales of “Endless Wives” Universal’s super feature, in the central west. This widely advertised picture opened its second week at the Roosevelt, Sunday, to splendid business, and indications are that it will make a record for attendance at this big loop theatre.

The Roseland State theatre, at 110th Street and Michigan Avenue, was opened on Wednesday night with a great crowd in attendance. I. E. Berks, owner of the Avenue and Roseland theatres, and United States Marshal Robert R. Levy, of the Revedry theatre, are the principal owners of this new 2,100 seat house, which is an important addition to Chicago’s first-class motion picture palaces. “Penrod” was the opening attraction.

Manager J. Boorde, of Hoppe-ton, is planning to open his new $80,000 picture theatre on March 6th. A number of Chicago exchange men and other friends of Mr. Boorde’s are expected to be present at the premier performance.

Jack Burke, of Parkway theatre, has returned from Hot Springs, Arkansas, where he has been enjoying his annual mid-winter vacation.

Manager Carl Harthill, of Reelcraft, has purchased the northern Illinois rights to the Franklin Farm series of western pictures from W. A. Smith Productions.

“A Sailor Made Man,” Harold Lloyd’s first comedy of feature length, has been booked into Barber’s Loop theatre for an indefinite run, starting February 26th. Admission prices will be raised from twenty-five cents, the present schedule, to seventy-five cents, during the run.经理 Barber and Branch Manager H. O. Martin, of Pacific’s Exchange, were host at a luncheon in the Illinois Athletic Club Tuesday, following which this feature was shown to local press and trade representatives. Extensive advertising campaign has been launched to put “The Sailor Made Man” over, including two hundred and twenty twenty-four sheets, and the use of large space in the newspapers. Lee Metcalff has been engaged to handle the advertising and exploitation of the feature.

The nine hundred and fifty seat Commodore theatre at 3105 Irving Park boulevard is completed and will be opened on February 27th, under the management of Louis Zoller. It is one of the handsomest neighborhood houses erected in Chicago and combines all the latest improvements in equipment, including a battery of new Motograph De Luxe Projectors, which was installed by the Amusement Supply Company.

District Manager Herman Stern and Louis Laemmle, of Universal’s Chicago exchange, will make a tour of Universal exchanges during April and will go as far west as Oklahoma City. H. O. Houlting, well known film man, has been appointed as a special representative of Universal, in the central west, and will aid in the management of the exchanges in that district.

Salesman Harry Baich is once more working for Ike Van Ronkel, of Favorite Players.

According to reports received at Universal’s Chicago exchange, Short Subject Manager Roy Alexander has been promoted to the feather in his cap by the record he has made in selling the popular Leather Puncher series of two reels in this territory, business he obtained being equal to that done by any other ten Universal exchanges.

Six more theatres were added this week to the list of Chicago moving picture houses which showed “Over the Hill” for a solid week, bringing the number up to forty-nine. Remarkable attendance records were made by practically every theatre which showed this big Fox feature in the Windy City and also in Milwaukee, and several of the houses have arranged for return dates.

Gunning Announces New Chicago Head

A number of changes and additions in the organization of Wd Gunning, Inc., is announced from the Gunning home office. William Saal, it is announced, has been appointed manager of Wd Gunning’s Atlanta Exchange. M. F. Tobias is now in charge of the Gunning office in Chicago.

The Cincinnati office has acquired two representatives who are among the best known film men in that territory. John Seiffert, formerly president of the Miami Valley Exhibitors, and John E. Denny, manager of the Rialto and Ideal theatres, Dayton, Ohio, has been appointed manager of the Gunning Cincinnati branch. He will be assisted in his work by H. T. Snowden.
Action Stills from Releases of the Week

"Loves of the Pharaoh," a Paramount picture

"Cardigan," an American Releasing Corp. feature

"Beyond the Rainbow," an R-C release

"Her Own Money," Paramount

"The Rosary," Selig-Rork, First National
"A Homespun Vamp," a Realart-Paramount picture

"Her Husband's Trade Mark," a Paramount picture with Gloria Swanson

"A Wide Open Town," a Selznick picture starring Conway Tearle

Gladys Walton in "A Wise Kid," a Universal release

"Her Social Value," First National
"Beyond the Rainbow" R-C Pictures—6800 Feet
(Reviewed by Matthew A. Taylor)

Mr. Cabanne, in presenting "Beyond the Rainbow," gives a powerful argument for production in the East. He has succeeded so far in matching the movie, tonewise, in color, and in making a scene which it would be difficult to duplicate on the Coast.

It is easy enough to know that the picture is good entertainment, but how good it is another matter. It starts like heart interest drama; then, when a girl is hired to make another girl jealous, we almost suspect farce. The murder mystery is the best part of the picture, for Mr. Cabanne holds a fine surprise for his climax of this sequence. He does not, however, attempt to establish any horror or fear. Instead he keeps injecting comedy, and emphasizing the ludicrous character of the crime. The crime is finally discovered, was committed by a man who has had himself handcuffed early in the evening, for fear of being accused of a petty theft which he suspects to be attempted. A handcuff artist, he has freed himself to commit murder.

But Cabanne does not stop here. He resums his heart interest drama, takes his characters into snow scenes and stages a physical thrill for a finale. This theme supplies the title. An invalid little boy wants to go "beyond the rainbow."

The lack of compactness forces the introduction of very many characters. The production is so many-sided that it should have a very wide appeal, and if this is Mr. Cabanne's intent, he has achieved admirably. He balances the several incidents very well done. The murder sequence by itself would make a splendid mystery picture. The cast, as can be seen from the list below, is made up of the highest class. Enough to say that each member does as well as we have a right to expect from him or her.

The Cast
Edward Mallory...Harry Morey
Marion Towner...Lillian (Bible) Dwyne
Frances Gardner...Diana Allen
Lavina Law...Macy Harlan
Count Terron...Wm. Tooker
Dr. Ramsey...George Fawcett
Mrs. Mr. Gardner......Edmund Breese
Inspector Richardson...Walter Miller
Col. Henry Carwright...Charles Craig
Virginia Gardner...Clara Bow
Bruce Forbes...Murder Mystery. Hundy Gordon

Produced by Wm. Christie Cabanne. From the story "The Price of Fine Feathers," by Solita Solano. Adapted by Mr. Cabanne and Miss Lola Brooks. Directed by Mr. Cabanne, Billy Tuer and Philip Armand, cameramen.

The Story—Pretty tyiptop, to help invalid brother, attends ball with a strange man to make his fiancee jealous. Children at ball start excitement by sending notes: "Consult your conscience; your secret is common gossip." This is the cause of many misunderstandings from which the hero is accused. He is vindicated and the real criminal arrested. The hero befriends the little girl at an Adirondack camp, and saves the hero's name is lost in the snow.

Classification—Mostly a "mystery murder" melodrama, ending with heart interest drama, and somewhat seasoned with comedy touches throughout.

Production Highlights—An elaborate ballroom scene with several hundred couples dancing; the murder scene, staged in the dark; the "burning out" of the handcuffed man in a locked closet; sleighing scenes in a snow storm.

Exploitation Angles—A fine opportunity for a theater campaign is offered, making use of the hero's consult your conscience; your secret is common gossip. A very finely produced technique of this fine catch line can be varied. Scenic effects and lobby displays are suggested by the title. Cast is in a good vein, and Rose Coghlan are old-timers known to thousands.

Daily Power—Should be very wide. There is love interest, plenty of human interest, and excellent suspense in the murder sequence. Should be equally popular in any house, except those who demand physical thrills.

"Shattered Idols" First National—5850 Feet
(Reviewed by Laurence Reid)

This spectacular, fast-moving drama offers several thrills, and action releasing a find brand of suspense. Because of its richness of incident, atmosphere, melodramatic mood, pathetic heart interest, and the other elements which compose the story there is no reason to doubt its appeal for the average audience.

The story has been wisely chosen for the various impersonations and they have been splendidly guided by Edward Soman, who has furnished a picture marked by a fine sense of presentation.

The theme is based upon self-sacrifice and naturally offers a fine vein of heart interest. A young girl, who has loved a boy, now attracts to the little native girl who, because she is not accepted by English society, returns to India and incites the natives to rebellion. The picture mounts with a grandiose feeling of drama, a trait all are charged with appropriate atmosphere.

Thousands of extras are used as idol worshipers in the sequence of the human sacrifice and the production indicates that everything has been done to make it vivid and memorable. The hero is hated by his mother because he has been born deformed with a hump. He is sent to England to be educated but returns to the Orient to fall in love with a native girl, who has loved another and the story is developed by the hero taking her to India to incite the fanatics. Her husband follows and attempts to save her, but she shields him and releases the fatal thrust.

The picture ends with the English girl finding the woman whom she sought, weeping over the slain girl's body. The weird scenes give it a deep interest for audiences everywhere.

The Cast
Sarasvati...Marguerite De La Monte
Rama Pal...William V. Mong
Liesl...Walter Miller
David Hurst...Alfred Allen
Mrs. Hurst...Louise Lovely
Colonel Chisholm...Harvey Clark
Mrs. Chisholm...Josephine Crowell
Dick Hathaway...Robert Inger
Ethel Hathaway...Mae Wayne
The High Priest...George Periolat
Rev. Dr. Romney...Thomas Ricketts

By I. A. R. Wylie, Scenario by Edward Soman and Wm. V. Mong. Directed by Edward Soman.

The Story—A youth born in India, is hated by his mother because he is a deformed weakling. Becomes interested in native girl and when he returns from England after receiving an education, marries her. Takes her to England but society shuns her. So she permits Hindu to take her back to India where she incites the natives to rebellion. Her husband attempts to save her and his own life is imperiled. The girl-wife shields him and receives the fatal thrust. And the youth is broken-hearted.

Classification—Adventurous melodramatic romance, tinctured with spectacular actions, thrills and heart interest.

Production Highlights—Thousands of worshippers participating in human sacrifice. David's exciting attempt to pilage sacred temple; his defense of his Hindu sweetheart who threatens attack him. Carries spectacular scenes marked for first-rate atmosphere. Weird scenes give it deep interest. Action carries the audience in many directions.

Exploitation Angles—Gives exhibitors chance to exploit local color for lobby display and prologues. Thrills and spectacular scenes suggest ideas for "coppy". Theme of self-sacrifice and noble love is appealing everywhere; well known and competent. Great picture for atmosphere exploitation.

Drawing Power—Because of theme of self-sacrifice and noble love, story should draw well; it carries spectacular appeal, rich action and heart interest. Will draw in every locality regardless of tastes.

"The Cave Girl" First National—Five Reels
(Reviewed by Laurence Reid)

This semi-humorous romance presents various phases of a strange civilization instead of representing a city-bred girl finding a cave-man for a mate in the wilds. Instead, the story is told in flashback and wise the picture follows the regular, orthodox channels, depending upon a wholesome story worked out logically, although coincident situations have been reversed.

The heroine, the daughter of a scientist, is living in the north woods and is playing the part of a civilized girl; she is being educated. It takes two reels to introduce this love interest, and three more to bring some action which has to do with a revenge scheme.

Some may wonder how a canoe can travel forth in a swiftly moving stream dotted with weird rocks and strange noises, especially when the occupant is unable to use the paddle. The romance enters when a young girl, who has fallen into the woods to avoid marital entanglements, discovers the cave girl stealing a ham from his host. A conflict develops between his mercenary fiancée and the primitive maid, the latter delighting to torment her at every opportunity. The touch reveals some delicate humor. The offering is largely characterized with exteriors, and the snow country of the Yosemite reveals some highly colorful background. When the hero learns that his fiancée is falseless, he woos the cave girl, who is artless but comely in a man's outfit. And he shows how to effect her rescue from an arbitral villain. A tame fight ensues and the latter is duly punished. Then comes the rush of the youth to reach the girl before the canoes tumble over the waterfall. Teddy Gordon makes an appealing heroine. Her pouty expression wins quick sympathy.

The Cast
Margot, the Cave Girl...Teddy Gert
Davy Bates...Charles Mered
George Williams...Wilton Towner
Mrs. George Case...Eleanor Hancock
Jim Bass...Frank Cole
Rufus Patterson...Frank Cole
Peter...Jim K:size
Prof. Orlando Berry...Jack Abrahams
Rogers...Jim K:size

By George Middleton and Guy Bolton. The Story—Treats of girl returning to primitive surroundings who develops into a "child nature." Heroine meets an attractive young man and through her colorful personality is able to steal him away from his fiancée—a girl who expressed herself with intelligence.
"Cardigan"

Messmore Kendall — American Releasing Corp.— Five Reels

(Reviewed by Laurence Reid)

A SLICE of the American Revolution is depicted in "Cardigan," adapted from Robert W. Chambers' stirring story. With much of the interest of the period not too much through the producers taking many of their exteriors around Johnstown, N. Y., those in charge have striven to make it authentic as possible. The story is based on the fascinating incident which took place in the town, the Mary of which was a deflector. For instance, the Colonists and Royalists living in Johnstown jousted to the limit and double back, and even to Boston with very little detail of the trials visualized. One knows they arrive in safety because of the subtlety.

The foreright of the story is taken up with planting the various characters and giving an inkling of the scenes of the action. This calls for much description. "Cardigan" is a romance colored by action which will excite and interest most anyone 100 per cent. In the first reels the reader has been drawn to the atmosphere. The hero enters into various scenes when he is captured by the Indians. He doesn't catch the suspense of the Chambers novel. It is as if the director spaced his scenes too carefully. The Colonial scenes are too refined. However, the picture carries some exciting sequences. There is a colorful battle when the Red Coats march on Lexington and Concord. This, together with the book, will conquer every American. His horse steps as if it might be an ancestor of Man o' War. Again there is a high drama. Cardigan rescues the heroine from the oppressors, and the jail-breaking scene is a good one.

The Cast

Michael Cardigan — William Collier, Jr
Silver Reels — Betty Carpenter
Sir William Johnson — Thomas Cummings
Captain Butler — William Pike
Lord Stirling — Leon Graham
Marie Hamilton — Madeleine Lebretty
Lady Stetson — Harty Delaro
Sir John Johnson — Louis Dean
The Weaver — Colin Campbell
Jedda — Alice Terry
Chief Logan — Frank R. Montgomery
Douglas Griffin — Dickie Wright
Quider — Dick Lee
Colleen Johnson — Molly Brandt
Patrick Henry — Florence Short
John Hancock — Patrick O'Neal
John Burch — William Willis
Paul Revere — Austin Hulick


"Tropical Love"

Playgoers-Associated Exhibitors—Five Reels

(Reviewed by Eugene Carlton)

"TROPICAL LOVE," featuring Ruth Clifford, in a raid on the film picture, the plot of which, however, is a trifle too brief for the length of the production. Condensed into three reels it would carry more suspense and the interest level would be eliminated. The title is the greatest factor of success from an exhibitor's standpoint. The intercutting of scenes of the picture loosely juxtaposed, yet the natural settings more than offset the few technical faults. The production was made in Peking, and the story is based on a vast amount of color and atmosphere to the feature, quaint buildings and native scenes offering splendid opportunities for exploitation.

The story concentrates upon a romance which begins when the Drifter and the Seeker form a partnership. The latter meets Rosario, not knowing that she is his daughter, left there a baby twenty years previously when a tragedy had shattered his mind. The girl is about to sell some land deeded over to her when the Seeker discovers gold upon it. The man learns that those who are on a mission, the object being to force her to sell the land. The climax arrives when the Seeker and Drifter go to the rescue. The fatality is granted but long enough to learn that Rosario is his daughter and that she will be safe in the hands of the Drifter.

An obvious little story, but none the less. Miss Clifford makes an attractive heroine. Others who contributed good work are Reginald Denny, Huntley Gordon, Fred Turner, Ernest Hilliard, Paul Doucet and Carl Axxell.

By Guy McConnell Scenario by Reginald Denny. Directed by Ralph Ince. Produced by Playgoers, Inc.

The Story—Heard of a man who lost his mind when a tropical storm killed his wife and wrecked his home. He leaves his native city and after many years later meets her, not knowing that she is his child. Girl is about to sell some land when a plotter endeavors to get it away from her. Her father and sweetheart go to the rescue and the former is fatally wounded. Before he expires he identifies his daughter and dies happy in the knowledge that she is safe.
**Production Highlights**—Being a romance laid in a tropical country the picture reveals some colorful backgrounds. Picture was taken in Porto Rico and the atmosphere is faithfully recreated by the use of deep rich earthy colors. Upon father finding long-lost daughter but not knowing her identity until his dying moment. Little action, but plenty of romance. Some magnificent sound effect for suspense. Ruth Clifford attractive as heroine.

**Exploitation Highlights**—Carries appropriate atmosphere in the shape of local color. Picture was made in Porto Rico which affords spectator real tropical country. Enhances the story and makes the action logical. Title good for advertising purposes. Cast fairly well known. Includes Fred Turner. Will be remembered for vivid performance in title role of Albert Emil, a popular leading man. Ruth Clifford, a pleasing personality for the featured role.

**Draying Power**—With proper lobby displays and exploitation materials will attract crowds especially in neighborhood houses.

"**Give Me My Son**"

Geo. H. Hamilton, Inc.—State Rights—5 Reels

(Reviewed by Laurence Reid)

**THIS is a welcome variation on the familiar theme. While the same causes and effects are at work, the treatment is not emphasized to apply a heavy note of heart interest. The picture is almost tragic in places and its climax borders upon an overwhelming emotion which is not unexpected. It tells simply and dramatically, with no recourse to false notes of humor—an element of the story which would more likely be a mother's search for her boy whom she has not seen since he was an infant. Taken away from her by an angry father who never even encouraged her marriage she lives her life with the hope of some day finding him again.

A youth appears and to all intents and purposes has been raised with a view to finding his father. The girl's absence, as a result of which the boy seeks his mother by her second marriage and the youth falls in love with her. Finally it is revealed in a startling conclusion that her own boy perished years before. The situations are quite unusual and marked for some effective drama. There is heart interest plenty, but of a quieter, deeper type. While the tale may be involved it is not because the scenes are well handled to make the action thoroughly effective.

Lesley Mason deserves credit for his able editing and titling. It is due to his careful arrangement of the titles and the sequences that the story maintains a steady increasing interest.

"**My Me My Son**" is a Swedish picture. Naturally it is finely acted by a cast that squeezes every possible version out of the dramatic situations. The scenes offer a welcome variety.

**The Cast**


**The Story**—Woman, who, having a marriage disagreeable to her father. When son is born, the infant is taken away. The husband dies and the woman uses again and is blessed with daughter. Youth enters her life and she mistakes him for her long-lost boy. Shower is with love and devotion which he mistakes for an infatuation. She does not know how to express herself. Eventually woman learns that own son was killed.

**Classification**—Mother-love drama revealing heart interest of a logical kind. Mother finds son only to learn that he is not her child.

**Production Highlights**—Fine exteriors taken in Porto Rico. Story is well constructed and tells the acting of Pauline Brunius who plays with considerable depth and understanding, and who is able to work in a more pleasingly. Scene when mother is reunited to boy. Her struggle to learn that her son was killed years previously. Ckver suggestions for exploitation.  

**Exploitation Angles**—Mother love theme treated from a new angle. The fact that it is a Swedish picture should be exploited. Title suggestions did achieved. Variety of scenes offering novelty to picturegoers. Good story interest and suitable suspense. The title for "copy.

**The Loves of Pharaoh**

Hamilton-Paramount—7565 Feet

(Reviewed by Laurence Reid)

"Deception," are in order again with the newest achievement, "The Loves of Pharaoh." Where the first picture was a dramatically presented drama of Egypt and the fall of a king who stand near the top. It carries color, baza, scene, and is a story of romance, splendor, acting, thrills in abundance, realistic incident and massive backgrounds against which are assembled thousands of extras. And in addition to cornucopia the picture mounts with a crescendo of action, revealing intimate slices of Oriental lust and passion and introspective and dejection, sentiment and romance.

Many will remark upon its similarity to "The Queen of Sheba," since the theme locale are quite identical. While "Pharaoh" surpasses his previous pictures is in his effort to reveal cause and effect. Panoramic of lines of the story is quite as well done. It is quite as eliminated in order to show thought that it passes through the minds of the character. And when he finds his weak Ethiopian king and Emil Janings as Egypt is shown Pharaoh score with impressive studies. Here is a picture that the youth who saves Egypt and Dagny Selberg, as his wife, the love session brings on a war also contributes not in worthy performances.

It is a story of intrigue, the throne room of a huge floor space. Spectacular the scene when thousands of Egyptians in position for a battle which will give life to thousands of Egyptians and Pharaoh falls. And Ramphias escapes a bondag and deliver his country and becomes the king of the Nile. The spectacular appeal is caught by the spectator. It is color and movement everywhere.

**The Cast**


**The Story**—SamJak, king of the Ethiopians visits the Pharaoh of Egypt. Gives his daughter in marriage to Egyptian prince who is given eyes only for Tonish, a slave girl spirited away by Ramphias, an Egyptian, from the Ethiopian. Thronis thrusts the youth into the fire in order to separate him from Tonish. Samak threatens war unless the Egyptian king gives his daughter. When the latter refuses to obey the Ethiopians give up. But Ramphias delive his country and Tonish is made queen of the Nile.

**Classification**—Spectacular drama of Egypt during reign of the Pharaohs. Passion, intrigue and romance dominating elements.

**Production Highlights**—Great outdoor setting. Emil Jannings, Paul Wegener and Dagny Selleberg. Splendid sets and atmosphere. Thron room where Egyptians strive to show hospitality. The storming of the city by the Ethiopians; battle. Authentic slice of Egyptian life coming out.

**Exploitation Angles**—Opportunities for colorful prologue. Name of star doesn't mean much to the mean but the public. Deception might attract a crowd which will like it contains dramatic elements.

"The Loves of Pharaoh"—Hamilton-Paramount—7565 Feet

(Reviewed by Laurence Reid)

ThIE "deception" has been heaped upon Emil Janings for his latest role in a "de-
Mr. Holmes, capable player that he is, has never appeared to better advantage.

It sets, some extra fine scenic shots, excellent trio of photography and artistic lightings where needed, with all minor roles played by a capable cast of types, also aid in making the production noteworthy.

There is plenty of variety to the offering, also lots of "clothes" and an occasional bit of sentiment that proves popular with romancers. And Miss MacDonald has her following. So the picture is likely to get over in select neighborhoods.

The cast—An unscrupulous New Yorker uses his wife's beauty and charm to promote his business affairs. To this end he throws her in the stockades and when he desires to exploit in connection with oil property in Mexico. They fall in love with each other; the wife realizes she has him in her power and frustrates the business deal. A Mexican bandit attacks the party, the husband is killed while the other two make a thrilling escape with the idea that later she may profit by the marriage.

Production Highlights—The general excellence of the story, pleasing portrayals of the various roles, Gloria's display of pretty clothes, her excellent Mexican locale scenic shots, a convincing flight on a stairway and a thrilling escape of the hero and heroine from the bandits.

The story—An exciting piece of adventure.

The Stamp—The story, theme, intriguiging title, star, melodramatic action of last reel.

Drawing Power—Suitable for any class of house, even where thrillers are ordinarily preferred.

"The Ghost City"

Associated Photoplays—Five Reels

(Reviewed by Laurence Reid)

THAT Helen Holmes stages a "comeback" in "The Ghost City," a five-reeler exploiting the erstwhile serial star in a Western setting, will be news to many who thought that she had permanently retired. Far from it. Miss Holmes is to be found on the market for feminine dare-devility, which made her heroes a household word a few seasons ago. Undoubtedly it has been written with the star in mind, for every sequence, every incident revolves around physical action.

The story itself is weak insofar as any logical plot is concerned; it tells of a girl, vacationing on the Mexican border, being attracted by a mirage to an undiscovered silver mine and her adventures in capturing the same, not without in gaining title to the property. There is a slight love interest woven into the melodrama, but not to any great extent. It is highly probable that Miss Holmes, who again displays her skill in the saddle, "The Ghost City" relies upon a good deal of the action, as suspense, although the outcome of the plot is easily anticipated.

She is the serial queen in this picture. She is compelled to engage in several encounters, indulges in hard riding and several other outdoor activities. The plot may be time-worn, but it carries enough melodramatic thunder to pass as more or less surefire. There is a burning of the shack with the heroine and her friends trapped inside, and the climax reveals a hectic fight on the edge of a cliff. The cast comprises Leo Maloney, Anne Schafer, Leonard Clapham and James Comly.

"The Rosary"

First National—7,045 Feet

(Reviewed by John E. Kennebeck)

A PICTURE embracing all the elements to make up the perfect picture that can reach the deepest chord of the heart through its human attributes is "The Rosary." Lewis Milestone, inspired by pictures of Button Rose and Rose Ward, which Bernard McConville has adapted. It contains a deep interest which carries the spectator along unconscious of time and place. Melodrama, pathos, romance, picturesque settings, thrills, spirituality, humanity—all these requisites are found here and in addition to a well-nigh perfect achievement of its kind.

All its qualities are evenly balanced. The story is not a note of unemotional drama and the action is so heightened that the patron watches the unfolding of the story with expectation. The locale is a peaceful little fishing village which has been invaded by the malicious activities of one Kenwood Wright. There is a tremendous denouement when the cannery is blown up, with the brutal character discovered as the perpetratr of the deed. A posse sets out to capture him and in the battle a young girl is killed. The hero seeks refuge in a church and the priest tries to hold off the mob to prevent bloodshed. From this scene the picture mounts with a crescendo of action that keeps the spectator involved during every moment when a flash of drama is revealed bringing with it a heart chord or two.

The star's unbounded beauty and grace in wearing clothes—these will probably suffice with the audience who patronized the feature. Surely they will not be tempted, if you see the girl in the later part of the picture even more, a dramatic feast. The story is not that kind of an actress. "Her Social Value" is enterprising with a hero that proves popular with romancers. And Miss MacDonald has her following. So the picture is likely to get over in select neighborhoods.

The Story—Heroine is vacationing with her father on the Mexican border and is attracted to several local youngsters, among whom is Bill, the son of a sparsely settled community and discovers a secret silver mine. Plot takes her through many adventures with villains. Girl outwits them with the cooperation of yestman Bertram.

Classification—Western picture detailing physical and mental adventures of a melodramatic adventure throughout the footage.

Production Highlights—The work of Helen Holmes, who demonstrates that she has not been coerced by the demands of the photoplay, Wade Anne Florence Lydia Miss Walton's adaptability for the role.

Exploitation Angles—Title of the name of Helen Holmes, which at one time was a household word for daring exploit. Her role on the screen a vest-pocket edition of a serial. The rapid-fire action and physical encounters. The title and possibilities.

Dramatic Power—In localities where the western is supreme this picture will draw well. The name of the star and the fact that she returns from screen. Heroine's many adventures in protecting herself from villains; the fight on the cliff, which brings the finish; the burning of the ship with her husband on board.

Clifford Wagner

“The Wise Kid”
Universal—Five Reels
(Reviewed by Laurence Reid)

If there is one star who is finding appropriateness to the type of role which excels Gladys Walton, her personality fits exactly the type of role which she has been portraying recently. For Miss Walton’s new role, she is a flashy Pollyanna or East Side Cinderella. In “The Wise Kid,” she portrays the part of a girl in a cheap hash-house and develops a romance with a booby lover who drives a bakery wagon. The picture is mostly local color, revealing some sure-fire incident which would be of use in establishing the advantages of a tea-hound. Thinking that he represents a Prince Charming in disguise she plays the part of an honest school teacher unawares.

It takes five reels for the girl to discover that her new ideal is a four-flusher, and, of course, this ideal is the type of character which always wins along building a pleasant atmosphere. The scene in which the heroine and the bakery boy return their simple operation of yen and vitality. woman who has experienced the threesomes of romance. The 24 karat fraud breaks money and attempts to steal from his employer and place the blame upon his rival. The girl, realizing her villainy, turns to her booby sweetheart, rescues him from the crook and tells him the story.

The action is helped by snappy titling and a genuine atmosphere. The restaurant scene is particularly well played. The technical difficulties in photographing these—... and other sequences will be highly appreciated. Miss Walton plays her role with customary verve and vitality. David Butler, occasionally a star in his own right, plays the booby with understanding. He does not attempt to show comedy or exaggerate his scenario.

“The Cast”
Rose Cooper, Gladys Walton
Mr. Harty, C. Norman Hammond
Jimmy Smith, David Butler
By William Flavens McCutri Photographed by William Fildow.

The Story—Rosie Cooper, a casher in a cheap restaurant and among those whom she favors is Jimmy Smith, the bakery boy. Rose is a "wise kid" all right, but it takes her some time to see the value of her boy. Bill, the son of the name of Harry. The girl entertains his advances because he means romance to her. But he proves his shallow character and Rosie is glad to turn to the bakery youth.

Classification—Romantic drama revealing conflict of poor girl in love with two men—one from the city and the other from a higher level. Reveals much local color.

Production Highlights—Story which will be remembered for the type of story which is unable to decide, although finally throwing over her steadfast lover for shallow character. Love tiff when the sweethearts return their gifts. Local color will charm the small town audiences. Title and still of star will aid in collecting a crowd.

“Travelin’ On”
Paramount—Five Reels
(Reviewed by Pearl Gaddis)

BILL HART has a day in here in a story of his own composition. He is the same kind of hero as one of his famous good-bad-man, he has given his following a picture which, while of obvious dimensions, and lacking the sort of slickness, is capable of proving that the audiences aren't satisfied to pass as something quite different. He is still the well known western "stranger," with a paste part hinted at—but we don't really have seen his being before when he was senti-mentally interested in the other man's wife and scheming all sorts of or less vicious plans to do away with the other man who is seemingly an obstacle.

“Travelin’ On” may be recorded as a typical Hart production, which played by another man, the world would be more one-sided. With two, or two, would pass as something quite ordinary. There is nothing unusual in plot or action. However, the Hart fans are sure to enjoy it. The backgrounds are effective and the titles release some rather good comedy. Bill is excellent in the role of the stranger with whom he travels and in the role of the man who is seemingly an obstacle.

He arrives in town and covets the patient, long-suffering wife of the local parson, a re-formed criminal. He rescues her from the dance hall proprietor and when her parson-husband holds up the stage coach to get money to finish the church, he is as a mug. The scene in which the stranger is hanged—well you don't have to guess that the stranger shoulders the guilt and travels to a far away place because he is too unfortunately necessary.

Evel Therry does good work as the parson's wife.

“The Cast”
J. B. the Stranger, William S. Hart
Hi Morton, the parson, Brinley Shaw
May Jane, “The Toddler,” Mary Jane Irving
Dandy Dan McGee, James Farley
By William S. Hart. Scenari by Lambert Hill. Photographed by Joe August. Produced by Famous Players.

The Story—Hi Morton, a semi-fanatical parson and reformer, to which he is one of the kind who believes in the power of the church in saving men. He is the type of character which always wins over the young lady who has experienced the threesomes of romance. The 24 karat fraud breaks money and attempts to steal from his employer and place the blame upon his rival. The girl, realizing her villainy, turns to her booby sweetheart, rescues him from the crook and tells him the story.

The action is helped by snappy titling and a genuine atmosphere. The restaurant scene is particularly well played. The technical difficulties in photographing these—... and other sequences will be highly appreciated. Miss Walton plays her role with customary verve and vitality. David Butler, occasionally a star in his own right, plays the booby with understanding. He does not attempt to show comedy or exaggerate his scenario.

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The Story—Rosie Cooper, a casher in a cheap restaurant and among those whom she favors is Jimmy Smith, the bakery boy. Rose is a "wise kid" all right, but it takes her some time to see the value of her boy. Bill, the son of the name of Harry. The girl entertains his advances because he means romance to her. But he proves his shallow character and Rosie is glad to turn to the bakery youth.

Classification—Romantic drama revealing conflict of poor girl in love with two men—one from the city and the other from a higher level. Reveals much local color.

Production Highlights—Story which will be remembered for the type of story which is unable to decide, although finally throwing over her steadfast lover for shallow character. Love tiff when the sweethearts return their gifts. Local color will charm the small town audiences. Title and still of star will aid in collecting a crowd.

“The Unfoldment”
Associated Exhibitors—Six Reels
(Reviewed by D. J. Gest)

PHOTOPLAY, which develops the psychology of the inner self is revealed in this story. The only surprising features in the picture, not the least noticeable the return of Florence Law-son shows each one to himself in his truth, retains the attributes that once made her popular. The offering unfolds an unusual plot which is well handled and directed and photographed. It is not a ballyhoo or spectacular film, but should have a strong home appeal.

Thus to the people who flock to the neighbor-hood movies looking for a "kill" an evening—it should find a healthy response.

In this picture the title will be over the heads of many and with the careless passerby is apt to be taken as something heavy. If it carries on, this successful launched has won the good-entertainment. The story revolves around an unkind fact which forges the heroine to work on the street to support herself. She is thrown into contact with all sorts of people—the self-centered owner; a despotic stage editor and other unique and familiar types.

A counterplot discloses the romantic vein with the heroine's brother and his wife, which prevents her from walking. The newspaper woman writes a photoplay, "The Unfoldment" which shows each one to himself in his truth. A melodramatic flavor is introduced and a miracle results when the crippled girl recovers to save the story may be overdrawn but it carries a punch.

“The Cast”
Katherine Nevin, Florence Lawrence
Lawson
Anita Loos
James Osborne
Charles Rappoport
Angus
Anthony Roscoe
Helen Schaefer
Lucy Knott
Jack Nevin
Mary Averill
Fred Terry
Teed Peckham
Woody Belcher

Scenario by James Caldwell and Reid Hustis. Directed by Allen Mow and Edward Gehrle.

The Story—Newspaper woman is thrown into close contact with all sorts of people and being able to influence people's lives. Her brother is in love with girl whose father does not encourage the affair. She suffers for this, but is able to carry on in a photoplay and witnesses discover her inner self. Inspiration of story enables girl to walk again.

Classification—Dramatic heart-interest story which reveals psychology of the inner self. Reveals much melodrama and a distinct romantic vein.

Production Highlights—Osborne surprises daughter with youth and attempts to beat him. Girl has the upper hand and is happily crippled. Surprising portrayal of their inner souls as the principals witness the progression of events. The climax is a motion picture within a motion picture. The climax when cripple, unaided, walks again. Good acting. Picture has several being an unusual plot will interest once people are inside. How to get in them is the question. Title won't do it. Should be explained for handicap. The theme heart interest, powerful melodrama and fine acting. Cast familiar to steady patron.
“Her Own Money”  
Paramount—Five Reels  
(Reviewed by Peggy Park)  

A n appropriate vehicle has been found to fit Ethel Clayton’s personality and talent in “Her Own Money.” Her last previous offerings have been somewhat toned down, and her characterizations have been more emotional in tone. But in this contribution by Mark Swan, a playwright who has been at the heart of a number of stage and screen comedies, the star has a role which gives her some expression. There is nothing very emotional about Miss Clayton in this story. In its favor, however, is a decided reference to the Western. And this after all is what makes the picture a satisfying one.  

The story is founded upon a wife’s self-sacrifice and her old-fashioned ideals. She wants nothing better than a snug little home. By her husband’s death from an emotional strain and climax, the star has a role which gives her some expression. There is nothing very emotional about Miss Clayton in this story. In its favor, however, is a decided reference to the Western. And this after all is what makes the picture a satisfying one.  

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A surprise twist enters when it is discovered by the forsaken bride that her husband is already dead. The story develops from this point. The picture is marked for its intimate domestic touches which somehow seem to ring genuine. It presents a little girl with a rough story. The picture has the look of a genuine and a number of expensive settings and satirical display.  

The Cast  

Wildred Allen.......................... Ethel Clayton  
Lewis Allen............................ Warner Baxter  
Harvey Bercher............................ Clarence Burton  
His Wife.............................. Miss Busch  
Allen’s Sister............................ Jean Acker  
Alien’s Father............................ Charles French  
Mr. Halseton............................ Berton Churchill  

The Story—Young woman gives up her secretarial position to become wife of lazy and extravagant youth. She pulls him out of a financial scrape by saving his money. A quarrel ensues and he leaves her. So does the working woman again and eventually saves enough to buy a home. When she goes to look over the house she finds his husband is already at home. She asks forgiveness and there is a reconciliation.  

Classification—Domestic romantic drama in which the star is able to capitalize upon her ideals. Story carries conflict.  

Production Highlights—The acting of Ethel Clayton. Total absence of any morbid sex material. Miss Clayton’s genuine touches of life. Good plot interest well developed.  

Exposition Angles—Not much to plot which is very simple. But story is real and offers fine sermon. Indicates temper of character with title and theme. Miss Clayton in effective role. Author and scenarist are well known playwrights.  

Drawing Power—This one will have to be shown to those who appreciate the type of romantic comedy to be appreciated. Good for society houses everywhere. Good moral establishment. Should appeal to those who are interested in character playing. The stars should map out their campaign to attract them. Where star is known, people will patronize.  

“Pardon My Nerve”  

Fox—4092 Feet  

(Reviewed by Laurence Reid)  

A DOPTED from a regulation pattern with a number of Western ideas without revealing gun-play and the other accepted ideas, “Pardon My Nerve,” reaches the screen in a novel manner. It provides weak entertainment because the action centers upon a single shooting scene with the identification of the villains. The interludes are taken up with planting charac-
ters and atmosphere. The ever-present gambler and his vicious henchmen, the dance hall girl, who is expected to be blackmailed, and a woman who is not placed in a honky-tonk scene, the careless stranger, who discovers that she is a woman and not a playing at passion, and the usually reserved types are present. They have been shaken a bit, but they find their places.  

The star becomes the prey of gamblers and a skinflint lawyer, it is the hero who rides to the rescue and punishes the villain, and is killed by the man he is searching for and attempts to fasten the guilt upon the co-worker. But his innocence is established and the picture is over. Many of the characters are types which are carried through a little story interest. Hence the director has been forced to build it up with regulation of two or three roles. The result of this is that the role of Mr. Jones has a trick horse like Mix’s. And the animal will win admiration. There is also a mysterious man who finds him and his detective work is a big aid to the sheriff.  

Jones engages in a light scene which is not belying to color a Western. The acting is adequate with the possible exception of Otto Hoffman who plays the lawyer as if he were a character actor. There are few, long shots, exposing scenery, entirely eliminated.  

The Cast  

Racey Dawson.......................... Charles (Buck) Jones  
Molly Dake............................ Eileen Percy  
Bill McCarthy............................ Bill Smith  
Bill McFluke......................... G. Raymond Nye  
Mr. Halseton............................ Ray Harley  
Nebraska Jones......................... William Steel  
Miss Busch......................... Marie.................... Mae Busch  

The Story—Gun-packer roams into town and begins a dance-hall girl with his gun. She is found innocent and is released. The man leaves and is later brought back to town to be tried. He is condemned and is hanged. The man who saves him is the sheriff's deputy.  

Classification—A Western based upon overpowering of villains whose scheme is to rob a bank. Typical gun-play and romance.  

Production Highlights—There is nothing con- sidered unusual or out of the ordinary in this offering. Cast does good work with one or two exceptions. Few long shots.  

Exposition Angles—Title suggests comedy and the story is similarly handled. It is western. Jones is liked in some communities.  

Drawing Power—This one will have debut on double feature day. Does not contain any story interest. Program houses might find it profitable where westerns are enjoyed. Star and Miss Percy should draw where known. Better in small towns than in cities.  

“A Homespun Vamp”  

Realart-Paramount—Six Reels  

(Reviewed by Laurence Reid)  

JUST as its title indicates this picture features Miss Mayo McAvoy as a truly rural, homespun vamp. After she suffers unpleasant experiences, is able to find love and happiness. The picture is cut to order and made to measure, so that it will fit the small theatre. It will catalogue it in its separate cubby-hole as a familiar formula—that of the quaint pathetic heroine who smokes with the shadows are the darkest. There is exacted from the spectator enough sympathy to make the novel succeed into the absence of its naiveté of plot and characterization.  

For once the city folks are held up as possessors of human qualities while the homespun characters are depicted as more or less mean and crabby. One sees two harsh old "nicks" browning their orphan niece in marching to their death. Miss Mayo McAvoy is compelled to entertain an engagement with a hand-picked yokel and when the crabby uncle depart to purchase the thing in which she has been picking up its substance and reveals a pleasant romance and no little humor. The girl, seeing the tragedy about to engulf her, runs away west. She falls in with a strange man from the city—a youth accused of robbing the postoffice. While the real man is in prison and her gory scenes, she is compelled to marry the uncle to marry off her to the city fellow. She promises to have the marriage annulled.  

The heroine is delicately treated and furnishes a mild surprise when the heroine uses her ingenuity to rescue him from the clutches of the law. Miss Mayo McAvoy is to test his love she gives an alarm of fire to see if she will be rescued in preference to her rival. Natural performances, Miss McAvoy is not annulled to be followed by a second one. The picture reveals some first rate atmosphere and some homely touches. Miss McAvoy fulfills the demands of the role and her support is adequate.  

The Cast  

Meg Mackenzie......................... May McAvoy  
Stephen Ware......................... Donald Craig  
Amelia Davis......................... Guy Oliver  
Mary Harris......................... Josephine Crowell  
Mr. Dobbs................................. Kathleen Kirsham  

By Hector Turnbull. Scenario by Harvey Their. Directed by Frank O’Connor. Photographed by Hal Rosson. Produced by Realart.  

The Story—Cinderella drudges for a pair of stingy uncles. A loutish yokel lover forms an excellent foil to a girl who appears and rescues the girl from her distress, though his path to happiness is not smooth. The uncle, seeing what they think is a compromising situation, marries him. He is under suspicion as a thief, but clears himself. Marriage is annulled but contracted again and discovered again by girl and all discover themselves to be right.  

Classification—Rural comedy-drama depicting orphan girl finding happiness by never losing faith in romance. Picture reveals sufficient local color and sentiment.  

Production Highlights—The acting of Miss McAvoy, who reveals a quaint and comic quality. Director’s work of Charles Ogle, Guy Oliver and Josephine Crowell standing out conspiciously. Rural touches revealing plenty of local color and comedy. Surprisingly moving and entertaining.  

Drawing Power—Picture, being rural comedy-drama, is certain to please the average of the audience which will even draw well in small towns because the atmosphere is authentic and not unduly stressed. Miss McAvoy, if in performance in "Sampson's" is remembered, will act as magnet if name is prominently featured in lights.  

“Midnight”  

Realart-Paramount—Five Reels  

(Reviewed by Laurence Reid)  

THEE have been an eye-opener for fans of Constance Binney’s latest release. The man in the street is liable to mistake it for a crook melodrama or a mystery farce. However, Miss Binney’s ability to accept it as first rate entertainment—what with its fair degree of suspense, the charming backgrounds, the lovely stars, and the clever plot and work of the cast. Miss Binney ascertains her pleasing personality in a role which calls for much romantic expression and an opportunity to flash some emotional characteristics.  

Harvey Their’s plot takes up the marriage, most unpleasingly, of a young girl who shows an aristocratic girl suffering the pangs of disillusionment when she finds that her husband is a worthless scamp. The heroine is too young and spirited to mo}re about her
tragedy. Furthermore, that is not Miss Binney’s way. So she smiles and engages in a flirtation with the youth of the adjoining estate. This title is used as an art background and the clock with the hands pointing to midnight suggesting some suspense. It also forms the base of the title card. Peggy Herbert’s name in the Senator’s son and is married promptly at the stroke of twelve.

Then her husband appears to put over a blackmailing scheme. The girl is horrified to find his dead body upon her return to the house. But the butler saves her from the shock by shooting the man. She is shot at ten minutes to twelve. The romantic element is dominant throughout the main and subsidiary stories. It is well directed and photographed, the exteriors being genuinely enchanting.

The Cast

Edna Morris
Constance Binney
William Morris
William Courtright
Dodie Yare
Sidney Bracey
George Porter
Arthur S. Hulick
Billie Astor
Grace Astor
Helen Lynch
Rand Devereaux
Jack Dart
Jack Mulhall
By Harvey Thew. Directed by Maurice Campbell. Photographic by Martin Binney. Produced by Realert.

The Story—Young girl contracts a hasty and unwise marriage by erring. She disappears and is given up for dead. Later girl falls in love with worthy young man and they elope. A lucky marrigage brings her home, the bride is horrified to discover dead body of her former husband. Butler shoots her for attempted burglary. Her death occurs at ten minutes of twelve thus saving girl from bigamy.

Classification—Romantic drama of a hasty marriage. Utterly impossible. Develops complications when bride falls in love with worthy youth.

Production Highlights—Charming acting by star performers, as directed by Jack Marshall, Edward Martindel and William Courtright. Beautiful exteriors. Novel twist to climax as husband, thought dead, returns and is killed.

Drawing Power—This one is a good bet for the select neighborhood. Will be enjoyed by feminine fans. Star has a definite following and the story is certain to be appreciated in small towns. Not big enough for the larger houses.

“A Motion to Adjourn”
Arrow-State Rights—Six Reels

(Reviewed by D. J. Gest)

While the plot of this picture is a familiar one, it being the old tale of a self-sacrificing youth shouldering the guilt of a weak woman, it is admirably presented. Certainly it carries an appeal to the finer sentiments and aside from its influence for the better, it offers enough balance to keep it from being a lifeless and mannerly impression. Indeed, the comedy element is refreshing in its novelty and does much to enhance the interest. Two players in the cast are well known—Roy Stewart and Marjorie Daw. And they fulfill the demands of their roles with perfect ease.

The youth who performs the self-sacrifice strikes out for the West. When the tramp who steals his clothes is killed, the hero naturally concepts his desire to go into the comedy spirit enters when he arrives in a Western community and is initiated into the “Onery and Worthless Men of the World.” He meets the girl who is caught in a compromising situation when she hides in his bed during the battle for the fallen girl. The melodramatic moment arrives when his club fellows plan to rob him.

The girl is sent East to boarding school and the youth is castigated and the situation established when she recognizes the picture of her hero—the youth being the brother of her room mate. A family reconciliation is effected. The picture reveals some good Western action which moves along briskly enough to keep one interested. The complications in dealing out a colorful sample of first rate atmosphere and photography.

The Cast

Silas Warner, a wealthy young man—Harry Rattenburg
Silas, Jr., eldest son—Roy Stewart
Archibald Albrook, the father—Sidney Bracey
Louise, the daughter—Evelyn Nelson
Bessie Albrook, owner “Stagger Inn”—Nora Bale
Sally Blewton, a barmaid—Marguerite Daw
Valentine, the maid—Peggy Blackwood
Mrs. Albrook, Silas, Sr.’s second wife—Mamie Camp
Jim, the bartender—Charles King
Mary, the maid—Bessie Bivins
Butterfly Kid—Jim Welsh

By Peter B. Kyne. Directed by Roy Clements. A story of the type acted out by the youth when the latter steals father’s securities. Driven from home, his clothes are stolen from him by a tramp. He falls in love with a girl put up for dead. Wanders into western towns, meets the daughter of hotel keeper and inherits claim of old prospector. The girl has plans which are being carried out for the youth. East to finishing school she recognizes youth as brother of her room-mate. Family reconciliation follows.

Classification—Romantic drama of self-sacrificing youth who encounters adventures and romance before shadows in his life are replaced by sunshine. Has comedy twist.

On the Town—Title possesses great value for any kind of “copy” or stunt. Starring well known throughout country. Older films are strong for his character of “City Chairman.” Coming into popularity after his work in “The Prodigal Judge.” Fast and funny farce-comedy traveling on high.

Production Highlights—The excellent interpretation of Macklyn Arbuckle as a visitor to the city and his character of “City Chairman” is one of the best performances of the season. A gifted farcee. Company excellent. Story carries novel situations.

The Cast

Joe Scott—Macklyn Arbuckle
Garrett—Lafayette LeMieux
Luigi—Fred Dalton
Agnes Scott—Bessie Wharton
Richard Scott—Jack Crosby
Eleanor Scott—Eleanor Toller
Bert Scott—Charles Holland
Young Scott—Macklin Arbuckle

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Production Highlights—Title possesses great value for any kind of “copy” or stunt. Starring well known throughout country. Older films are strong for his character of “City Chairman.” Coming into popularity after his work in “The Prodigal Judge.” Fast and funny farce-comedy traveling on high.

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Bert Scott—Charles Holland
Young Scott—Macklin Arbuckle


The season is a happy one for mid-winter, and the men are allowed to act as quickly as possible before he is able to square himself with his wife. There is no apparent let-down in the scheme, the action being held up in consecutive order.

Welcome to Our City” will be accepted as one of the most delightful offerings of the season. It is charmingly acted and adequately staged.

The Cast

Jim Scott—Macklyn Arbuckle
Garrett—Lafayette LeMieux
Luigi—Fred Dalton
Agnes Scott—Bessie Wharton
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In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Wandering Boy" Success
Second Week at Criterion Proves Better Than First for Equity

The best way, according to Equity, to judge the box office power of an attraction, is to watch its drawing power during the second week of run. The feature, "Wandering Boy," which was drawing popular during its first week at the Criterion theatre, the Equity feature, "Where Is My Wandering Boy To-Night," opened its Monday show of the second week with a record attendance. On Tuesday and Wednesday of this week, it was equally good, and on Thursday, states Equity, the coldest day of the year in New York, a long line was waiting outside the theatre in the bitter weather. On Friday evening two policemen were required to handle the crowds.

This proves, states Equity, that while a huge advertising campaign attracted attention to the picture during its first week, it was the word of mouth advertising which filled the theatre during its second week. People waited until hearing reports of the feature from those who had attended during the first week of the run.

"No better test for any picture could possibly exist than mouth to mouth advertising," said J. I. Schnitzer, president of Equity. "It either makes or breaks your pictures. If you've got the goods it don't take long for the public to find it out and when you do, you can count yourself across. If you haven't got the goods, then they are decided upon. Either you've got to literally pour your money into advertising to get 'em in or take your loss and keep quiet. "When you've got to stick back every dime you take in, into advertising to keep your pictures alive, then you've got a beaut of a failure, and the quicker you pull out the better."

"We would have given almost any price to have retained the Criterion theatre for a third or fourth week showing. Just when we had them coming in droves, the lease expired and we had to make room for the next one that was practically stepping on our heels to get the Criterion. Simply proving that a winner is a winner and all that's necessary to get the money is to let your public know what you've got."

They will carry the advertising message themselves, and the longer your picture plays the less advertising money need be spent on it if it's the goods, which in the case of 'My Wandering Boy' proved itself to be. Sales on the picture are progressing faster than any state rights production released in the history of the industry."

Equity reports inquiries still coming in from territories already announced as sold with other inquiries coming in from buyers in all quarters of the country. Special and open screen groupings are being planned for the pictures in all parts of the country the latest being Ben Amsterdam in the Phil. Territory.

William Alexander, president of Alexander & Rapf, says: "My associates and myself have arrived at the conclusion that, by distributing productions direct from the west coast we would accomplish more for the producer in a financial way and could give exhibitors better pictures at a cheaper rate than concerns operating from the east, with their tremendous overhead expense. The many abuses in picture distributing which west coast producers have found to be a draw-back in securing financial support, will be eliminated by the Anchor entirely, or combatted from the start.

Anchor Films to Distribute from Coast

With an administrative and sales personnel composed of persons with long experience in the independent field, the Anchor Film Distributors, Inc., Morris Schlank, president, has begun its campaigns to make Los Angeles a distributing centre, as well as the producing capital of motion pictures. In a statement issued to the trade press Mr. Schlank says: "My associates and myself have arrived at the conclusion that, by distributing productions direct from the west coast we would accomplish more for the producer in a financial way and could give exhibitors better pictures at a cheaper rate than concerns operating from the east, with their tremendous overhead expense. The many abuses in picture distributing which west coast producers have found to be a draw-back in securing financial support, will be eliminated by the Anchor entirely, or combatted from the start."

Warner Bros. Buy "Brass"
Charles G. Norris' Popular Novel To Be Put in Production in Fall

The screen rights to "Brass," Charles G. Norris' popular novel, have been purchased by the Warner brothers, according to an announcement this week. Production of the novel will be begun early this fall. This purchase is said to be the first of forerunners of several other big screen stories from popular sources to be acquired by the Warner organization. Hundreds of copies of this novel are said to have been sold, and the publishers, E. P. Dutton & Co., report a steady and increasing demand throughout the country.

"Brass" tells the story of the much married and the much divorced. It preaches the doctrine that a marriage cannot be annulled. The real world and test of the novel lies in the fact that its characters are real, red-blooded human beings, and in this respect it is especially suited for adaptation to the screen. Another feature of the story is Mr. Norris' conviction that a girl should accept her first proposal, and that whatever men draw in the matrimonial lottery should not be changed by asking fate for another chance.

It is expected that Harry Rapf and Will Nigh, producer and director respectively of "Why Girls Leave Home," "School Days," starring Wesley Barry, and "Your Best Friend," with Vera Gordon, will bring forth "Brass."

Market Interested in Mayer "Travelaugh"

The decision of Hy Mayer to release on the State Rights Market his "Travelaugh" which for more than a year has been an exclusive feature of the program of the Capitol Theatre, New York, and on which various program releasing companies have approached Mr. Mayer time and again, has aroused much comment throughout the fields.

With the announcement that the "Travelaugh" were to be States Rightsed, offers began to come in with greater rapidity than has ever been recorded by C. B. C. on any single reel and several of the more important territories are practically disposed of already, it is stated.
Glavey Makes New Series

Edmund Lowe Engaged for Lead in New Nick Carter Featurette

W HAT promises to be a remarkable series of featurettes is now in the course of production by the Glavey Productions under the personal supervision of John J. Glavey. Mr. Glavey, who owns the motion picture rights to the famous Nick Carter's stories, has undertaken to make the second series of these well-known sleuth pictures at the request and solicitation of State Right buyers throughout the country, who see in these stories an opportunity greater from every viewpoint than has been their lot in some time past.

To portray the role of Nick Carter Mr. Glavey has contracted for the services of the famous Broadway star, Edmund Lowe. Lowe is now starring in "Desert Sands," New York's newest sensational success. Mr. Glavey has not stopped at this coup; he has engaged Diana Allen to support Mr. Lowe in the role of "Patsy," Nick's first assistant, and has added new laurels to his organization by assembling other film celebrities with world-wide reputations and who include the following: Anders Randolph J. Thorston, Charles Eldridge, Bernard Siegel, Charles Slattery, John Carney, David Wall and Jack Newton.

For the production of these Nick Carter featurettes Mr. Glavey has leased the Este Studios and this week completed his first featurette. Alexander Hall one of the youngest and rising directors in the industry, has been retained by Mr. Glavey as director in chief. The cameraman is Al Ligouri, who has established an enviable reputation through his work with Cosmopolitan productions.

To Finish Serial March 15

"The Jungle Goddess" to Be Ready

Then Work Started on Episode 13

LATEST reports from the Selig studios, where the Colony is working day and night shifts upon the production of his new chapter picture, "The Jungle Goddess," which the Export & Import Film Co., Inc., will distribute upon the independent market, indicate that the entire fifteen episodes of the serial will be completed by March 15th.

Work on the thirteenth episode has now started. Chapters eleven and twelve are almost completed. The titles of the first twelve episodes have been definitely decided upon. Following the first three already announced there are: Episode 4, "The Terror Ship," in which Finlor Field and Truman Van Dyke, the co-stars, leave the African jungles and board an animal trader bound for India; Episode 5, "Wild Beasts in Command," wherein the cargo of jungle animals is liberated and overrun the ship; Episode 6, "Sky High With a Leopard," in which the ship is wrecked on the shores of India. A thrilling battle in an airplane caps the climax of this episode, Episode 7, "The Railroad's Revenge"; Episode 8, "The Alligator's Victim"; Episode 9, "At Grip With Death"; Episode 10, "The Leopard Woman," Episode 11, "The Soul of Buddha," and Episode 12, "The Jaws of Death.

The names of the remaining three chapters have not as yet been decided upon. It will be noticed that in chapter eight, Selig will again use the alligators which he made famous by his spectacular scene in "The Lost City," his previous serial.

Exhibitors' Ass'n Formed

Kansas City Showmen United: Several Arrow Pictures Approved

A NEW organization, known as the Exhibitors' Co-Operative Association, has been formed in Kansas City. At the first meeting, held there Monday, February 6, officers were elected for the coming year and various committees appointed.

The object of this association, as has been authoritatively given, is to better film conditions in its territory. And it is also its intention to effect an affiliation for the booking of certain classes of pictures approved by its purchasing committee.

A deal was made with Joe Fox, president of the Phoenix Film Corporation, whereby the Exhibitors' Co-Operative Association will accept three pictures a month for distribution through Phoenix. At the meeting Monday it was decided that Curwood's "The Girl from Porcupine," "Hills of Hate," featuring Jack Hoxie, and Peter B. Ross' "A Motion to Adjourn" were accepted. All of the above are Arrow releases.

The following officers were elected: President, C. H. Burkey, Summit theatre, Kansas City, Mo.; first vice-president, H. A. McClure, Kansas City; second President S. E. Wilhoit, Springfield, Mo.; third vice-president, W. W. Hermanner, St. Joseph, Mo.; fourth vice-president, J. W. Watson, Benton theatre, Kansas City, Mo., and treasurer, R. A. Shelton, Ashland theatre, Kansas City, Mo.

The Purchasing Committee consists of the following: J. P. Evrett, Paola, Kas., chairman; S. A. Davidson, Arcadia, Kas.; R. G. Liggert, Kansas City, Kas.; S. A. Davidson, Neodesha, Kas.; R. G.Everett, Paola, Kas.; K. W. Cumen, Kansas City, Kas.; L. A. Wager, Eureka, Kas.; Wm. Wagner, Independence, Kas.; H. A. McClure, Emporia, Kas.; Jack Johnston, Augusta, Kas.; Joe Feesc, Parsons, Kas.; C. A. Rehm, Winfield, Kas.; S. E. Wilhoit, Springfield, Mo.; C. B. Thacher, Junction City, Kas.; Wm. Thacher, Salina, Kas.; M. G. Kirkman, Hayne; Phil Kreuger, Arcadia, Kas.; Hayne Hatke, Sabetha; C. C. Sterritt, Kinley; Raymond Gair, Florence; J. N. Ewing, Arkansas City, and Mark Wilson, Chanute.

New Pacific Film Release

Author L. V. Jefferssone Makes Debut as Producer With "Forest King"

A N additional release this month by the Pacific Film Company, John J. Hayes, manager, of Calver City, has been produced by L. V. Jefferson outdoor feature, "The Forest King," featuring his wife, Patsy. Jefferson, who has established a well chosen cast.

With "The Storm King"

Jefferson makes his debut bow as a director-producer. An original screen author and adaptor of note, Mr. Jefferson claims to have written his best story for "The Storm King," which contains a plot that took five years to conceive and polish. Mr. Jefferson will be remembered as the adaptor of B. B. Hampton's "Zane Grey" play, "Desert of Wheat," also wrote the original version of "The Kentucky Colonel" for the National Film Corporation of America. His last successes were all five of the Irvin Willat stories for Hodkinson release. Mr. Jefferson is also an original writer of fifteen years' experience and is practically all of the larger Hollywood studios behind him.

The various locations used in the making of "The Storm King" are Jefferson production unit over many miles of California territory and in the famous redwood forests north of San Francisco, where the principal scenes of "The Forest King" were photographed.

John J. Hayes of Pacific says he is so well pleased with the premier Jefferson feature that he has contracted for an additional five, to be released each month.

Word has been received by Mr. Hayes from his New York representative, that there is an enviable field staff, that bookings for "The Girl from Rocky Point," with Ora Carew, and "The Able Minded Lady," with Henry B. Walthall, are showing to demonstrate that business is on the upward grade, especially in industrial centres.

Varied Exploitation for Russell Feature

"Shadows of Conscience," the seven reel American classic produced by Russell productions, Inc. admits of so many different exploitation angles that each state right buyer has devised something entirely different. The exploitation in his district, announces Russell Productions.

The W. P. Gaskell Enterprises, owners of the rights to the film in Wisconsin, have arranged an elaborate herald exploitation as a road show. The tiles are larger than those usually put out, even for unusual attractions, being a four-page affair, ten by twelve inches in size, printed in brilliant red and black. There is a miniaturized drawing of the hero, the feature being more forcibly exploited by means of almost a score of stills from the play.
April 1, 1922

**Comedy Attractions**

THAT superior, finely produced and wholesome comedies are becoming an insistent industry and more than far exceeding supply, is the digest of a detailed résumé of nationally investigated conditions, issued this week by Hunt Stromberg, who has withdrawn from the active production of the Doris May pictures to become the head and sole owner of his own independent producing organization, with headquarters now established at the United Studios in Hollywood.

Under a new independent policy of production, Stromberg's first acquisition is Bull Montana, who, placed under a long-term contract, is to be starred in a series of elaborately produced two reel comedy attractions.

"Direct contact and intimate correspondence with exhibitors and other authorities identified with the selling division of pictures reveals an excessive demand for two or three reel comedy attractions of the better class," says Stromberg.

"It is an established fact that while the industry is literally 'swamped' with dozens of brands of celluloid going out under the guise of 'comedies,' the majority of exhibitors, and particularly the first run theatres, have a most difficult problem in solving the comedy situation. A questionnaire which I recently issued broadcast brought a satisfactory number of intelligent replies. It disclosed the very important fact that a significant percentage of the larger first-run theatres catering to select showmanship and discriminate patronage are compelled to fill their programs with short subjects or prodigies of questionable value and appeal, simply because the real need and desire for a hang-up comedy attraction was incapable of fulfillment. I repeat 'attraction,' because the enterprising exhibitors insist, or should insist, that every unit on his presentation should be sufficiently alluring and attractive to serve as a real entertainment feature, rather than as a 'filler' to make up a specified time schedule.

"The tremendous success of Harold Lloyd, Mack Sennett and Buster Keaton as comedy attractions bears concrete evidence of the facts at hand. There are, of course, other comedies and comedians proving of practical worth to the box-office, but the natural question is: 'How many other comedies or comedians really make themselves felt at the box-office—as a tangible money-making asset to the showman?"

"The answer can best be supplied by the exhibitors themselves who, as their box-office proves, can point to very few comedies that actually jump profits. Many thinking exhibitors accustomed to a keen analysis of the pictures they play instantly sense the trouble with the comedy-releases of the day. They know that time, thought, preparation and a firm knowledge of 'mob psychology' is lacking in many so-called comedies. They also know that many producers positively side-track, ignore or don't know the immense responsibilities connected with comedy productions. The attitude sometimes prevails—and the exhibitors know it—to the effect that 'Oh, well, it is just a short-reel comedy—anything will go!'"

"My investigations also disclose a lamentable 'sameness' in the average run of two reel comedies. There is little that is new and novel to keep pace with the discreet and 'shopping' motion picture public."

"The problem, therefore, is to regard two reel comedy seriously. To dwell on the facts and the trade certainly knows, that the field for comedy is as broad and big as the comedies themselves make it. The possibility of story and humaneness of characterization can and must be worked in as a foundation for the laugh situations, 'gags' and thrills to follow. The humor must be natural and original. The entire production must stand out as something diverting and wholesome. And unless a comedy becomes an actual money-making attraction, to be billed and exploited accordingly, it has not accomplished its purpose.

"It is upon this platform that Bull Montana shall be launched as a star in his own right. Montana's worth as a definite, tried-and-true attraction is second to none in the field of comedy. This is not a personal opinion, nor a publicity catch. It is an absolute fact, because the exhibitors and newspapers, by their practice and business judgment, made Bull Montana one of the novelty idols of the show world.'"

**"Felix" Cartoons Sold in Two Territories**

Following close upon the heels of the announcement of the form—removing and distributing unit headed by Miss M. J. Winkler, and the subsequent acquisition by the company of the series of twelve "Felix" cartoon comics; animated by the Pat Sullivan studios, comes her second move, this time with respect to the sale of her product in two large independent territories.

The series of twelve "Felix" cartoons have been disposed of for Greater New York and northern New Jersey to the Elk Photoplays, Inc.

Joseph Friedman, general manager of the Celebrated Players Film Corporation of Chicago, also closed this week for the series of "Felix" cartoons for physical distribution throughout Illinois, Indiana and Wisconsin.

Miss Winkler is at present in the midst of other deals involving the distribution of "Felix" cartoons for important territories.

**Sport Review Illustrates Winter Sports**

The Sport Review, edited by Grantland Rice, is produced by Jack Eaton for Artclass Pictures Corporation, and released by Goldwyn, continues on the high plane of excellence of the first of these bi-weekly releases, announces Goldwyn. The newest sport review is called "Winter Pep," and illustrates in graphic fashion timely manifestations of the sporting interest and hospitality of the center. A number of sport cartoons were illustrated in Montreal and at Lake Placid in the Adirondacks.

**New Prisma Subjects**

Prisma, Incorporated, announces three new subjects for release at once, announces J. P. H. Corcoran, director of sales and service in Prisma color: "Away Dull Care," a picture of outdoor sports; "Sunshine," a study of the world; "Seeing the Unseen," study of minute organisms, including two inches of living matter from the bottom of the ocean; and "Nippon," a new color study of Japan.
"We told you so"—
and what we said is true—

We told you that we had a winner
—a genuine smashing box office winner in "Where Is My Wandering Boy Tonight?"
... we told you it would go over and play capacity ... we told you it’s what the public wants ... And we have proven every statement ... At the Criterion Theatre, N. Y., directed by Hugo Riesenfeld, the picture drew crowds that at one time required four special police to handle ... and this while competitive B’way houses were playing to half their regular business ... and we’ve gone still further in proof of its bigness, for the latest news at the time of the writing of this announcement, is that..."
Jones, Linick & Schaefer, Chicago—have booked

"Where Is My Wandering Boy Tonight?" for an indefinite run in their Randolph theatre in Chicago. . . . No exhibitor nor exchangeman in America but knows that in order to do business with Jones, Linick & Schaefer, you've got to have the genuine merchandise. . . . pictures that get the money into the box office without any 'ifs' nor 'ands' nor 'buts'. . . . and every film man knows that Jones, Linick & Schaefer are as shrewd judges of the drawing power of pictures as any combination in the entire industry.

Exhibitors,—Communicate with your exchange as follows for playing dates on "Where Is My Wandering Boy Tonight?"

Equity
Pictures Corporation, Aeolian Hall, N. Y.
DiLorenzo Release March 1

"Blaze Away" Stars "Big Boy" Williams, Directed by W. Hughes Curran

FOLLOWING the recent announcement of the incorporation of DiLorenzo, Inc., comes word that their first production, "Blaze Away," the first of a series of six special five-reel productions starring "Big Boy" Gunn Williams and directed by W. Hughes Curran, will be ready for release independent of exchanges on March 1.

"Blaze Away" is an original story by Bruce Boteler, a graduate of Princeton University and long a valued member of the scenario departments of Thomas H. Ince and Fred Niblo.

"Big Boy" Williams' leading lady in this production is Molly Malone, whose work in the support of such stars as Will Rogers, Tom Moore and Frank Mayo will be remembered.

The career of Gunn Williams in pictures has been short but meteoric. From his first introduction to pictures by Will Rogers, his style and winning personality and his great gifts as an actor and a daring athlete have brought him quickly from prominence and culminated in a starring contract with the Frederick Herbst Production, which is the producing unit whose productions are being distributed by DiLorenzo, Inc.

W. Hughes Curran, the director of the series, has had a rapid rise in the industry. After graduating from Fordham University, New York, Mr. Curran started his career in that city, where he was connected with Ordynski, the noted Russian producer of stage successes, in the direction of such famous stars as John Drew, Jane Cowl, Viola Allen and Robert Mantell. From this association it was a quick step to pictures, in which profession Mr. Curran was first associated with the Edison Company. Coming to Los Angeles, Mr. Curran was engaged by Thomas H. Ince for duties with the old Triangle Company. Mr. Curran was associated with Charles Ray and William S. Hart for many years.

Big "Ten Nights" Success

Further Sales and More Successful Openings Reported by Arrow

"TEN NIGHTS IN A BARROOM" is continuing its uninterrupted record of successes everywhere, announces Arrow. W. E. Shallenberger, President of the Arrow Film Corporation, this week not only announces a number of successful openings, but several important sales.

The picture played at the Mark Strand theatre, Albany, N. Y., last week to record business and according to wires received at the Arrow's home office, opened to a wonderful business in Fox's Washington theatre, Detroit, Fox's American theatre, Denver, and J. W. & J. W. Dusenberg's Grand theatre, Columbus, Ohio.

Among the many sales closed on this attraction are listed the territory comprising northern New York State, where the picture was purchased by Mr. S. H. Bruce for the Courteny Theatre Co. William Conn, President of Premier Pictures Corporation, Charlotte, N. C., secured the picture for North and South Carolina, while J. J. Goodstein secured the rights to Colorado, New Mexico, Wyoming, Utah, Montana, Idaho, Oregon, Washington and Alaska for the Arrow Photoplay, Incorporated, of 1753 Welton Street, Denver, Colo. James R. McAdoo, Jr., secured the picture for Maryland, District of Columbia and Virginia, while the territory comprising western Pennsylvania and West Virginia was contracted for by Albert A. Weiland for the Standard Film Exchange of Pittsburgh, Pa.

Dr. Shallenberger points out that in spite of the cry of bad business, not only among exhibitors but exchange men, a picture of the caliber of "Ten Nights in a Barroom" will be eagerly sought after by independent exchanges and will prove a profitable investment.

“His Nibs” Wins in Detroit

Exceptional Production Makes Fine Impression at Premiere

The enthusiastic reception accorded "His Nibs," the Exceptional Pictures Corporation production which is now being shown in the Capitol Theatre, Detroit, when it was first presented, has been fully borne out where the comedy-novelty has been released, claims Exceptional.

One of the recent showings was at the Colonial theatre in Detroit, and as well as drawing crowded houses, the feature attracted an enthusiastic comment from the critics of the leading newspapers, the Detroit Free Press carrying a motion picture story of "His Nibs," whose characterization of the typical stage rube made him a hit. This photoplay has been shown on the screen at the Colonial this week in "His Nibs," the first photoplay he ever made. It is one he had refrained from seeing since the advent of the cinema, clean and mirth-provoking and an absolute departure from his usual slap-stick comedy as to make its appearance as an event in the history of the photoplay.

Of the current production we have chucked over on the vaudeville stage. Shown as the proprietor of the Slippery Elm Picture Palace, he is operator, chief announcer, janitor and head usher, enacting the various roles himself. He takes these around the show giving the film sent him and cuts out the titles, claiming the people read them out loud and annoy the patrons. In place of the titles he lectures as the play proceeds, and his comment on the action is good for a laugh. Rasmussen has proved himself, "His Nibs," which is making a visit to Detroit this week at the Colonial theatre, shows that there is a market for a "His Nibs" as a film comedian, and any time he is ready, Chaplin, Keaton, Lloyd and the rest will probably be glad to move over and make room on the bench.

Critics Greet "Cardigan"

American Releasing Corp., Opens in New York to Capacity Business

"IT is high time that we had a motion picture like "Cardigan" in which justice is done to the birth of the American republic," is the significant toy, in which the New York Herald scores its point heavily, which the New York Herald hails the presentation of Robert W. Chambers' famous historical romance, distributed by American Releasing Corporation and forming the backbone of its Spring-summer line. It is, probably, America Week at the Capitol theatre, New York.

Cardigan, opened in the biggest Sunday business in months at the Capitol, according to the distributors. Going further, the New York Herald scores its point heavily by saying that "after the deluge of foreign pictures spectators will come to feel that the whole American cinema and especially the younger generations would love their country more deeply were the history and romance of the American Revolution portrayed as effectively as has been done in "Cardigan."

Officials of American Releasing Corporation feel that they have opened the career of this new Walter H. Gracie, producer, of the organization with the most effective and powerful first release that has ever come into the possession of any new organization. For two weeks prior to its opening at the Capitol "Cardigan" has been heralded only by a skillfully constructed trailer and by three days of advance newspaper advertising in New York. At its opening Sunday, a sold-out house of 5,100 seats played to turnaway business and at night several thousand persons were turned away.

When the last night audience was seated the ribbons were still up at the rear of the house and as many persons were still present as the police and fire laws of the city would permit.

"Cardigan" seems quite authentic as to settings and costume," says the critic of the New York Times who hails this romantic melodrama as being full of "Colonials, Red Coats, Indians and action. It accepts the national tradition that all Tories were villains and all rebellious Colonials were heroic figures and finds it a fitting background for a melodrama based on the difficulties and dangers through which two young patriots pass before they get the villains out of the way and make ready for the minister.

QUALITY PRINTING
Our experienced workmen bring out the best in your negative. Pictures insured by complete equipment.

Quick Service... Moderate Prices

PEERLESS FILM LABORATORIES
1109 South Boulevard
Oak Park, Ill.
FIRST NATIONAL has asked us to state here our candid opinion of its place in this industry.

And we cheerfully do so, stating in print what we have frequently said and would now say to any exhibitor who asked us the question.

First: a fundamental policy of First National has been the encouragement of independent production.

The production map would be quite different today if First National had not entered this field.

We know, by contact, of many a producer who made his picture and brought it to New York in the hope that First National would accept it.

We know of many a director and many a star who create independently their pictures today largely because of First National.

First National provided a market and therefore a necessary incentive to individual creative effort in picture making.

And the future of this industry will always depend—very largely—upon this same widely developed creative effort.

Secondly, First National doesn't say: we are right and that is all there is to it. Its policy is not that of arbitrary judgment and action.

On the contrary its attitude is this: we are embarked upon a cooperative development, one that necessarily embraces forces that may be combative.

The institution belongs to its members.

Its welfare, therefore, is the welfare of the individual members.

Its policy therefore is one of conference and readjustment so that common and satisfactory ends may be arrived at.

These are two solid and very large planks under any motion picture organization.  

Wm. A. Johnston.
“Optimism Prevails Among Franchise Holders in Their Outlook for Coming Year”

COURAGE, confidence and enthusiasm for the coming months of 1922 form the keynote of the expressions which prevail among the franchise holders of Associated First National Pictures, Inc., who have met in Chicago.

The “Go-After-It-and-You'll-Get-It” attitude toward business is most emphatically expressed by Harry Crandall, of Washington, D. C., who declares that “there is just as much money for exhibitors today as there ever was but the exhibitor must get out and hustle for it.”

In my opinion the outlook for the coming months gives me a feeling that I am possible and the evidence of the success of the franchise system has made it possible for me to get that feeling. The exhibitor must be willing to work for the money that he wants and will get.

The motion picture price as it stands today comes nearer to giving one hundred cents on the dollar in the way of entertainment than any other form of entertainment, and there are two things that positively will not go together, and they are a reduction of price (with consequent reduction of film rental) and increase in the quality of shows — and to my way of thinking increased quality of shows is the most important thing in the future success of the industry and is the exhibitor’s only hope.

We are just as much money in the business for the exhibitor today as there ever was, only it is distributed a little more thinly on account of the many large houses that have been built in recent years. Under present conditions the exhibitor can make the best of his business through inactivity, merely staying in business and taking advantage of every opportunity and increase his efforts in every manner possible to make his house the most popular one.

Harry T. Nolan, original franchise holder of Denver, hits out straight from the shoulder and talks to his fellow exhibitors. Says he: “1922 will be a year of the survival of the fittest. Producers, distributors, or exhibitors who cannot set, or keep up with the pace will pass out of the picture business through inefficiency, mismanagement or over-investment. More than half of the producers formerly with us have gone out of business and it is possible that many will not return.

Those who have survived through talent and genius should be encouraged, and those who have not may all progress and capitalize our confidence in each other. Good pictures are the only ones now that get results and I assure you that from a survey of our 1922 program and prospects for the coming year that First National is putting in a program of real value.

I consider the day has arrived when producer and exhibitor alike must exert every effort to lift each screen offering out of the commonplace — the producer building his story so that it reaches a peak that proves of vital interest to the audience, and from every theatrical effect that will tend to impress the patrons of its worth. In the past, the screen story has gone: the punch must be added; of course by that I do not mean a bombastic flurry in every story, but a story in the main theme that will make the audience realize they are not looking at the usual jellyfish variety of film story.

Productions like ‘Hail the Woman,’ Molly O’ and the Silent ‘Rock of Gibraltar’ in our theatres — the lash that will keep a steady stream of shekels flowing into the box office — are coming, and a First National Franchise affords.”

“It’s a year of big stories,” says Sol Lesser, of Los Angeles.

“It is with a sense of extreme optimism that I view the coming of the year 1922; its unlimited possibilities, its assured promise of success in the industry in general and for the prospects of the greatest year the industry has ever known.

“It is my firm belief that the industry is more firmly established throughout our great nation than it ever was before and there are several productions that we consider for this year: the splendid productions that have flashed across the 1921 screens, particularly those of the Associated First National Circuit, the brilliant aggregation of stars now making such wonderful pictures for First National and the unswerving faith in our great organization.

“With the success of 1921 and look to 1922,” counsels Colonel W. S. Butterfield, of Grand Rapids, Michigan.

“I am thankful to state that the organization of First National Franchise is recognized as the automobile state of the universe, is brighter, and while we don’t look for any big things in the production of automobiles for 1922, we do look for a steady growth of business which should be satisfactory to all of us who have made the readjusting period.

“As to the style of pictures the public desires; it has been thoroughly proven during the past year of hard times that the public will pay their money to see a first-class well-constructed picture with a consistent story and that smacks of real life, and it is a positive fact that the First National-produced pictures, as a whole, have been along this line and I am pleased to state that the audiences have responded this and, from all appearances are inclined to make less production than in the past.

“Lift every screen offering out of the commonplace,” is Joe Bauer’s message from San Francisco.

“The program has arrived when producer and exhibitor alike must exert every effort to lift each screen offering out of the commonplace — the producer building his story so that it reaches a peak that proves of vital interest to the audience, and from every theatrical effect that will tend to impress the patrons of its worth. In the past, the screen story has gone: the punch must be added; of course by that I do not mean a bombastic flurry in every story, but a story in the main theme that will make the audience realize they are not looking at the usual jellyfish variety of film story.

“Productions like ‘Hail the Woman,’ Molly O’ and the Silent ‘Rock of Gibraltar’ in our theatres — the lash that will keep a steady stream of shekels flowing into the box office — are coming, and a First National Franchise affords.”

“Get set for a showman’s year,” is the slogan of A. R. Zimmer, Maryville, Kan.

“If the year just passed had as its slogan ‘1921 will reward fighters,’ the coming months will prove that ‘1922 will reward fighters, only.’ says Mr. Zimmer.

1921 saw the passing of the ‘picture picture’ in our theatres — the day has passed when we can simply announce a picture with music, and expect them to come. We have seven days gone out.

“Bigger and better pictures, and longer runs, will come into their own at last. We have, only recently, abandoned a one-price policy, and will gladly raise the admission for any picture that has the box-office merit to justify the advance.”

John H. Kunsky, original franchise holder of New York, says: “I have just opened the new 4,500 seat Capitol theatre in that city, declares: ‘I have seen the schedule of the program. In the last three months and, in my opinion, they will be superior to anything marketed by any other producer or distributor organization in the world, which certainly speaks well for those in charge of our Associated and for the future profits of our franchise holders. I consider my franchise my most valuable thing I have in connection with my theatre operations and feel positive that all sub-franchise holders will feel the same as they continue to share financially in the benefits derived from the steady influx of high grade productions.

“‘To me the prospects for 1922 look exceptionally bright,’ writes A. H. Blank, original franchise holder of Des Moines. We have always been a lot of people who believe in the franchise scheme, and I am confident that distributors who are the most prominent in our industry and these men and others will be promised to give us their very best.

“I sincerely believe that First National will be the salvation of the business. In the past, we have successfully combated the attempts of large film corporations to force us to play their product at rentals which spelled ruin and with the excellent pictures which we have coming from the season of 1922 we can still be more independent.”

Colonel Fred Levy, original franchise holder of Louisville, Ky., is not only enthusiastic about the business, but confident of the present one.

“To my mind, Associated First National Pictures, Inc. has made wonderful progress during the year 1921. This year has been one in which contributed more to the actual stabilization of Associated First National and its activities than any several years heretofore.

“What the public wants is good pictures at reasonable prices,” is more, Md., declares.

“Exhibitors have followed the policy, he has succeeded much better than those who have showed a cheaper quality of pictures with inferior attractions. Instead of adjusting our expenses to our incomes, many of us have added extra burdens in the way of producing vaudeville, musicals and extra music, etc., which we expected would stimulate business. The fact is, we did not warrant this extra expense and did not stimulate a healthy condition; it only aggravated the situation. Expenses should be reduced, with a view to possible reduction of admission prices, which would stimulate business to a greater extent than additional attractions.”

Tributes to First National as a solid business proposition "Rock of Gibraltar" to the exhibitor are plentiful. Joseph Serno, of Newark, N. J., operating seven theatres in Jersey City, Bloomfield and Kearney, writes: “As a holder of six franchises in the state of New Jersey I am sold on the franchise with all its faults a blessing to me. The 1921 pictures that First National put out had a very good average, and the avoidance of the strain of dickering when buying pictures separately against a competitor was surely well-received by me."

Frank Durkee, of Durkee’s Palace and five other theatres, Baltimore, Md., declares: “As we review the past year, 1921, through our moving-picture ages and study the reverses our business has encountered, we cannot help but feel and look to First National for many of our brightest hopes and expectations for the new year.”

Harry Thornton, of the Gaiety Theatre, Springfield, Ill., is unmistakably enthusiastic in an outlook. “It gives me great pleasure to be able to state, writes Mr. Thornton, ‘to the holders of First National franchises that the outlook for the coming year is exceedingly good.”
"Ray for First National Week!"

CHARLES RAY


FIRST NATIONAL ATTRACTIONS
on the open market. Available to all theatres

CHARLES RAY PRODUCTIONS, INC.
LOUIS B. MAYER
Presents
JOHN M. STAHL PRODUCTIONS
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CURRENT RELEASES:
“The Child Thou Gavest Me”
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Now in Production: “One Clear Call”
R.A. WALSH
The Man Who Made
"KINDRED OF THE DUST"
WITH
MIRIAM COOPER

Produced by R. A. Walsh Productions, Inc.  A FIRST NATIONAL ATTRACTION
HOPE HAMPTON

As She Appears In Her Next Production, "The Light In the Dark."

This Talented and Beautiful Star Is Constantly Adding New Friends to Her Legion of Admirers.

Miss Hampton's Latest Success, "STARDUST," Suggested by FANNY HURST’S Story of That Name, Is Making Box-Office History.

DISTRIBUTED BY ASSOCIATED FIRST NATIONAL PICTURES, INC.
A New Katherine MacDonald—
ah new and higher standard of merit—better stories,
bigger productions, greater exploitation possibilities—

That is the promise for 1922 of

“PREFERRED PICTURES”

already fulfilled in

The Beautiful Liar       The Woman’s Side
The Infidel             Domestic Relations

Don’t book them until you see them—then
play them as soon as you book them.

PREFERRED PICTURES, INC.
B. P. SCHULBERG, Pres.

Executive Offices
576 Fifth Ave., New York

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Los Angeles, Cal.
SELIG-RORK

Offer

THE ROSARY

—that great dramatic symphony of human emotion
—with an unexcelled all-star cast:
Lewis Stone, Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer,
Dore Davidson, Mildred June, Bert Woodruff, Pomeroy Cannon and Harold Goodwin.
Original story by Bernard McConville inspired by the theme of Edward E. Rose's stage play. Directed by Jerome Storm.

Associated First National Pictures, Inc.—Distributors
Released on the open market. Available to all exhibitors.

—Read what that great San Francisco showman Eugene Roth says about
THE ROSARY

William A. Johnston's editorial in Motion Picture News recently on “The Rosary” brought the following telegram from Eugene H. Roth: "Your splendid editorial on 'The Rosary,' produced by Selig-Rork, arrested our attention, with the result that we had the world's premier showing at our Imperial Theatre on January 23rd. The box office verified your good judgment and ours. 'The Rosary' is splendidly cast and superbly directed and is proving a high class entertainment for all classes."

—Read what the San Francisco critics say—about the premiere of
THE ROSARY at the Imperial Theatre.

THE CALL:
Another picture which is destined to score a success in every nook and corner of the land, for it will appeal to all manner and classes of audiences, had its first showing on any screen at the Imperial yesterday.
It is "The Rosary," an original story for the screen, but inspired by the famous stage play of the same name, a story of plain people and told by dynamically powerful episodes that will find an answering throb in the heart of every film fan.
"The Rosary" is a great "audience" picture. It was evidently written to do just exactly what it will do—please, and please unmistakably the picture goer from every walk of life. It is frankly melodramatic in spots, its heart appeal will find an answering throb in the hearts of its viewers, and its humor is of the homely sort that will bring a smile to the lips and a glad feeling to the soul.
And it is an example of rare judgment in the selection of cast. For every character in it is distinctly a type.
Lewis Stone gives a wonderful performance as the priest which is in fact the principal role of the story.

THE BULLETIN:
"The Rosary" began its world premiere showing yesterday to crowded houses at the Imperial. The stage play of Edward Rose, upon which the film is based, enjoyed a wide success in America.
Without any preaching, rather clothed in the most delightful of romances—the love of two young couples—the drama is an eloquent example of how readily the distinctions of race and creed can be wiped away through a love of humanity.

THE CHRONICLE:
Good and evil wage a decidedly vigorous battle in "The Rosary," now being given its world premiere at the Imperial, and faith, both peaceful and militant, wins an equally decided victory.
Lewis Stone plays Father Brian Kelly, kindly priest and vigorous man. Stone makes him a well-balanced character, neither too remote nor too worldly. Jane Novak has just the touch of spiritual gentleness needed for Vera, and Robert Gordon is an admirable selection for young Bruce Wilson.
Wallace Beery handles the villain's role with a nice sense of its gradual development. Eugenie Besserer, Dore Davidson, Mildred June and other well-known players complete a carefully chosen group.

THE DAILY NEWS:
It looks as if Selig-Rork had a winner in the picture, which has all the elements that go to make a popular success—humor, pathos, a happy love affair, fine characterized men and women, justice for evildoers.
A very excellent cast, evenly balanced and capable, is headed by Lewis Stone as the priest.

THE EXAMINER:
World premiere of THE ROSARY reveals a play of beauty and melodrama.
The principal roles are faultlessly played every one of them.
Father Kelly, his non-conforming friend, Isaac Abrahamson, and the old sea captain give the greatest value to the play, being a trio of extraordinary interest in unique brotherhood and exemplifying a beautiful phase of village life. The romance of the play is skillfully and dramatically interwoven, and it holds interest constantly.
GLANCE AT THIS
list of pictures

It tells more effectively than could be expressed in fifty pages of words, what Marshall Neilan Productions represent to the exhibitor.

It also immediately establishes a record for consistency in the production of entertainment that brings big profits to the box office.

"Penrod"
"Dinty"
"Go and Get It"
"The River's End"
"Don't Ever Marry"
"Bob Hampton of Placer"
"Bits of Life"
"Fools First"

Distributed through First National
Count the Cost of Your Picture First

These First National Stars and Producers are now proving the plan.

Joseph M. Schenck
presenting
NORMA TALMADGE
CONSTANCE TALMADGE
and
BUSTER KEATON
is doing it.
J. L. FROTHINGHAM
is doing it.
ALLEN HOLUBAR
presenting
DOROTHY PHILLIPS
is doing it.
RICHARD WALTON
TULLY
presenting
GUY BATES POST
is doing it.
SOL LESSER
presenting
JACKIE COOGAN
is doing it.
WHY
NOT
YOU?

CO-OPERATION in PRODUCTION

The new united plan of co-operative production control, studio-space, organization and production facilities are available at a flat fee per picture with labor on an hourly basis, at cost, and material at wholesale cost.

The rental rate is determined in advance and is based on the class of production and the number of pictures to be made. So the producer knows at once how much his picture will cost. This is business sense!

UNITED STUDIOS, Inc.
LOS ANGELES, CALIF.
M. C. LEVEE
President
JOHN EMERSON and ANITA LOOS present
Their Own Production
“RED HOT ROMANCE”
A First National Attraction

Here’s a Few of Their Other Pictures:

for CONSTANCE TALMADGE
“Polly of the Follies”
“Woman’s Place”
“The Virtuous Vamp”
“In Search of a Sinner”
“The Love Expert”
“Dangerous Business”

for DOUGLAS FAIRBANKS
“The Americano”
“Wild and Woolly”
“Down to Earth”
“Reaching for the Moon”
“His Picture In the Papers”
“In Again, Out Again”
First National’s Four Year Record of Box-Office Attractions

Recent ly First National would reissue these classics, and their two immediate successors, “Sun-ny-side” and “A Day’s Pleasure” are evidence that these immortal pictures are as fresh in the minds of the exhibitors as if they had played them only last week.

Shortly afterward began the mobilizing of the various series of star attractions which have given First National a unique position in the distributing field. Mary Pickford, Anita Stewart and Jack Pickford appeared under the First National banner, and among their productions were the most conspicuously successful, not only of that season, but of their entire careers. “Daddy Longlegs,” Mary Pickford’s initial First National attraction, ranks high among the box office successes of motion picture history. Although Anita Stewart had then been absent from the screen for some time, “Virtu-ous Wives,” her first production, proved her a prime favorite almost overnight. “In Old Kentucky,” which came along soon afterward, was one of those sure-fire box office successes that exhibitors still talk about wherever they fore-gather. Both “In Old Kentucky” and “Daddy Longlegs,” by a coincidence, were directed by Marshall Neilan—this, of course, being in the days before “Dinty,” “Go and Get It” and “Bob Hampton.”

Constance Talmadge appeared as a scintillating star on the First National horizon about this time. The brilliancy of such comedies as “A Temperamental Wife,” “A Virtuous Vamp,” “In Search of a Sinner” and “Two Weeks” created a tremendous demand for these feature laugh-containers, and secured her the position she has held so easily as America’s foremost comedienne. With “The Thunderbolt,” Kath-erine MacDonald made her debut as a star and as “The American Beauty,” following this with “The Beauty Market,” “The Turning Point,” “Passions Playground,” “Curtain” and others that served as apt vehicles for her signal love-liness.

Not long after Connie became a First National attraction, Norma Talmadge, then and since acknowl-edged as America’s most accom-plished and most versatile screen actress, added her strength to the growing array.

“A Daughter of Two Worlds,” “The Woman Gives,” “Yes or No,” and “The Branded Woman,” were the first four of the distinguished line of photoplays which Miss Talmadge gave to the Amer-i-can public through First National.

Charles Ray productions were presently added to the attractions available to First National exhibi-tors, the first of these being “Fifty Minutes From Broad-way,” a screen adaptation of the George M. Cohan musical comedy success.

Marshall Neilan had earlier demonstrated his ability as a producer of First National attractions in his creation of “Daddy Longlegs” and “In Old Kentucky”—so much so that it was only natural that he should devote his entire time to pictures of this calibre, once such a distributing outlet as “First Na-tional” was available. “The River’s End,” his first special production, has a double significance in First National history. It was a sensa-tional box office success, leasing into the first rank almost immedi-ately, and it was the first shown picture to be offered the franchise holders by Associated First National Pictures, which had been formed to supplant First National Exhibitor’s Circuit “Dinty,” “Go and Get It” and “Don’t Ever Marry” came imme-diately afterward. “Dinty” proved itself a sure-fire-finger at the box office, and a picture that became a favorite among showmen because of its exploitation possibili-ties. “The Kid,” Charlie Chaplin’s six reels of joy, started its career of smashing box office records early in the spring, and by the summer had demolished everything in sight. More than two hundred and fifty prints were required to fulfill the demand for the picture; more than thirteen hundred booking days in “Bob Hampton’s” —it was rolled up between fifteen and twenty weeks in first-run cities played “The Kid” for ten days to six weeks. Other hits of the early part of the past year—it is impossible to do more than enumerate them—were “The Man from Nowhere,” starring Jackie Coogan; “Sewin’ the Wind,” the Anita Stewart spe-cial; “The Oath,” the R. A. Walsh and the “The Big Five,” ran the John M. Stahl produc-tions, with “Ichibon’s Hole,” Charles Ray’s production from the James Whitcomb Riley poems; Bob Hampton of Placer, Mar-shall Neilan’s “The Kid from the Custer Massacre; “The Sky Pi-lot,” King Vidor’s production of the Ralph Converse novel “Wom-an-Marriage,” Allen Holu-ba’s special, and Norma Tal-madge’s “The Sign on the Door.”

The opening of the fall season brought with it the announcement that First National would there-fore also form Associated Producers, which added another twenty-five features to the programs of the First National exchanges, and brought the produc-tions of Thomas H. Ince, Mack Ben nett, Maurice Tourneur, J. L. Poor, D. W. Grif-fith, Robert Read, Jr., and H. O. Davis into closer con-nection with First National fran-chise holders.

“The Divorcee” Given Special Pre-View

Producer Joseph M. Schenck, Norma Talmadge and Constance Talmadge, with Mr. and Mrs. Williams, general manager of Associ-ated First National Pictures, and Mrs. Williams at a special pre-views the latest production for play, “The Divorcee,” held Friday night at the California theatres, Venice, are Mr. and Mrs. Williams pronounced “The Divorcee” Con-stante’s finest picture.
First National Offers Exceptionally Fine Array of Box Office Attractions

Looming over the horizon are a series of pictures which will eclipse even those attractions bearing its trade mark which have made such sensational box office records throughout the existence of the company. The current releases of the company have been exceptionally enthusiastic and the reaction of critics and the public has been universally unmeasurable of praise everywhere, and the quality of the coming productions promises such a high caliber of entertainment that capacity houses are looked for universally.

Bigger and Better Pictures — the Second National — is the principle which has imbued all the independent producers, directors, stars and minor members, and all are straining every effort to carry it out. The past and current releases, remarkable as they were, are dead. This must be the largest ever made by the independent producers, in elevating the standard of the picture business.

Probably no other picture has won such a chorus of encomiums as Tootle David,” Richard Barthelmess’ initial major release for the company, and is credited with breaking many house records. The stark simplicity of the story, the tense, vivid acting and the strength of the story have combined to make it a masterpiece. It was directed by Henry King and adapted from the Saturday Evening Post story by Joseph Hergesheimer.

The next noteworthy production will be “The Seventh Day,” written by Porter Emerson Browne and directed by E. H. Sothern.

Under the auspices of Producer Joseph M. Schenck, Norma Talmadge has embarked on a plan to make only pictures of a perpetually high standard. Mr. Schenck has announced his intention of sparing no expense or effort in this direction, and he has boldly opened the new plan in the production of “Smilin’ Through,” which was one of the most successful plays on the legitimate stage. In every way, the picture is a remarkable one. The cast includes Wyndham Standing, Alec B. Francis and Glenn Hunter.

Even more spectacular will be her next picture, “The Duchess of Langeais,” which is now being worked on in Hollywood. The sets being constructed for this production are more elaborate than any yet filmed, some of them representing the exterior and interior of the palace at Versailles.

Mr. Schenck’s Neilan’s current offering is “Penrod,” based on the famous Booth Tarkington stories, and his aim in this film is an ordinary success in the first run theaters. The star of the production is “Freckles” Barry, who makes an able “Penrod.” Scenically and in the trysts in vivid manner the trials and tribulations of the average American boy.

He is now making “Pools First,” a Saturday Evening Post story. Featured in the cast are Richard Dix, Claire Windsor and Charles Gifford.

“Red Hot Romance,” which played two highly successful weeks at the Palace Theatre in New York, was written and produced by that talented pair, John Emerson and Anita Loos. It is delightful satire, and an innovation in motion picture making.

“Folly of the Follies” is the current Constance Talmadge production, and it likewise was written by Mr. Emerson and Miss Loos. Constance is now at work on the Pacific Coast with “The Primitive Lover,” a sprightly comedy with a dramatic twist. In the cast are Harrison Ford, and Kenneth Harlan. Sidney Franklin is directing it.

Guy Bates Post, one of the most famous of actors on the legitimate stage, will make his screen debut as a First National star in “The Man Without a Name,” in which he played many years on the stage. It will be produced by Richard Walton Tully, the writer and impresario who has practically built the company on the boards. Supporting Mr. Post are Herbert Standing, Barbara Tennant, Marcia Manon, Lawson Butt, Kenneth Gibson, E. M. Kimball and Ruth Sinclair. James Young is handling the directional work.

In addition to the two real comedies bearing his name, Mack Sennett, producer of the capital of subjects, “Molly O,” his current production, is one of the “high spots” of the year. His next will be “The Goose that Laid the Golden Eggs,” which is packed with laughs and thrills. Next in order will be “Suzanna,” starring Mabel Normand, now in the course of production.

“Hail the Woman,” the Thomas H. Ince masterpiece, which has created more favorable comment than most pictures within a decade, will be followed by a series of productions from the Ince studios, which is destined to make box office history.

The first of this series will be “Skin Deep,” the story of the reclamation of an enemy of society as the result of a facial transformation by plastic surgery, and the love of a good woman. Lambert Hillyer directed the story, and the cast includes Marshall Vidor, Marcia Manon, Frank Campeau, Charles Chary, Joe Simon.

The next Ince feature will be “The Hottentots” featuring Doug MacLean, the most elaborate and famous production ever produced. The cast includes Madge Bellamy, Truly Shattuck, Lila Lee, James Cagney, Grittiend and Ray Hatton.

The third of the series will be “Jim,” a highly dramatic story of the San Francisco and New York. It is an original screen story by Bradley King, with Milton Sills, Marguerite De La Motte and John Bowers in the cast.

The Brotherhood of Hate is an epic story of the high hills, with Lloyd Hughes playing an important part, aided by Marguerite De La Motte and Frank Keenan. Lambert Hillyer is the director.

Maurice Tourneur is now producing “Lorna Doone,” from R. B. Blackmore’s immortal novel. The settings will be elaborate and include a replica of Westminster Abbey and Doone village in England, a century ago. The featured players are Madge Bellamy, Frank Keenan, John Bowers and Donald MacDonald.

The next Hope Hampton production will follow “Star Dust,” the famous play whose production has been highly successful all over the country, will be “The Light of the Dark,” declared to be a novel peculiarly adapted to filming. It is now in the course of production.

Encouraged by the great success of his most recent story, “Butter Call,” featuring Strongheart, a Belgian police dog, Laurence Trimble and Jane Murfin, the producers and authors, have begun work on another picture in which this canine actor will be starred. Another of the recent productions which are meeting with unprecedented popularity, are “My Boy,” starring Lon Chaney, which has been very successful, and starred, and the Selig-Korko production, “The Rosary,” an original story based on the theme of the famous novel.

“Pay Day” will be the next contribution of Charles Chaplin who is keeping the nature of the production a dark secret. “Pawnee” is the subject which will reach the screen from the J. Parker Read, Jr., studio.

John M. Stahl is now at work on “One Clear Call.” “One Clear Call” is laid in a small Southern town, where two men of strangely contrasting natures are in love with the same woman. The cast is of all-star calibre, including Henry B. Walthall, Claire Windsor, Milton Sills, Irene Rich, Joseph J. Dowling, Shannon Dwyer, Fred Kelsey, Annette De Foe, Doris Pawn, Donald McDonald and Albert McQuarrie.

L. R. Frothingham is to contribute “The Man Who Smiled” on the spring schedule. Allen was the creator of that highly imaginative spectacle, “Man-Woman-Marriage,” one of the real successes of the screen, is to make two more important First National productions. First of these is “The Soul Seeker,” starring Dorothy Phillips.

In “The Man in the Card,” the first of a new series to be released, Katherine MacDonald plays a dual role—that of an actress and stenographer. The plot is distinctly original and novel, and it is enhanced with some extraordinarily good acting. “The Woman’s Side,” the second, is an epic drama, filled with exciting moments. The tense drama is offset by some rare touches of humor.

In “The Infidel” Miss MacDonald has a role unlike anything she has attempted before. An adventurer, who has become an agnostic because of the wrongs suffered by her mother at the hands of her father, a minister, she eventually reaches a South Sea Island. She becomes a willing tool in a conspiracy to rob the natives, but rights matters after a desperate battle against odds, and marries the man she tried to ruin.

The next picture in which Anita Stewart will be seen is “A Question of Honor.” The picture, filmed in the Sierras, has some remarkable scenic shots. The Woman He Married” and “Rose o’ the Sea,” both of which are based on stories of romance and adventure, are others in which this star will entertain movie fans.

Miriann Coiper, the penelope of the “Hearts of the West,” is in the Dread of the Dust,” picturized from the famous novel by Peter B. Kyne. It was produced by R. A. Walsh, who gave “The Oath” to the screen and thereby added fresh laurels to his name.

Buster Keaton, who has made the best comedies of his entire career since he joined the First National fold, will come to bat regularly with his mirthquakes. In the immediate future there are “The Palface” and “Cops.”

The Mack Sennett short comedy forces are working at a high rate of speed turning out the two real-gloom chasers which have made Sennett internationally famous as the comedy king. Chief among his fun-makers is Ben Turpin, the gent of the cross-eyes. And there are Billy Bevan, the nervous fun-manufacturer, and his pretty foil, Mildred June, whose auspices will be seen “The Duck Hunter,” “The Sheik,” “On Patrol,” “The Rich Young Man,” and a host of others still unnamed.

Motion Picture News
Booking Guide
Is Next Issued in March
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We sincerely thank
the thousands of exhibitors who so splendidly supported
First National Anniversary Week—our fourth birth-
day.

We acknowledge our debt of gratitude
to the independent stars and producers who provided
the pictures of a quality so high as to justify their exclu-
sive showing on the screens of so many of the nation's
finest theatres.

We learn as we grow
Our ideal is to justify our existence as an organization
by the service we render to both the independent ex-
hibitor and producer.

Associated First National Pictures, Inc.
NORMA TALMADGE'S
next release
"SMILIN' THROUGH"
is approximately 8 reels
"TOL'ABLE DAVID" is now proving its box office worth.
Next, "THE SEVENTH DAY," the romance of a New York girl and a Maine fisher lad.

A First National Attraction
Gov. Miller of New York saw it, then said:

"I think it is beautiful. It depicts the human emotions of conflict and yet is clean. I particularly enjoyed the scenic beauty."

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A drama of youth gone wild. Made 'midst the scenic splendors of Yosemite Valley.

"THE CAVE GIRL"

with TEDDIE GERARD and capable supporting cast, including Charles Meredith and Boris Karloff

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Released on the Open Market
Available to All Exhibitors
Scenes from Current First National Releases

Stars, Producers and Studios Associated with Making of First Nat'l Pictures

Katherine MacDonald Production

During 1921 Katherine MacDonald made rapid strides up the ladder of popularity, and her productions have scored decided hits. Many of her pictures have been classed among the most successful from the box office standpoint, and 1922 finds her firmly entrenched in the hearts of the millions of motion picture theatre fans.

"Stranger Than Fiction," "Her Social Value," and "The Beautiful Liar" are among her recent releases which have found favor with the "fans," and those planned for the future are to be made greater in every respect. In order to find the proper vehicles for this star, the Preferred Pictures Corporation, the producers of the MacDonald series, have organized a special scenario reading staff, which is making an intensive search for the best stories obtainable from sources.

The pictures in which the "American Beauty" will appear during the current year include "The Women's Side," a political drama; "The Infidel," a thrilling tale of the South Sea Islands and the bounding main; "Domestic Relations," depicting the strange contrivances between the classes; and "Conquer the Woman," said to be an exception to the plot. 

John M. Stahl Unit

John M. Stahl has made an enviable record in the short time he has been an independent producer under the Louis B. Mayer banner. He has produced three pictures thus far, and each of them has met with unusual success.

"The Woman in His House" was the first. The second of these, "The Child Thou Gavest Me," has broken records in many of the theatres, and has won the praise of critics everywhere as a production without a superior. Enacted by an all-star cast, the perfect direction and acting and a powerful story have combined to make it excellent entertainment.

The Song of Life," which also contains an all-star cast, is duplicating the success of the first Stahl production, and has drawn an avalanche of bookings. It has received the endorsement of many prominent women as a tale of real life, with heart appeal and a gripping plot.

Mr. Stahl is now at work on "One Clear Call," another story of "Life as it Is." A Southern town is the locale of the action, and thrilling incidents and a tender love story abound in the script.

Hope Hampton Company

Hope Hampton is now at work in her New York studio on "The Light in the Dark," declared to be one of the strongest stories ever written from the viewpoint of picturization. It contains situations which have never been shown on the screen, and unusual success is predicted for it.

"Star Dust," Miss Hampton's current feature, has created a furor in film circles. Its showing was at the National Theatre in Louisville, Ky., where it proved so popular that a second week was held only for a second week. It has been just as successful in other cities where it has been shown thus far. Miss Hampton has been making personal appearances in the larger cities in connection with the showings, and in this manner she has added considerably to her popularity.

"Stronger stories; perfect pictures," is the announced policy of the Hope Hampton Productions for the future.

Marshall Neilan Unit

Nineteen-twenty-one was a "Neilan Year," for nearly all of the productions bearing his name which reached the screen proved extraordinarily successful. Neilan has reached the status where his name on a production has as much promise of power as that of the most famous stars, because the public knows that his pictures are entertaining in the utmost degree.

Starting with "Bob Hampton of Placer," the 1921 releases have set new marks for popularity with the fans. This massive spectacle was one of the year's biggest money makers. "Bits of Life," which followed it, demonstrated the master directors' versatility and daring, for it was a feature production containing four separate stories. Next came "The Lantern Eater," starring John Barrymore, and it, too, is now making history in the theatres as one of the most unusual of attractions. But strong as all these were, Neilan's current picture, "Perilous," based on the famous stories by Booth Tarkington, is expected to exceed them all. "Freckles" Barry is the star of this tale of American boyhood, and in all it is one of the most remarkable pictures ever filmed.

Neilan is now engaged in directing "Fools First," and has some gigantic plans in prospect for the future.

R. A. Walsh Company

R. A. Walsh, the producer of "The Outfit," contributed "Serenade" to the First National schedule during the fall of 1921, with Miriam Cooper and George Walsh in the leading roles. It was a tale of Old Spain, and it won considerable praise for its vivid acting and general excellence of settings and directions.

His current production is "Kinned of the Dust," a picturization of the famous Peter B. Kyne novel of the same name, which ran serially in the Saturday Evening Post. Mr. Walsh is now engaged in seeking stories and has announced his intention of producing only "Big" pictures hereafter.

Selig-Rork Productions

Selig-Rork have entered the dramatic feature field with "The Ballad," an original story based on the theme of the famous song. It has been well received in the first run houses, where the strength of the story and of the all-star cast have proven highly entertaining.

Emerson-Loos Features

John Emerson and Anita Loos, the best known "team" of photographers, have become producers also, and have made their bow in that capacity with "Red Hot Romance," a picture which satirizes the "mushy romantic" type of drama. This talented pair is at present turning out further stories with the intention of undertaking the production of them also.

United Studios

With its acquisition by a group of motion picture producers, headed by Joseph M. Schenck, the United Studios, Los Angeles, formerly the Brunton Studios, have become the center of the film production activities on the West Coast. Containing the largest indoor stages known, the studios are in great demand by independent producing units, and are practically "sold out" constantly.

Many of the largest of productions made in recent years were filmed in this mammoth plant, which is now housing some of the most important independent pictures. The Norma Talmadge and Constance Talmadge productions are now being made in the studios, as well as "The Masquerader," in which Guy Bates Post will make his screen debut.

Katherine MacDonald, beautiful First National star, in "The Infidel"

Anita Stewart in "The Woman He Married," a First National release
THE JUNGLE GODDESS is a wild animal serial, in which nearly five hundred of the best performers of Col. William Selig’s zoo and a large cast of players, headed by Ethel Field and Truman Van Dyke, appear in fifteen episodes of two reels each.

The production is a thriller on the order of Colonel Selig’s previous serial pictures, “The Lost City,” and “Miracles of the Jungle.” It is directed by James Conway, photographed by Harry Neuman and Eo Beesley. The story is by Agnes Johnston and Frank Dazez, both well established scenarioists, and responsible for such successes as “Checkers” and having written for such players as Fairbanks, Pickford and Charles Ray.

Besides the leading players, Miss Field and Mr. Van Dyke, the cast is composed of well selected types and capable people. Marie Pavis plays a mother role, H. G. Wells is a character heavy, while Olin Francis, George Reed, William Platt have important parts as members of the savage tribe where the heroine is kidnapped. Vonda Phelps plays “Lady Betty” in the first sequences.

The story is of the hearse of a wealthy English nobleman, kidnapped through the connivance of an avaricious uncle, thrown into the basket of a stolen army balloon, drifting for days and finally landing in the heart of the African jungle.

There she is found by the friendly chief of a tribe of savages and grows up to “The Jungle Goddess,” causing the savages to substitute kindness for the wicked and idolatrous worship taught by the native witch doctors. This, of course, gains her the enmity of the witch doctors. Her boyhood sweetheart, now grown to manhood, sets out in search of her, and finds her with the jungle tribe. After a series of thrilling adventures he rescues her and they escape through the jungles of Africa, during which they have encounters with wild animals and savage tribes, the witch doctors being responsible for much of the trouble.

EXPLOITATION POSSIBILITIES

Exploitation of “The Jungle Goddess” is a matter where there may justly be a decided difference of opinion. If you have played “The Lost City” and “Miracles of the Jungle” then your problem of getting patrons interested in “The Jungle Goddess” should be easy. All you will have to do is to plug away with your advertising until you let everybody know that this is another from the same source as the above mentioned productions and convince them that it is as good or better. In fact, Colonel Selig’s serials have made a reputation for themselves.

However, if you didn’t play the productions mentioned, you will need to spend some time, effort and money, probably, to get the production off to a big start, a most necessary thing in assuring a successful run for a serial.

It has become a well accepted exploitation rule in starting a serial, to hunt around for something that can be sold to every fan for the first episode even if an actual loss is shown. Of course what you use for this purpose depends on how much money you feel you can afford to spend and what you have pulled into the past.

It is always safe to direct exploitation for a serial largely to the children. They like the thrills, and in this case especially the wild animals will have a great appeal.

For this particular class of patronage, we suggest such stunts as contests, ballyhoos, stunt shows, like the potato, horseshoe, and tin can shows, animal cut-outs, balloon ascensions, etc.

A contest that would be appropriate would be one that dwells on the history of the savage races, showing their customs, characteristics, religion, etc. In this sort of a contest it is reasonably easy to tie up with a newspaper and get a lot of free publicity for the picture and considerable institutional exploitation for your theatre. As a ballyhoo, the “savages” and wild animals of the picture offer suggestions. Suppose you build a float with all the stuffed or wild animals you can find grouped on it and a reasonable number of “savages” made up to look as near to the real thing as possible. In some sections getting real colored people for the float will go all right.

In dressing the lobby, there is a fine idea in the scenes showing the idol the natives worship. With papier-mache and chicken wire it would be possible without any great expense to duplicate this idol, even to the “clutching hand.” The rest of the display should be of the tropical variety, waving palms, jungle stuff, stuffed wild animals, and cut-outs from the stock paper showing the Selig zoo animals in action.

In presentation, it is not usual to attempt any effects with a serial production, but in this case an advance prologue in which you use cut-outs, jungle shrubbery and a tropical canvas as a background can be recommended. This same idea can be carried out in window displays, too.

In newspaper advertising, perhaps the best way of selling this picture to anyone except young America, it should be billed as a thriller, with plenty of scene stills used to illustrate the selling talk. Big space should be used for the opening episodes and the feature played on the bill subordinated. For catch lines and selling talk, stress the action, thrills, animals, without paying much attention to the actual plot, or the cast unless some of the players are more than usually popular.

Co-operative newspaper ads are possible on this production and a good scheme in connection with this idea would be the distribution of tickets in some manner other than just the ordinary “free show.”

Scenes from the early episodes of “The Jungle Goddess” which will give a good idea of the action and animal stuff in the serial.
Hammons Goes to Coast

Conferences with Branch Heads on Route to Shape Production Policy

E. W. HAMMONS, president of Educational Film Exchange, Inc., left New York on Saturday, February 18, for a trip to the coast and a tour of many of Educational's representative theatres, that will require at least six weeks. While in Los Angeles Mr. Hammons expects to close most of his contract interviews demanded for Educational, as well as to discuss the possibility of Educational taking a leading role in the Eastern branch managers on Monday, January 30. Henry Ginsberg, domestic sales manager, left New York with Mr. Hammons and was to accompany him this far, leaving him at Kansas City for the South, where he will visit several exchanges.

The Chicago district convention was held on Monday and Tuesday, February 20 and 21. Among the district managers present were: I. M. Modigliani, manager of the Chicago exchange; H. R. Skirball, Cleveland; O. E. Watson, Cincinnati; M. H. Starr, Detroit; Harry Holland, Minneapolis; H. Fitzgerald, Milwaukee; Carl T. Lieber, Indianapolis, and Lee Goldberg, Louisville.

More Economy Necessary

Readjustment Period Still Exists Declares Paramount Chief

I AM principally interested in bringing about a better economic condition in the production of Paramount pictures," was the reply of Adolph Zukor to Los Angeles after finishing his tour of the district. He also considered it as the purpose of his present visit to Paramount's West Coast base. Mr. Zukor recently arrived at Hollywood with Sidney R. Kent, the company's general manager of distribution, to consult with Vice-President Jesse L. Lasky on the matter of productions for release next fall.

"Like every other industry," said Mr. Zukor, "the motion picture business is today going through a period of readjustment. While we know and fully realize the insistent public demand for better pictures, and that its taste has been developed to accept only the best, it is also incumbent upon producers to realize the necessity for curtailing unnecessary production extravagance. This, however, must be accomplished without affecting the quality of the productions in the slightest degree, as it is the conditions and maintain that quality for which Paramount has always been pre-eminent.

Concerning the agitation against the film industry at this time as a result of the recent untoward happenings, Mr. Zukor has the following to say:

"We all deplore the recent unfortunate occurrences but I have the utmost faith in the men and women in the profession who are working earnestly and giving the best that is in them.

This is a big industry but I am sure that the percentage of wholesome, God-fearing men and women must be as large as among those engaged in any other line.
Arliss Scores in “Philly”

Reviewers Praise Actor’s Work in His “Ruling Passion” Role

GEORGE ARILLIS in “The Ruling Passion” scored a sweeping success in the new Aldine theatre, Philadelphia, opening there on Monday, February 20. The newspaper critics commented almost without exception on the marked difference between the comedy and the previous work done by Mr. Arliss on the stage and in photoplays.

Messrs. Fred D. and Maurice E. Felt, owners and directors of the Aldine, through Manager Ray C. Browne, furnished an excellent program to accompany the feature. Charles P. Garde, director of publicity for Felt Brothers’ Enterprises, did not exceed his usual total in advertising, the management relying in no small degree upon the popularity of the star, the Quaker City.

The Philadelphia North American said: “The Ruling Passion,” starring George Arliss, which is the feature at the Aldine this week, may safely be called a perfect picture. For refined and refreshing entertainment it would be exceedingly difficult to find a picture as flawless and at the same time as interesting as this one. Arliss, without doubt, stands alone in the world. The camera has in many cases effectively ironed out any individuality or artistic ability of legitimate artists, but Arliss, instead, brings all of the intelligence and fitness, for which he is so famous, to the screen without the slightest mitigation.”

The Evening Public Ledger said: “Some film fans express a dislike for the intensely serious or unusual; that barred ‘The Devil’ for them. Others are averse to costume pictures; that kept them away from ‘Disraeli.’ Both were great pictures, dominated by a really great actor, as supreme on the screen as he is on the stage. Now, this same star is featured in a picture that is neither serious nor costumed. Instead, it is a rollicking, smile-fetching, comedy, and if the fans do not like it they brand themselves as forever wobbly and wavering in their tastes.”

The Public Ledger said: “Those who remember the many dignified and distinguished roles played in his day by George Arliss will be somewhat surprised to find him in his new picture at the Aldine, ‘The Ruling Passion,’ as an over-alled keeper of a California garage. He is quite as successful in this portrayal as he has been in his many other varied characterizations on both the stage and screen. It has accuracy, convincing qualities, picturesqueness and a genial comedy atmosphere.”

Vitagraph Feature Finished

“The Man From Downing Street,” Starring Earle Williams, Ready

THE latest motion-picture of Earle Williams, entitled “The Man From Downing Street,” has reached Vitagraph’s Brooklyn plant from the West Coast studios where it was completed a couple of weeks ago.

While “The Man From Downing Street” was at first regarded only as a changing role for this picture, queries sent to Vitagraph branch managers and exhibitors resulted in the retention of this title for a final one.

The star appears in a role which will delight his admirers. In addition to the natty costume of a British officer, Williams has adopted the brilliant red and silver garb of an East Indian Rajah. The story calls for his entry to enter upon a mission in which a disguise is necessary. His oar stands to discover a leakage of English code messages. For this purpose Williams appears in the aristocratic English and Anglo-Indian social circles as a Rajah in search of the clue which will clear up a mysterious leak from that famous street from which England governs her far-flung possessions.

![Image of a scene from a film, titled "Missing Husbands" by Metro.](https://example.com/image)

**Fox Names March Releases**

“**A Stage Romance,**” Starring Wm. Farnum, Heads List of 5 Features

FOX FILM CORPORATION’S list of March releases include productions featuring William Farnum, Charles Jones, Shirley Mason, Johnnie Walker, Edna Murphy and Al St. John.

Heading the list of feature presentations is “A Stage Romance” with William Farnum. “A Stage Romance” is the story of a spirited chapter in the life of Edmund Kean, the great English tragedian. The picture was directed by Herbert Brenon and the screen version adapted by Paul H. Sloane from Alexandre Dumas’ famous play. Among the prominent actors supporting Farnum are Holmes Herbert as the Prince of Wales, Paul McAllister as Count Koeple, Etienne Gerardot as Salomon, and Peggy Shaw as Anna Damby. Myrta Bonillas appears as the Countess Koeple.

Dustin Farnum’s production will be “Iron to Gold,” from the story by the noted author of western tales, George Owen Baxter. It concerns the life of a gold prospector who has been dealt with unjustly by his partner and who, in his search for revenge, is diverted into the righteous path by his love for the woman married to a false friend. The cast includes Margaret Marsh, William Conklin, William Ethier, Lionel Bellamore, Glen Cavender and Robert Perry. "Pardon My Nurse," written by William Patterson White, will be the March vehicle for Charles Jones. It deals with a wandering boy whose romantic nerve enables him to save the fortune of a beautiful girl and win her love. Jones is capably supported by Eileen Percy, Mae Busch, G. Raymond Nye and Joe Harris.

In “The Ragged Heiress,” Shirley Mason essays the role of a motherless girl whose father has been sent to prison and whose future is left to the case of parsimonious and scheming relatives. The story is by Jules Furthman. Harry Beaumont directed. "Extra, Extra!" the Murphy-Walker picture, presents an intensely absorbing story of newspaper life and carries the co-stars through a series of lively experiences in which, of course, romance develops between them. The Clyde Cook release will be "The Studio Rube." The Sunshine Comedies are "The Barnstormer" and "The Shiek."
“Foolish Wives” for Capitol

Two Weeks’ Run for Feature at Big B’way House

The new New York office and is considered by Universal as a great picture even though “Conflict” was. “Wild Honey” was directed by Wesley Ruggles and is Cynthia Stockley’s novel of England and South Africa.

In this production Miss Dean has the services for the first time on the screen of the two Beery brothers. Noah Beery plays the villain in this first part of the picture, and when Lady Vivian gets lost in South Africa she meets up with Wallace Beery in the person of an uncouth slave driving half-caste teamster. Others in the cast are Robert Ellis, the leading man; Lloyd Whitlock, Percy Challenger, Carl Stockdale and Landers Stev-ens.

“Wild Honey” will run indefinitely at the Central.

In addition to the booking at the Capitol, Universal announces the early showing of “Foolish Wives” at the Imperial theatre, San Fran-cisco, for five weeks; the Lyric theatre, Los Angeles, for three weeks; the Garrick theatre, St. Paul, for two weeks; the Lyric of Duluth; the Eckel theatre of Syracuse; the De Luxe theatre of Utica, and the Olympic of Watertown, N. Y., also the Broadway theatre of Tulsa, Okla.

The openings at the Criterion in Buffalo, the Roosevelt in Chicago, and the Mission in Los Angeles, and the Butterfly in Milwaukee have been record breakers in these several localities for enthusiasm and capacity.

Edward Armstrong, who attended the opening at the Mission theatre, which was the most magnificent ever held in Los Angeles, described the reception as “rousing.”

On the next morning as follows:

“Presume others have wired you reference opening ‘Foolish Wives’ Mission theatre last night. ‘Most auspicious’ opening history Los Angeles. Crowd 4,000, add 8,000 blockading traffic. Necessary to have police handle crowds most critical audience ever assembled both professional and layman. Applause during and at finish of picture. Everyone agreed should be greatest box office attraction ever released because everyone goes away talking about picture. Hundreds turned Florentine Wives’ the next day. Whole block long waiting buy tickets. House opened eleven o’clock. At eleven thirty house full.”

Harry Hatt, manager of the Butter-ly theatre in Milwaukee, wires: “Opened with Foolish Wives’ to-day. How to express the success of same I do not know, as the picture offered blocked traffic, no thing ever before attempted in this city. Forced to close the box of-fice several times in order to keep traffic from being blocked. There is no question that Mr. Laemmle’s great expenditure will come back thousands of times more than same. The picture pleased everybody and there is no question of today’s success being continued.”

Associated Exhibitors’ Mar. Releases

The releases of Associated Ex-hibitors for this week include features which are declared to be of unusual value. The first is “Woman, Wake Up,” on March 5th, which makes her debut as a star in her own right. She is supported by Geraldine Farrar and Lillian Playhead. “Woman, Wake Up” is in six reels and is announced as a high class drama of splendid ap-pearance to all first run theatres and in perfect keeping with the high quality and popularity which has characterized Florence Vidor’s features.

On March 19th is announced as the release date of Lady Godiva, taken from the famous poem by Lord Alfred Tennyson. This is a Wistaria Production, and is said to be an exceptional production, according to the fundamental appeal of the well known poem and the name of Alfred Tennyson, is the visualization of his work transferred to the screen, with all the pomp and pageantry, all the historic detail, and the enthusiastic reception of the court and the vast throng of re-tainers; in short, a perfect and magnificent reproduction of England in the eleventh century; declares Associated Exhibitors. The entire action is set against the background of Lady Godiva’s ride through the town of Coventry, which has been done with the delicacy of Alfred Tennyson’s genius. It is declared, and the sub-titles, which are excellently hand-colored, have been taken direct from Tennyson’s poetical work.

Associated Exhibitors say that their March schedule is in line with their policy of providing first run theatres with attractions which are based on box office value and which have such a diversity of interest to make them suitable for every theatre. They point with pride to the acquisition of their new star, Florence Vidor, to the memory of the human appeal of the Leah Baird feature, “Don’t Doubt Your Wife,” and to the splendor of the spectacular “Lady Godiva.”

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Miarka

The child of the Bear

VITAGRAPH

Albert E. Smith

President
Doris May in "Boy Crazy"
Film Set for March 5th Release
Said to Be Unusual Comedy Drama

R.C Pictures announces "Boy Crazy," starring Doris May, for release on March 5th. The picture, according to R.C headquarters, presents a greater number of genuinely laughable comedy situations than any other production which Miss May has yet appeared in.

The scenes of the story are laid in the little town of "Santa Barbara," which is distinctly a nine o'clock town. Miss May as Jackie Cameron, is away ahead of her town as to vim, vigor and virility. She develops more means for waking the people up than a Chamber of Commerce could devise.

Her father is on the verge of failure in his merchandising business, because he is away behind the times even for his slow-going town. He owes more money than he can ever hope to get, to the richest old penny-pincher in that part of the country—Old Man Skinner.

Along comes J. Smythe and opens an up-to-date gown shop, which threatens to take away what little business Jackie's father has left. Then Jackie gets a real inspiration. She induces her father to let her run the business. She refits the store on borrowed money, and opens it as a haberdashery shop—for cash only. The young men and the old men flock to her new shop, even as the cards arrive at the post office with the result that business is good, and there is fair prospect of lifting the mortgage.

But unusual complications develop that throw a thrill into the story. Jackie is kidnapped by two desperadoes in mistake for Skinner's daughter. There is a thrilling rescue in which Jackie herself captures a villain. In the end she marries Smythe's helper, and she claims the reward that Skinner has offered for the arrest of the crooks who robbed his safe.

Fred Gambold has the role of Mr. Cameron, Jackie's father; J. Hathaway plays the mother role; Frank Hower, the role of Tom Winton, an inert suitor; Harry Myers, of "A Connecticut Yankee," is cast as the role of Otto Hoffman; the "mean man" role of Mr. Skinner; Gertrude Short adds a strong comedy element as Evelyn Skinner; Eugenia Tuttle is Mrs. Winton, mother of Tom; while Ed Brady and James Farley appear as two as virile cut throats as ever graced a screen in the roles of the kidnappers.

William A. Seiter directed "Boy Crazy" from a scenario written by Beatrice Van. The length is five reels.

Two Paramount Releases
Pola Negri and Bebe Daniels Star
in Features to Be Issued Feb. 26

TWO features are on the release schedule of the Famous Players-Lasky Corporation, for February 26, Pola Negri in the UFA production, "The Red Peacock," released as a Paramount picture, and Bebe Daniels in the Realart picture, "A Game Chicken."

"The Peacock" is the second modern drama in which Miss Negri has been presented to American audiences. Originally seen here only in big spectacular productions, she was revealed, however, as an emotional actress of great force and charm. This impression was strengthened by her work in "The Last Payment," recently released by Paramount. In "The Red Peacock" she is said to have still greater opportunities for the exercise of her emotional talent.

The story is said to be not unlike that of "Camille." It was written under the title of "Poor Violette," and the work of Hanns Kraly. It attracted much attention in European dramatic circles and when it was decided to adapt it to pictures, Paul Stein, one of the foremost European directors, was chosen to produce it.

Nina Wilcox Putnam, one of the best known American fiction writers, was the author of "A Game Chicken," the Realart picture in which Bebe Daniels is starred. Fred Myron wrote the scenario and Chester Franklin directed.

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Two Paramount Releases
Pola Negri and Bebe Daniels Star
in Features to Be Issued Feb. 26

"Peacock Alley" in Demand
Wide First-Run Showings; Extended Engagements for Mae Murray Film

ONE week runs proving insufficient to accommodate the picture-goers in the major cities of the country desiring to see. Mae Murray in "Peacock Alley," engagements for the exhibition of this Metro release, presented by Robert Z. Leonard, have in practically every case been extended, according to word from the Metro headquarters in New York.

Representative instance this week of holding over "Peacock Alley" for prolonged periods of exhibition are those of the Stillman theatre, Cleveland; the Columbia theatre, Washington, D. C., and the State theatre, Los Angeles. In all three playhouses more than a capacity business was done, it is declared. "Peacock Alley" was given on the screens of all three of these photo-play palaces for two weeks.

The list of first-run houses in key, cities to book "Peacock Alley" is growing faster than it can be compiled. Among the latest to sign up this feature, which was chosen by B. S. Moss for the opening attraction at his beautiful new Cameo theatre in New York, are the following:

- The Republic, Jacksonville, Fla.;
- the Howard, Atlanta, Ga.;
- the Strand, Birmingham, Ala.;
- the Morristown, Elmira, N. Y.;
- the Regent, Rochester, N. Y.;
- Shea's Hippodrome, Buffalo;
- the Strand, Binghamton, N. Y.;
- the Strand, Providence;
- the Strand, Worcester, Mass.;
- the Strand, Taunton, Mass.;
- the Colonial, Brockton, Mass.;
- the Palace, Lawrence, Mass.;
- the Empire, Portland, Me.;
- the Capitol, Springfield, Mass.;
- the Majestic, Hartford, Conn.;
- the Palace, Meriden, Conn.;
- the Park, Boston;
- the Imperial, Pawtucket, R. I.;
- the Colonial, Haverhill, Mass.;
- the Auditorium, Dayton, O.;
- the Rialto, Louisville, Ky.;
- the Walnut, Cincinnati;
- the Majestic, Columbus;
- the Rialto, Charleston, W. Va., and the Stillman, Cleveland.
Critics Laud "A Doll's House"

PRAISE for the star and her splendid acting, for the high class work of the entire cast, for the direction, photography and settings, and for the close adherence to the original story, is given by newspaper and trade journal critics to the Nazimova film version of Henrik Ibsen’s "A Doll's House" the first independent production of this celebrated actress for United Artists Corporation, which had its initial Broadway run for a run at the Strand theatre, New York.

"There are many points of interest in the screen version of 'A Doll's House,'" asserted Joseph Mulvaney in the New York American. "She is an artist, and this shows in her deep impression with every lightning-like change of mood."

"The Nazimova picture is good food for the eyes," said the critic for the Daily News. "Nazimova's performance is always entertaining and as richly colored as a batik screen."

"Nazimova please in the screen version of 'A Doll's House'," said the reviewer for the New York Herald, "and shows to advantage in scenes of action and Ibsen's play. When the wife realized that the husband thought primarily of himself, despite his panpering of her, one saw the shadow of disillusionment in Nazimova's face, and watched 'a silly little lark' turn to a woman before one's eyes."

"Nazimova is quite sincere and appealing, and her face has taken on real charm," wrote the reviewer for the New York Sun. "She set forth the story of the Butterfly wife who won her emancipation simply, and directly. She makes 'A Doll's House' one of the unusual pictures of the year—one that can only be seen to see, as her natural right."

"Nazimova in 'A Doll's House' is one of the very good reasons for going into the theatre," said the New York Globe's review. "Nazimova acts the part of the children's self-sacrificing and finally rebellious wife with an undeniable authority and conviction. Praise is due also for the worthwhile results attained in this picture by Charles Bryant, the director."

"One cannot doubt the sincerity that inspired Nazimova in her efforts to transform the one-sheet in 'A Doll's House,' said the New York Evening Mail critic. She has entered into the presentation of the Ibsen play via the silent drama with enthusiasm, and the cast which supports her was unequaled in its same earnestness that actuated her. 'A Doll's House' treats the marriage question in a most unique manner."

"Nazimova impresses us with the potential of shivering emotionalism in 'A Doll's House,'" wrote the critic for the New York Evening Journal. "She is a child-woman, now somersaulting over sofas, lurking in leopard rugs beneath a table cover, crouching with her two chummy children; now torn with fear that her deception of her husband will be discovered, and with the spirit of youth hurled into a hag-like aspect."

"Nazimova, as Pearl Hale, as superficial, unpacified husband, makes much of his part, and serves to stir the audience to an understanding of her art—for she acts in this picture as she has not acted before on screen or stage."

Changes in Selznick News Staff

SECRETARY DAVID O. SELZ-NICK, in his capacity of managing director of Selznick News, has appointed Lawrence J. Darmour and Lewis Allen Browne as heads of the editing staff of the reel. Mr. Darmour will be editor and Mr. Browne news editor.

Mr. Selznick also announces the appointment of E. V. Durling, as sales manager, for the news reel. Thomas A. Ruddy, as special representative, and Kindle Hamlin, as laboratory representative, complete the staff of the News.

Secretary David O. Selznick has told D. N. Hinckley, editor of personal control of the News, and now holds as active publisher, the newsmen's gathered material for the News. Selznick also will further cater to women's patronage by the inauguration of women's supplement. This is again something entirely new in a news reel. Part of the reel will be devoted to subjects of particular interest to women. It may be stated, however, that care will be taken to choose material that will not bore the men. This is shown by the fact that the women chosen for the fashions and the artistic manner in which they are posed, will be such that they will be of universal interest.

L. J. Darmour is one of the oldest men, in point of service, in the news reel publishing business. He became a member of the old Gaumont News, and joined Selznick as associate editor. The news of his promotion will be welcomed by his many friends amongst the cameramen and others throughout the business. Lewis Allen Browne has never before been connected with a news reel, but he has had wide experience both in newspaper work and motion pictures. He was for ten years editor-in-chief of a Boston newspaper entering the picture business. He has been with Selznick for three years and is responsible for many scenarios, etc., etc.

E. V. Durling is also well known in the business and his appointment to the post and highly important position as sales manager for the News is well merited.

Mary Astor Opposite Eugene O'Brien

In this new vehicle for Selznick release Eugene O'Brien will have Mary Astor as his leading woman. The picture temporarily titled "John Smith" was put into production at the Selznick-Tower-Majestic studios of the Selznick organization.
Results of Thos. Ince's World-Wide Survey

"T"HE picture public is a more efficient censorship committee than the censor them- selves. The star system is in descent. "Motion pictures are growing in public popularity. "Pictures are safer for developing minds than the run of newspaper columns. "The picture theatre which selects its entertainment carefully is an asset to the community. These important facts are brought out in the first compilation of answers resulting from a world-wide survey of motion pictures conducted by Thomas H. Ince. They are established by answers received by the research department of the Thomas H. Ince Studios, Culver City, Calif., from editors of newspapers and magazines in every part of the world where American motion pictures are exhibited.

They prove, most opportunity at a time when the whole motion picture business has been severely maligned, that motion pictures are accepted in almost every community in the world, a tremendous influence for good citizenship and that the motion picture theatre itself is a power for good in its community.

Despite the fact that the columns of most newspapers have been filled with the scandals of Hollywood and that the sensational press has run wild with its stories about the picture industry, it seemed very clearly to be the personal opinion of the editors themselves, that the motion picture as a whole is a very positive force for betterment.

Mr. Ince submitted a set of thirty questions to the editors of newspapers and magazines in an effort to determine the public attitude toward pictures and the public reaction to various types of pictures. He announced at the time the questionnaire was issued that he was answering each query to the editors of newspapers and magazines because, of all professions, the editor was most closely in touch with the public taste.

The survey is announced as an unqualified success. The response to the questionnaire has been unanimous. In every instance keen interest and a spirit of cooperation have been revealed. The answers themselves, however, show a wide variance. Yet, while there are many sides presented to the same question and a variety of answers and as many differences of opinion as there are types of human nature, Mr. Ince believes that the results of the survey will make it possible to know very definitely what the public wants in its motion picture entertainment and education, and what the public really thinks of motion pictures.

One of the most important facts established by the results of the survey is that 790 answers were received of the "star system" which has been cherished at great expense by many producers since the early days of the motion picture industry. While it has been more or less established during the last two years that the public would accept big pictures without outstanding stars, the Ince questionnaire is the first systematic effort that has been made to establish beyond dispute the new tendency on the part of the public.

To the question: "Does the public want productions featuring star players or productions featuring the story?" 731 answers were received. The result is a preference for story over star by a margin of 368 to 232. Of the total number of answers 197 were either non-committal or gave answers that were not in reply to the query. More than fifty per cent of those who favored the star system declared that the story was fast gaining in popularity, that the star was not the sole attraction but a suitable and interesting story was also essential to perfect motion picture entertainment.

The consensus of opinion on the part of those who expressed a preference for stars was not that the picture went to the theatre because of a particular desire to see the star but because the announcement of a certain player insured the audience that every picture will be well acted and altogether enjoyable entertainment. They also emphasized the importance of the star in the public mind because of the fact that certain stars usually appear in certain types of pictures and for that reason the public knows what to accept in the production.

Many of those who answered in favor of the star qualified their statement with the word "unfortunately," and added that the story was rapidly coming to greater attention. The majority of those listed among the non-committal answers in the capacity as their reason the fact that both the star and the story was essential, but these answers were not counted because the question was to differentiate clearly between star and story.

The responses to the question put in a smashing blow at the argument of censorship reformers who contend that the public cannot be trusted to censor for itself. The majority of the answers 777 were definitely in favor of censorship, 122 non-committal, 107.

Among other questions on which the answers have been tabulated, and the results are the following: What has been the influence of the motion picture on home and community life during the past ten years. Favorable influence 731; unfavorable influence 23; non-committal, 54.

"Is the motion picture theatre where productions are carefully selected an influence for better citizenship?" Yes, 695; No, 42; non-committal, 58.

"Is the popularity of motion pictures increasing in your community?" Yes, 22; No, 152; non-committal, 108.

We consider the present high standard of screen drama more safe for minds in progress of development than the run of fiction literature offered for sale in America. Most newspapers and magazines always have a history of their own, and the running of pictures in connection with other matters is expected. A very interesting and important part of this survey was the inquiry into the real value of the 'cut-ins,' or foreign country scenes. Is it not true that they are merely "cut-ins" for foreign countries, cities, peoples, industries, etc. Nearly every film producer isемся the question of spending thousands of dollars in building a "fake," when you can buy "the real thing" at a fraction of the price. What is it but a "cut-in," a "cut-ins," of foreign countries, cities, people, etc. An answer to this inquiry" would be of immense and of vital importance to the film industry.

While the question of the screen treatment of well-known stories justified," Yes, 385; No, 292; non-committal, 176.

"Will the motion picture find its great field in being purely a visualized creation or will it be an imitation of a known popular novel, or historical incident?" Visualized creation, 369; imitation, 124; non-committal, 172.

The highest esteem in which the motion picture is held as an institution is revealed throughout the answers as no previous expression heretofore voiced.

The statistical department of the research bureau at the Thomas H. Ince Studios is continuing the compilation of answers, and it is expected confidently that the forthcoming reports will reveal many other facts of considerable importance to the motion picture industry.

Maudie George Wins Favor in " Foolish Wives"

Maudie George, whose work as Olga Prochathin in Universal's "Foolish Wives" won such favorable mention, claims California as her birthplace, but calls New York home.

Miss George, who is a cousin of Grace George, the dramatic star, was born in Riverside, some sixty miles from Universal City, and received her education at the Girls' Collegiate School in Los Angeles. Having begun her dramatic career she lived in Manhattan and is satisfied to be called a New Yorker.

When the late Nat C. Goodwin arranged to appear in several photoplays he insisted that Miss George, who was a close friend of his, should come about her debut before the camera. Among her most successful productions might be named "The Devil's AVE.," "Roads of Destiny," "Even As You and I," "The Midnight Stage" and "The Devil's Pass Key."

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Pathé Wins Much Publicity
Try Outs at New York Hippodrome Get Liberal Spread in Daily News

The first fourteen days of February registered a generous measure of newspaper publicity for the Pathé organization. The Pathé management had prepared十月二日 "Pathé Magic of the Month," a through a double tie-up with the Hippodrome management and the Daily News, in New York, for screen beauty try-outs at the Big Hippodrome. The final choice of the judges rested with W. M. Verina, who was immediately signed up for a prominent part in forthcoming Pathé serials.

By concentrating the selection upon some two hundred of the attractive and well-trained girls employed by Charles B. Dillingham in the current Hippodrome show and in his musical comedy success, "The Good Morning, Darcey," the entire field of contestants was available from the beginning for personal display of their qualifications and for screen tests. In this way the elimination process was much more efficiently, expeditiously, and economically than through the customary practice of initial representation by photographs.

The arrangement also was calculated to offer extra opportunities to interest newspaper readers in the successive stages of the try-outs. In order to insure liberal daily publicity of the progress of the contest, with pictures of the contestants, the tie-up was made with the Daily News, whose weekly Variety section, supplement, is in constant distribution by syndication, being carried by all the newspapers and various weeklies in the United States and Canada.

Commenting on the huge success of the contest, including the final result, the Daily News on the Hippodrome stage, Monday morning, February 13, before an enthusiastic audience that filled the big auditorium, Paul Brunet said:

"Big newspapers are always looking for news events of popular interest which develop fresh applause. From day to day, it is unusual for all of them to spread, on these serial news stories. It's almost a specialty taken only by one in particular, the rest contenting themselves with giving their readers general results. If this instance the Daily News, with its liberal display of pictures and its large circulation, was the logical newspaper in which to cover this event. The judges responded most efficiently with a serial news story of the contest in fourteen daily episodes filled with genuine Pathé serial interest for its multitude of readers."

Chaplin Subject Completed
Comedian sticks to His Original Character in New Film, "Pay Day"

"Pay Day" is the title of Charlie Chaplin's latest comedy, which has just been completed. Chaplin is now personally assembling and cutting the film at his own establishment. In the course of a few weeks the picture will be shipped to the New York office of Associated First National Pictures, Inc.

The star has not attempted to compile a story with a plot and all of the general confusion of an old-fashioned "Pay Day." But it is a production replete with the cleverest kind of fun yet uncovered by Chaplin, declares First National. "Pay Day" is an original story by Chaplin and besides starring in it, he is also responsible for the direction.

Throughout the entire action of "Pay Day" Chaplin sticks to his original character. Just what he does will remain a secret until the film is exhibited for public entertainment. The preparation of "Pay Day" the film, and final assembly was maintained by Chaplin and his members of his organization. With a few exceptions, all the work was done in the studio grounds, while the comedy genius was in actual charge. The majority of the scenes were filmed at night. "Pay Day" is the second production made by Chaplin for Associated First National Pictures, Inc.

Edna Purviance, who has been leading lady of the organization for more than six years, has the leading feminine role in "Pay Day," although her part is small in comparison with what she has been called upon to do in the past. This is due to the nature of the picture.

Mack Swain, who joined the Chaplin company during the last filming of "The Idle Class" and who for many years was one of the best known screen characters through his meeting with Chaplin in "Pay Day." He is an excellent foil for Chaplin and shares much of the laughter of the picture.

Sydney Chaplin, brother of the star of "Pay Day," has been active in the company during the progress of the production. Others in the cast are Phyllis Allen, Henry Bergman, Loyal Underwood, John Raud and Allan Garcia.

Irene Castle in Pathe Playlet for Mar. 5

"Sylivia of the Secret Service" is the latest Pathé playlet which has been released by the studios. This release was made on the week of March 5th. Irene Castle and an all-star cast, including such well-known players as Bessie Love, Erich von Stroheim, Macy Harlan, J. H. Gilmore, T. Wiegwyer Percival and Suzanne Vali, will offer a re-edited feature success containing in its three reels all the mystery, thrills and romance of its original form. A new sequence has been added to the production which was adapted by Philip Bartholomew from the original story by Joseph H. Trant.

Short-Subject Programs for Educational Week

A FORCEFUL "broad- side," arranged so as to provide in concise form vital information which the exhibitor will want to have about Educational Pictures, is one of the special helps being prepared for educational use. Educational Pictures, in connection with Educational Pictures Week, which has been set for April 16 to 23, inclusive.

One side of this sheet will present the list of the leading characters playing in pictures released by Educational, while on the other will be given a list in Educational Pictures available.

Eight suggested short subjects, much misgiving that she accepted the tragic role. Von Stroheim finally convinced her that she was the type an, so arranged as to offer a suitable short subject entertainment for any theatre, no matter what its general policy, whether it favors light entertainment, with plenty of fun, or the heavier, more serious subjects.

Comic Favorite in Emotional Role

From comic roles to emotional leads is a big step. In Universal's "Foolish Wives," Dale Fuller accomplished that difficult feat and made the part of the maid one of the outstanding characters of the production.

Heretofore, Miss Fuller had played comedy parts both on the screen and stage, and it was with much curiosity that the public awaited the results. Von Stroheim finally convinced her that she was the type an, so arranged as to offer a suitable short subject entertainment for any theatre, no matter what its general policy, whether it favors light entertainment, with plenty of fun, or the heavier, more serious subjects.

"Grand Larceny" Booked for N. Y. Capitol

Goldwyn's new big society photogram, "Grand Larceny," adapted from "The Great Larceny," the famous short story of the same title, has been booked for one of its exclusive showings at the Capitol theatre, New York, next week.

Wallace Worsley directed the production and the cast includes many of the leading names, with some of the opposite role. Others in the cast are Richard Tucker, Tom Gallery, Roy Atwell and John Cossam.


**Well-Known Conducto Negotiating Contract**

Bud B. Risinger, well-known conductor and former city planning director at Aschers' Cincinnati Capitol, has recently spent several weeks in Los Angeles. In their other, he has been in close touch with Max Stearn, owner of the proposed new Capitol Theatre in the city.

Mr. Stearn formerly owned the Majestic in Columbus and when he first inaugurated the present-day high class musical presentations with the pictures shown at the Majestic Mr. Risinger was engaged as conductor of the orchestra.

This was in 1917 and Mr. Risinger retained his position until Mr. Stearn sold the Majestic in 1920, when he resigned. He then accepted a similar post at the Southern theatre, later leaving to direct the presentinations and orchestra at the Cincinnati Capitol.

**Two More Caucasian Revivals by Selznick**

Two revivals of the Talmadge films will find a place in the distribution lists of Los Angeles in the ensuing six weeks—Norma, in "By Right of Purchase," released February 19, and "Inconstant in the Conquest," in "Mrs. Leffingwell's Boots," to be released March 10th.

Margery Land May, now a member of the studio staff, wrote "By Right of Purchase" and it was directed by Charles H. F. Weaver at a time when Lewis J. Selznick was managing these girls screen stars. Of particular interest to showmen will be the fact that Eugene O'Brien appears as Norma's leading man.

"Mrs. Leffingwell's Boots" was based on the stage play by Augustus Thomas and was directed by the late Walter Edwards. Edith Kennedy furnished the scenario. The supporting company has Harrison Ford as leading man.

**Exhibitors Herald**

February 18, 1922

**THE LITTLE MINISTER**

with Alice Calhoun—In all my years in this business I never received so many favorable comments, so much free spoken praise on this picture. It has been a punch like dynamite. One of the pictures of the year and I've played the biggest of the big. The studio is very anxious to make Alice Calhoun a big drawing card. She has been given a good many ads in the newspapers. Dicky Daniels, the "Freekies" of this picture, is a riot. Watch this kid! Business excellent. Sir James Barrie's name a big facer, and stores have few ads in the big circuits. There are two versions of this picture—one for the girls and one that will get the money and please 100 percent. Don't fail to book it, and put it over as one of these wonderful new pictures today.

**IngramProductions Are Box-Office Rivals**

"The Conquering Power," the Rex Ingram production for Metro, is closing in as a box office attraction at the Four Horsemen of the Apocalypse," according to a word from the Metro offices. Its showing in Detroit last week at the Adams Theatre brought business very close to the house record made during the run of "The Four Horsemen," it is declared.

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**Tribute to Hodkinson Films**

St. Louis Club Women Land "Light in the Clearing" and "Jane Eyre"

THE Hodkinson product has again scored heavily with the St. Louis public, according to advice received from Mr. G. L. Bradford, sales manager of the Hodkinson branch in that city, who is in receipt of a communication from the press office of the trunk city. The views we have seen of Women's Clubs of St. Louis, in which recent Hodkinson pictures, Jane Eyre and 'The Light in the Clearing,' are hailed as two of the screen's cleanest and most artistic productions.

The letter addressed to Mr. Bradford by Mrs. John S. Payne, president of the Federation of Women's Clubs of St. Louis, follows: "The Federation of Women's Clubs of St. Louis wish to express our appreciation of the fine spirit and the generous thought shown in the management of the Delmar theatre, Mr. Hector Paskorzay, who is making a very effort to bring the people of St. Louis an artistic clean entertainment such as Jane Eyre, and 'The Light in the Clearing,' which the club women were an opportunity of seeing at advance private showings. Naturally the box office must be the only way of determining the demand for such pictures and while not to expect every spectable effects, we believe the production of clean pictures can be made in even better picture...."

Mrs. Payne goes on to say that the Federation of Women's Clubs have no intention or desire to take pleasure from any class, but rather to encourage the public in giving to the public a higher standard of life story combined with the scenic effectiveness which the above named pictures portray.

"Very cordially yours, Mrs. John S. Payne, President Federation of Women's Clubs." 

**"Glorious Fool" Scores Hit**

Mar. Roberts Rinhart's Story Is Praised by Los Angeles Reviewers

GOLDwyn has another big hit in "The Glorious Fool," Mary Roberts Rinhart's sensitive story, which is now being shown directly for the screen, the reviews published in the Los Angeles newspapers indicate. This photo-play, featuring Helene Chadwick and Richard Dix and directed by E. Mason Hopper, had its first showing at the California theatre, Los Angeles, last week.

"The Times" said: "The 'Glorious Fool' is an antidote for depression. Its appeal is to the heart, and it will do much to help others to realize the value of life and humanness."

"The Examiner" said: "Mary Roberts Rinhart's sense of humor plays a part in "The Glorious Fool," a comedy that is downright funny, and a jolly little picture.

"The Herald" said: "After a series of screen efforts with little or no plot, it is a pleasure to find a picture which unfolds a really interesting story, with regular people as characters. And when the story is one of humor, in which the comedy situations are created without undue exaggeration, it is all the more enjoyable. Such a picture is 'The Glorious Fool.'"

"The Express" said: "Pagents are impertinent and the editing of some of the lavish and lascivious scenes diminishes the value of our enjoyment of this production. Mrs. Roberts Rinhart deserves credit for a vibrant page torn from life's well-tended book: the emotions of flesh-and-blood personnel animated by surging complexes. Her comedy, 'The Glorious Fool,' is like a scintillating butterfly winging its way through mazes of sunshine laugher-evoking subtitles."
### OCTOBER

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### Feature Release Chart

Productions are listed alphabetically and by months in which released in order that the exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)
### Comedy and Short Subject Releases

**March 4, 1922**

<table>
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<td>World's Champion, The</td>
<td>Wallace Reid</td>
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<td>Advise Your Wife</td>
<td>Sid Smith</td>
<td>R. C. Irving</td>
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<td>After the Dough</td>
<td>Jimmy Aubrey</td>
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**Short Subjects**

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<td>Al. St. John</td>
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(Continued on page 1425)
ALEXANDER FILM CORP.
Adventures of Sherlock Holmes (Fifteen-Episode serial)

AMERICAN RELEASING CORP.
Destiny's Isle (Special Cast)
My Big Brother (Special Cast)

ARRT FILM CORP.
Prejudices
When Love is Young (Zena Keefe)

ARROW FILM CORPORATION
Impulse (Neva Gerber)
The Falcon's Veil (Special Cast)
Ten Nights in a Bar Room
A Yankee Goes West (Neva Gerber)
Devil-Dog Dawson (Jack Hoxie)
The Star Reporter (Hilte Rhodes)
A Motion to Adjourn (Dunn-Stewart)

AXYON FILM CORPORATION
Across the Border (Big Boy Williams)

B. C. C. FILM SALE CORP.
Life's Greatest Question (Roy Stewart)

CARNEAL COMEDIES

CARNIVAL COMEDIES

HALL ROOM BOYS COMEDIES

SCREEN SNAPS

STAR RANCH WESTERNS

CLARK-CORNELIUS CORPORATION

CLARK SYNDICATE, INC.
Matt Paul Revere

LEONTIS COMEDY

R. CLARK SYNDICATE, INC.
Miss Paul Revere

SHORT SUBJECTS

FEDERAL FILM EXCHANGES

FEDERATED FILM EXCHANGES

GOLDYNN EXCHANGES

HODKINSON CORP., W. W.
Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Fains (Irene Castle)

HODELLYAN SERIES

HOUSTON PICTURES

IMPERIAL FILM CORPORATION

IMPERIAL PICTURES CORP.

JEFFERS PICTURES

KINETOSCOPE PRINTING CO.

KNOX PICTURES CORP.

KNOX SYNDICATE

KNIGHT PICTURES

LADY PICTURES

LAMPsy PICTURE CORP.

LEON JOHNSON PICTURES

LOCKSLEY PHOTO COMEDIES

LOCKETTA PICTURES

METRO PICTURES CORP.
The Phantom Bride (Bert Lytell)

NAPOLEON COMERY CO.

NATIONAL EXCHANGES, INC.

NEVILLE ARTISTS PICTURES

PACIFIC FILM COMPANY

PACIFIC SYNDICATE PICTURES

PAUL PICTURES

PERRYдори PICTURES

PETE PADDY PICTURES

PICKETT PICTURES CORP.

PICKETT SYNDICATE

PIKE PICTURES

PIONEER FILM CORP.

PIONEER PICTURES

PLATINUM PICTURES

POISON PICTURES

PULLMAN PICTURES

QUINTANA PICTURES

QUEEN OF HEARTS PICTURES

RED ROSES PICTURES

REPUBLIC PICTURES

REPUBLIC SYNDICATE

RHEINECK PICTURES

RHEINECK SYNDICATE

RIGGS PICTURES

ROBERT M. RIGGS PICTURES

ROCKWOOD PICTURES

ROBERTSON PICTURES

ROGERS PICTURES

ROYAL PICTURES

ROYAL PICTURES CORPORATION

RUBES PICTURES

RUELL PICTURES

RUELL SYNDICATE

RUPP'S PICTURES

RUSSELL PICTURES

SAGE PICTURES

SAME PICTURES

SANGSTER PICTURES

SANGER PICTURES

SANGER SYNDICATE

SANTOS PICTURES

SANTOS SYNDICATE

SANTA FE PICTURES

SANTA FE SYNDICATE

SARANAC PICTURES

SARANAC SYNDICATE

SARASOTA PICTURES

SARASOTA SYNDICATE

SCHLESINGER PICTURES

SCHLESINGER SYNDICATE

SCHMIDT PICTURES

SCHMIDT SYNDICATE

SCHOOLBOY PICTURE MFG. CO

SCHOOLBOY PICTURES

SCHOOLBOY SYNDICATE

SELIG PICTURES

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Colored Lighting Provides Most Artistic Effects for Stage
Illuminating Devices May Be Divided Into Two Main Groups

By A. L. POWELL, Edison Lamp Works

Footlights

Modified lighting offers the very best means of securing artistic results on the stage. Mr. Powell discusses the desirable equipment for the stage, the variety of mechanical means through which the desired effects may be obtained and also the principles to be considered when choosing the type of lighting for a particular production. For certain productions lighting conditions as they exist in nature are most effective, while again it may prove advantageous to use exaggerated modified lighting.

In this article a detailed study of the footlight is made, including its advantages and limitations.

In Mr. Powell’s last article of this series, which will appear in next week’s issue, the discussion of the various mechanical phases of stage lighting will be continued. This will include the border, proscenium, strip, bunch and spot light and sciopticon.

Figure 1—View of footlights employing individual mirrored glass reflectors

(Continued on page 1414)
Los Angeles Has New Artistic and Distinctive Amusement Palace

Many attractive features fulfill every need of patrons.

The Vermont Theatre is located at Vernon and Vermont, Los Angeles, Calif. It is a brick structure with terra cotta embellishments, costing $150,000, with 1,000 seating capacity. The owners are Messrs. Glenn Harper, Charles Lundlade, and H. Nystrom. Mr. Harper is manager.

The entire decorative scheme from the lobby to the stage is Egyptian, with the Egyptian colors yellow, red, blue, and gold, predominating in the wall decorations. The foyer is decidedly out of the ordinary. At each end are two rest rooms with large fireplaces facing the foyer, giving the appearance of great distance and space. The richly decorated foyer is sobered with heavy black curtains at the doorways, edged with gold, and especially made Egyptian furniture of black and white. The carpets are also black and gray, 27-inch stripes, and smaller stripes in the rest room at the end, running in the opposite direction. The main auditorium is one of the most beautiful decorated in Los Angeles. Between the huge pilasters, with heavy copings of brightly colored designs, are bronze hieroglyphs lighted by bowls of colored lights. The fixtures are of opaque glass, with Egyptian figures prominently seated on the edges. At the rear of the house below the operating booth, two huge lions rear on their haunches in front of a background of palms and ferns, almost completely hiding the operating apertures. The loges occupy the center back of the house, and are enclosed and the seats covered with black and white striped covers. The curtains on the stage are unique in every particular. A heavy black velvet curtain, embellished with gold bullrushes is the main curtain.

A shadow curtain of black with gold design comes next. Then a very striking red velvet curtain with a half moon of silver across it and gold Egyptian figures thereon, comes next.

The theatre is equipped with gas radiators, whose value has been fully demonstrated. The house is easily warmed, and also well ventilated—the typhoon system having been installed.

The Robert Morgan organ has already caused much comment on its wonderful tone. It is a $30,000 organ. The house is fully wired with intercommunicating phones to all parts.

Two Powers 6 B machines have been installed. The length of the throw is 120 feet, but special lenses make a picture of great distinction.

The most unusual feature about the theater is the Nursery. Upstairs has been installed a large nursery, fully equipped with swings, etc., and with a large plate glass window, from which the screen can be easily seen. Babies no longer disturb the patrons, as the mother can be comfortably seated in rocking chairs with baby, and yet enjoy the show.

Another feature is the auto park at the side of the building, with a capacity for two hundred machines, free to the patrons of the theatre.

Credit Due Mr. Burroughs

In the issue of February 25th, the article appearing on page 1278, "Competent Engineering Necessary to Insure Safety in Theatre Construction," was written by Mr. Rohins Burroughs, an engineer who specializes in theatre construction. Mr. Burroughs has been very much interested in the recent Washington disaster, and has been spending a great deal of his time in investigating the same, as he is credited with a great deal of experience in theatre engineering.
You Can't Dance to a Dirge!

Obviously not! Yet some exhibitors, skillful in other matters of showmanship, expect equally impossible results from the music they have in their theatres. Music for pictures, to be right, must be suitable to the action and temperament of the films. Because the Barton Orchestral Organ supplies every kind of beautiful music, with completely satisfying volume and in variety that knows no end, it is considered by successful exhibitors to be the greatest permanent feature in any theatre.

With the exclusive Barton Divided Manual, the Barton Organ is the most versatile theatre organ ever built, regardless of cost. And it is the lowest priced real theatre organ in the world.

You can own a Barton more easily than you imagine—prices and terms meet you more than half way—write for details.
Push 6 Months Apprenticeship Bill

President Samuel Kaplan, Edgar T. Stewart, local representative, Alfred J. McKosker, press representative of Local 306, New York City, left for Albany February 20th to attend a hearing on February 21st before the Affairs of Cities Committee of the Assembly who are holding a hearing on the six months apprenticeship bill introduced into the Assembly by Joseph McKee.

These representatives of 306 were accompanied to the hearing by James P. Holland, president of the State Federation of Labor and Peter J. Brady, Chairman of the Educational Committee of the State Federation of Labor, Judge Jeremiah Mahoney, counsel for 306, and Sheriff Edward J. Flynn of the Bronx.

Each of these representatives talked before the committee for the passage of the bill. As an endorsement for this project they had in their possession letters signed by Henry D. Fayer, State Industrial Commissioner and also John Kenon, Chief of the Fire Department of New York City.

President Samuel Kaplan and Financial Secretary Harry I. Sherman of Moving Picture Machine Operators' Local 306 returned to New York last Sunday after having visited Chicago, Cleveland and Buffalo. These gentlemen timed their visits in the three cities to be present at the meetings at the Executive Boards of the Locals in the cities mentioned, and have brought back with them considerable constructive data which combined with that of the New York Local spells advancement in union operation and better service to the exhibitor.

Lobby Fixtures Cost $4,500

The Center Amusement Co., Newark, N. J., will open their new 1,500-seat house. A special feature of this house is the lobby display; the ticket booth, frames, etc., costing $4,500, installed by Libman-Spanjer Corp.

Youngstown's New Capitol to Have Simplex

W. C. Denny, live wire manager of the Cleveland office of the Argus Enterprises, Inc., writes that one of the most complete of the numerous installations made by his office this winter is that of the new Capitol Theatre, Youngstown, Ohio, which is scheduled to open on the eighteenth of February. The seating capacity will be 1,300.

The equipment installed in the projection room consists of two Type "S" motor driven Simplex Projectors, Snaplite Lenses, Peerless Arc Controls, G. E. Generator Set, Spotlight and a motor driven Rewinder. A Minusa Gold Fibre and Ateliers were also a part of the theatre equipment installed.

Mr. Denny also announces an unusual order secured from the Board of Education, Madison, Ohio, for a Simplex Projector, Transverter and a Minusa Screen which are to be installed in the High School by March 1st.

The above concern also recently installed in the new 1,800-seat State theatre, Columbus, Ohio, two Simplex Projectors and a G. E. Generator Set while the Royal Theatre of the same city was equipped with Simplex and a Minusa Screen.

Watch for loose ends of carpets, rugs that slide, and other obstructions which may trip the unwary and lead to damage suits or unkind words about your theatre.

By no means allow smoking in your theatre if you can prevent it. Some owners go so far as to post notices; also insist the employees refrain from carrying matches.

Always consider the comfort and well-being of your patrons, it pays in the long run.
POWER'S G. E. LAMP
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Gentlemen:

I can recommend very highly the Power's G.E.
High Intensity Lamps furnished by you which I have
been using at the Central Theatre for several months.

They have a very high quality of light and
are wonderfully constructed. I find that they give
better results with the amperage which I have been
using than any other lamp in the market. As far as I
know, any practical operator can operate one even
though they require attention on the part of the
operator in order to get the best results.

Very truly yours,
Andrew Cole
Manager.

"FOOLISH WIVES"
THE MILLION DOLLAR PICTURE
PREMIER SHOWING AT THE CENTRAL THEATRE WITH
POWER'S PROJECTORS
AND
POWER'S G. E. HIGH INTENSITY ARC LAMPS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, President
NINETY GOLD ST., NEW YORK, N.Y.
American Projection Society
Annual Dinner Great Success
St. Valentine’s Party Given in Honor of Jack Buchard

The American Projection Society put over another successful affair, on Tuesday, Feb. 14, at the Astor Hotel.

Promptly at midnight in the Rose Room, one hundred of the members, their guests and friends sat down to eat, then stood up to oblige the photographer.

The occasion was the annual dinner of the Society and named after the right hand of good old Dan Cupid—St. Valentine, and given in honor of Jack (Valentine) Buchard, the treasurer of the Society practically since its incorporation.

The dinner that followed was a good one, the entertainment arranged, staged and acted by the Society members only digested the dinner by the laughter process. Dancing followed until daylight chased them all home.

Seated at the guest table in addition to "The Valentine" were Mr. J. H. Auerbach, Mr. E. S. Porter, Mrs. E. S. Porter Miss A Porter, Mr. and Mrs. S. S. Cassard, Mr. S. L. Roth- fel, Mr. Hugo Reisenfeld, Mr. T. H. Richardson, Mrs. Potter and Mrs. MacLellan.

During the course of the dinner a number of telegrams were received and read off by the Committee, they were sharp hits by some sharp wits, and caused considerable merriment at the expense of the victim named.

The program make up follows including an original poem written expressly for and dedicated to the A. P. S. by Miss Martha Wilchesinsky, of the Capitol Theatre Staff.

THE MAN IN THE BOOTH

Any evening when you're at a picture show
On the screen you see some folks you'd like to know:
There's the hero, hair so sleek,
And the girl so sweet and meek.

And the two-gun man who shoots 'em in a row,
But there's a chap who's just as worthy of the rest:
And you can wager that he always does his best,
For he's grinding, always grinding.
And he's grinding, always grinding—
But you never see—the truth—
The Man in the Booth.

One by one they get the plaudits of the crowd,
And they bow as the applause rings long and loud—
All the dancers and musicians.
And the singers and magicians.
Get a welcome that is sure to make them proud.
But there's one who never comes into his rights,
For he's hidden far away from all the lights.
Yet he's ready, always ready;
And he's steady; yes, he's steady;
None could find him but a sleuth—
The Man in the Booth.

Saxe House at Kenosha, Wis., Installs Bartola Organ

The Saxe enterprises of Milwaukee are installing the largest pipe organ in Wisconsin in the new $400,000 theatre now under construction at Kenosha, according to Dan Barton, general manager of the Bartola Musical Instrument company. Mr. Barton has just returned from a trip throughout Wisconsin in company with Special Representative H. H. Haven and reports business conditions in that state showing a marked improvement.

The signing of contracts for three new organs brings the total number of Barton’s in use or being installed in Wisconsin up to 52.

The organ being installed at the Kenosha house is fitted with a divided manual and has been furnished with a complete orchestral division giving the instrumentation of a large symphony orchestra. Specially constructed organ lofts on either side of the stage will house the organ.

Another house to be fitted with a Barton organ is the Grand Opera House at Appleton, Wis., which was purchased recently by F. W. Fischer, the Madison exhibitor and who also operates two theatres in Illinois.

Grand Opening of New Orpheum

The Cosmopolitan Advertising & Amusement Corporation opened the New Orpheum theatre, North Avenue, Flora, Illinois. The ventilating is one important feature of the theatre and is of great value to every one’s health, allowing a complete change of air every three minutes.
Announcing the Fastest Film ever manufactured

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Super Speed

Super Speed Film practically eliminates under-exposure. It is ideal for ultra-speed, slow-motion photography; for interiors that are poorly illuminated; for dull days on location.

When unfavorable conditions spell failure, Super Speed Film spells Success.

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EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
Colored Stage Lighting
(Continued from page 1407)

Consider the mechanisms that are available or standard for stage lighting, how they work, what they do, why they are useful and how they can be applied. With a knowledge of these features one can readily adapt them to the requirements of a particular problem.

Colored light, from any of the equipment, can be obtained by the methods outlined in the first article of this series. Where relatively small lamps are employed the superficially colored bulb (dipped lamp) is probably the most generally applicable. For equipments using large lamps, the gelatin or glass color screen is necessary. It is suggested that the reader review this part of the subject to have clearly in mind the advantages and disadvantages of the methods of obtaining colored light (see January 28 issue).

The desirable equipment for a stage will depend on the type of production likely to be given, but it is evident that proper lighting effects are of the greatest assistance in rendering any sort of theatrical performance an artistic success. Adequate provision should be made when the building is erected for a sufficient number of circuits, flexible control and supporting means for auxiliary apparatus.

For certain types of productions, one should reproduce as nearly as possible, lighting conditions as they exist in nature, at the same time enable the audience to see clearly the actors and setting. On the other hand, many of the stagings of the present day are of, what might be termed, an imaginary type and it is even possible to improve on natural lighting by skilfully applied artificial illumination. No doubt some of the most pleasing results are secured when bizarre effects are attempted and combinations of colors used which do not exist in nature. In doing this one is not violating any of the fundamental principles but merely taking advantage of the available media for expression and producing something interesting, striking and pleasing to the eye.

To accomplish these things, it is necessary to have available light from many different directions of various colors and facilities for changing the direction of light, as well as the quantity or intensity.

Stage lighting devices may be divided in two main groups. Those for providing general illumination and those for providing localized lighting. In the first group fall the foot, strip, proscenium, and border lights; in the second, the bunch and spot light and sciopticon.

The footlight directs a rather strong light from below. It intensifies the facial expression and assists to a great degree, in holding the attention of the audience. However, such lighting tends to reverse natural shadows, and while still a very important factor, does not occupy as prominent a place as in the early days of the art. Some of the most artistic productions of recent years have been well lighted without the use of footlights. It is doubtful whether this practice should be universally applied and it is well to provide suitable footlights for use when necessary. The actor must take into consideration whether or not strong footlighting is in use and adjust the make-up to compensate for the reversal of shadow effects.

The footlight in common use consists virtually of a sheet metal trough painted white and fitted with porcelain receptacles closely together. In many cases the design of this has been given but little consideration and the distribution of light secured is not of the most desirable character. In other instances the lamps are visible to persons sitting in the balcony and hence the equipment is open to severe criticism. An inverted form of footlight with the lamps burning base up and concealed by an overhanging ledge overcomes this difficulty, but is somewhat more expensive in construction. The white paint finish where employed should be renewed at periodic intervals to maintain its reflecting properties at as high a value as possible. Where colored lights are mingled promiscuously in the footlights, purity of color is impossible for much of the light is modified in passing through adjacent bulbs either directly or after being reflected.

At best the old style footlight is an inefficient unit. A new type is coming into use as pictured in figure 1. It employs suitably constructed mirrored glass re-

(Continued on page 1419)
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P. R.—Write Hank. Let him solve your camera problem for you.
Dear Editor:
Will write a few lines to let the members know that I am still alive and working at the same theatre. I am still reading the Nams and think it is getting better every day. I will send in a letter soon and pictures of my projection. I am trying to make my both better each day. I have two Simplex machines. I have been chief projectionist at the Richmond Theatre here for the past five years. I am also vice president of our Local No. 619 of the I. A. T. S. E., Alexandria, Va. Our President is S. A. Dale, Chief Projectionist, Idle Hour Theatre of this city. About the new membership buttons, I think it would be good to get a better button and hope that all of the members will feel the same way about it. I am sending you a photo of myself and will send you some of my booth soon. Wishing you and all of the members the best luck,
Very truly yours,
F. Jones, Chief Projectionist

Dear Editor:
Now I am not much at writing, but I have a few problems I would like to have some of my brother operators help me with.

My trouble is this. Last week we moved our screen to the front of the stage, which gives me a throw of 90 feet, with the screen in the old position the throw was 98 feet, and

Mr. Hill, of the U. S. Army Silver Sheet, was using a 5-inch lens, while the new position takes a 4½-inch lens.

At first my picture was as sharp and clear as you could find anywhere.
Now my picture is getting blurred and smoky and I can find no remedy for it. I clean from some place—any kind of a fire-proof container is better than charred regrets.

There is a popular impression that once the film is placed in the machine everything is jake. After some experience with every known make of projecting machine, I am forced to say that nothing is further from the truth. Of course, there has been some improvement since the day when the film ran from an open spindle through the machine and into a canvas bag, but the modern fire prevention devices depend for their efficiency upon the intelligence and carefulness of the operator. Magazines are good things, but are worthless unless closed; fire rollers are great, too, but if the floating roller happens to be gummed up and doesn't drop against the film, the fire could ask no better highway to genuine trouble.

Then there are the fire shutters and so-called fire 'traps.' If the machine stops, down goes the fire shutter, and no damage is done. What could be sweeter? And burning out a frame now and then won't hurt, the trap will get it before it reaches either loop. But listen—what if the film stops, but the machine keeps running? Suppose the film seemed to be in good shape, so you just slapped a reel or two over on the rewind and considered everything O. K. and there happened to be a place where the sprocket holes were A. W. O. L. for an inch on both sides. When that spot reaches friend intermittent sprocket, the film will stop, but not the machine. In fact the machine will be very busy piling up prospective trouble in the form of a two or three-foot upper loop, so that when the film in the gate goes up there will be plenty of film on hand above to entertain the fire.

Let me tell you about a fire that happened in Atlanta not long ago. A projector of standard make was running a film which was considered in fair shape and the operator thought the fire was out at something else and expecting no trouble, but a patch pulled loose in the gate, leaving the upper part of the film exposed. That part was figured out later from the fact that there was no burnt film on the lower sprockets. I don't know to this day, how much more than a frame went out—perhaps the heat buckled the film a bit, and that held the gate far enough to let the fire out. Anyway it got out, made short work of the upper part, and the operator finally got the first announcement of anything wrong came when the upper magazine blew open. A Pyrene was emptied into the magazine, but the operator realized that the job was hopeless, so grabbed the film, which was in the other machine and beat it. The rewind table was on the other side of the fire, so the reels over there had to go. All in all the total cost was 6,000 feet of film and a couple of machines. The booth was really fire tight, and a heavy iron door suspended upon a fusible cord through the top of the booth, kept the audience in ignorance of what was really going on. But the wreckage inside was enough. I wish every operator in our theatres could have seen it;—there's nothing that sends home the idea of fire prevention like a view of the havoc wrought by a few thousand feet of celluloid and a good start.

So watch this side of the business always—see that your films are under cover, and that the various fire prevention devices on the projector are in working shape. And if you have a tiny fire, kill it while it's young—it won't stay young long. The best plan is to get away from the other film; if the fire occurs at the aperture plate, break the loops and stamp out the burning ends. And if it gets away from you, save as much of the rest as you can, and then try to keep the trouble inside the booth.
For Better Projection
—Better Definition—Flatter Field—Greater Contrasts—Brilliant Illumination.

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Write for interesting literature.

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Every experienced pro-
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Special Offer Price
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The regular price of the Behlen Film Signal is $15.00 each. We have
inaugurated a ninety day, nation-wide sales campaign and expect to
put hundreds of these signals in use in every part of the United States.
To accomplish this purpose we have made a special price of $7.50,
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Send a Trial Order
Mail us your remittance at once for $7.50 and a Behlen Signal will be
shipped the same day via parcel post. If this signal does not meet
with your entire approval after thirty days' use, return the signal
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projectors used.

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When ordering Behlen Change-Over Signals please state whether you
have Simplex, or Powers projectors. Different models of the signals
are required for each of these makes of projectors.

Behlen Signals in Every Theatre
Everywhere—Our Motto for 1922

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GREENVILLE, S. C.

This pipe organ has in truth made possible a new
era of music for the medium and smaller sized
theatre. EVERY OWNER IS A SATISFIED OWNER.

(Write for Literature)

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LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practiced in the projection-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Projectionists:
The News will solve technical problems, gratis.

In regards to a new membership button, I certainly believe it would be the thing. As I am one of those who have joined since the old supply has been exhausted, I feel that I represent all those in the same fix when I say that we would all be willing to pay a small sum for a really worth while button.

Very truly yours,
LLOYD E. YAKER
Member No. 1562, Chief Projectionist.
Grand Theatre, Salem, Ohio.

Gentlemen: Please find enclosed my application for membership in the National Anti-Misframe League. I am operator at the Alimar theatre. The Alimar is a $35,000 theatre and opened November 20th. There are 528 seats on the main floor and 222 in the balcony. It is a fine theatre for live Oak, as there are only 500 population here. I read every copy of the Motion Picture News and find a lot of help in it for operators. Hoping to receive an early reply to my application, I am yours truly,
FRED MINTER
292 Main St., Oshkosh, Wis.

Dear Sir:—
Just a line to let you know that I am still alive and a league member. Have been acting as chief projectionist for Saxes Amusement Enterprises at Oshkosh, Wis., for the past month. With best regards to the League I will close, hoping to hear from you.

Very truly yours,
FRANK M. GETCHEL
Member Number 350.

No more razor blades, wet cotton, etc.

To make a good joint the emulsion must be entirely removed and film properly scraped before cement is applied.

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(Continued from page 1414)
flectors behind individual lamps. These are efficient, conceal the light sources from view of the audience and prevent mixing of color. While an installation of this character is of relatively high first cost, yet the saving in power consumption due to increased efficiency of utilization soon offsets the initial investment. The future will no doubt see much more of this type of equipment in service.

At least four and preferably five circuits should be provided for the footlights, so that red, green, blue and unmodified (white light) may be available, with the fifth circuit for amber or "steel blue." The common practice is to provide red, blue, amber and white circuits, but as pointed out in the introductory articles, red, green, and blue are the primary colors and a mixture of red and green will give us the yellow or amber light. Many of the very best effects cannot be obtained if green is not available and vice-versa some of the most artistic results are secured in those theatres where the electrician or scenic artist understands the fundamental principles and uses green light in its proper place.

The footlights should be divided into at least two sections and preferably three, rather than having one circuit run the entire width of the stage. With this sectional arrangement one-half may be darkened and the other half light—one-half may be of one color and the other of some other tint. With the three section arrangement, it is evident that still greater flexibility can be secured.

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109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.
Music for Non-Atmospheric Drama

Joseph Sainton, Detroit Broadway-Strand Conductor, Explains His Ways of Working

WHAT are you going to do with the society dream? You play more drawing-room and ball-room pictures than anything else, and how are you going to pick a musical setting for a non-atmospheric drama? Joseph Sainton, music director of Phil Glueckman's Broadway-Strand Theatre, Detroit, has shown one way of doing it in his score of "Don't Tell Everything."

"Pictures like 'The Little Minister' and 'Forever' are easy," Sainton says. "The former is Scotch, and you can find appropriate settings in any collection of highland melodies, 'Forever' or 'Peter Ibbetson' is mid-Victorian. It is a ballad-picture. 'Believe Me If All Those Endearing Young Charms' and 'Robin Adair' are typical of the numbers to make up accompaniment.

"But what are you going to do with a picture like 'Don't Tell Everything,' which has polo games, dances, yachts, and motors, and everything else suggestive of the era of jazz?" Mr. Sainton best answers that by the cue-sheet which he furnished The News.

Generally speaking his partitur is a combination of unfamiliar, very rare and very common themes. It varies from the vaguely suggestive to the definitely descriptive. In one place he introduces a theme which casts only an exotic spell. In another he plays music as definite as Sousa's "Under the Double Eagle" to indicate a march.

"Don't Tell Everything" is not an oddity among pictures. It has a love story. So naturally, the interwoven melody is a love theme. It appears and re-appears from time to time. The love of the bejewelled and begowned heroine and the polo riding hero of "Don't Tell Everything" had to have a modern note. Sainton took Ted Browne's "Sighing," an excellent example of the kind of balladry Broadway composers are turning out.

So much for the theme. For the rest of the score, Mr. Sainton showed rare judgment. His picture is a spectacle meant to please. It was not a drama to envelop and control the emotions. The director, therefore, had to avoid Wagner, Chopin, Liszt, and Schubert, and keep to the lighter stuff.

There are festivities at the polo field when the picture opens, so a transparently simple jig movement from Carl Stanley's Romantic Suite is used. The Morgan home, the well-kept estate of the heroine, is introduced to something as soothing as Bendix's Southern Reverie. This is Sainton's use of the "very familiar," "to be definitely descriptive."

The first love scene occurs at the title, "And So the Sun Stood Still," and the love motif is then introduced.

However, the tranquility of the nuptial state is marred by a singularly energetic person, the other leg of the triangle, Jessie Ramsey. Her motif, which follows her throughout, is Zocenik, "The Moving Hour," a sprightly phrase in 2/4 time.

After a 20 minute rest period the orchestra resumes at the "dawn" scene, playing "Morning" from Grumet's "Hero and Leander" suite. This was part of Mr. Sainton's scheme to be suggestive without being definite.

At the title "The End of a Perfect Day," Stinton uses the obvious Carrie Jacob Bond's "A Perfect Day." He knew his audience was 100 per cent. familiar with it. It was meant to be plainly descriptive.

One of the cleverest passages was the skirmish between the wife and the amorata for the man, begun under the sub-title; "The Best Generals." To suggest the pertness, piquancy, and sauciness of the beginning of this fight, Victor Herbert's "Badinage" was played. It was like the opening shots of a battle. Later when the contest developed in intensity a full-throated opera, "L'Oracolo," by Francisco Leoni was drawn upon. The love theme occurs several times before the end of the picture, interspersed with light ballet music. This occurrence, interruption, and recurrence made a swift and effective summary of all that went before.

Among the other selections was Frederickson's arrangement of a galop, Fiazza del Popolo; Durand's Chaconne; Lake's "The Tempest," to indicate a storm; and Friml's "Love Song."
FOX

All the cast with the exception of the "vamp" role have been selected for "Rolf." There was, an Emmett J. Flynn production. The cast includes Irene Rich, Mahlon Hamilton, Lewis Stone, Marjorie Daw, William V. Mong, Harry Lonsdale, Wallace Macdonald, and Muriel Frances Dana. The vampire will be chosen from the number of screen tests submitted to the Fox forces.

Lynn Reynolds is directing Tom Mix in "Clean Up Sudden." He includes Patsy Ruth Miller, Bert Sprote, Sidney Jordan, Joe Harris, Al Frenier, Earl Simpson, Thomasina, the eight-day-old daughter of Mr. and Mrs. Tom Mix, who is Victoria Ford.

FIRST NATIONAL

Charles Ray's latest First National subject has been titled "Alias Julius Caesar," a golf comedy of errors. The cast includes Barbara Bedford, as the female lead, William Scott, Harvey Clark, Robert Hernandez, Carl Miller, Milton Ross, Phillip Dunham, Eddie Gribbon, Gus Thomas, Bert Afford, Tom Wilson and S. J. Bingham.

UNIVERSAL

Director Edward Laemmle, with one-hundred people, requiring fourteen-passerenger coaches and a freight train of baggage, left Sunday for Yermo to make scenes of the building of the Union Pacific Railroad for "The Days of Buffalo Bill." Yermo is two hundred miles northeast of Los Angeles, among desert mining towns.

"The Golf Insect," a comedy, is being made by Craig Hutchinson with Roy Atwell and Ethel Ritchie.

Director William Watson is making "The Minute Man," with Neely Edwards.

After making the fire scenes, Reginald Barker will have completed "The Storm." Tod Browning and Stuart Paton are working on new stories.

That Lass o'Lowrie's has been finished.

Malcolm Boyland took "The Peterman," starring Herbert Rawlinson, who is in prison last week, where it was shown to Louis Victor Eytinge, the author, who is a life prisoner, and other prisoners.

LASKY

Rollin Sturgeon will direct "Val of Paradise," adapted by Will Ritchie from Vingie E. Rose's original story. Jack Holt and Bebe Daniels will be co-stars.

The cast supporting Agnes Ayres in "The Vertical," includes Conrad Nagel, Edna Murphy, Clarence Burton and Edward Sutherland. Paul Powell is directing and the continuity is by Beulah Marie Dix.

"The Caged Cage," starring Gloria Swanson under the direction of Sam Wood, will be put into production next week. David Powell will play opposite the star. James Cruze, with the Wallace Reed company, is near Mexico City for South American scenes of "The Dictator," the Richard Harding Davis play.

Betty Compson and Director Penrhyn Stanlaws and company are coming back from four weeks in the snow at Frisco.

Alfred Green has started filming the George Ade original story, "Our Leading Citizen," starring Thomas Meighen and Louis Wilson is opposite the star and Theodore Roberts is in the cast. The continuity is by Waldemar Young.

ROACH

The final scenes for the Lloyd comedy have been photographed. The title has been changed to "Grandma's Boy." The subject will be previewed in five reels.

The Snub Pollard comedy is finishing its last single reel subject. Next week the company will start on two reelers under the direction of William Beaudine.

Jean Havez has written words and music for a song on Lloyd's "Cactus." Harold Lloyd's "A Sailor Made Man" closed engagement at the Symphony theatre in Los Angeles for the Babes in Arms tour, and is going to approximately 150,000 people.

SHIRLEY MASON as she appears in "The Ragged Heiress," a William Fox release

"Baking Better Bread" a Rohricher Film

The Rohricher practical picture division has produced a one-reel film, "Baking Better Bread," for the Washburn-Crosby Company. In a simple, yet thorough manner the picture teaches the future brides of America just how to make delicious bread—not eventually, but right now before graduating from their present homes. It will be screened before boys and girls' bread clubs in various states and also before domestic science classes.

STRIKING WINTER VIEWS IN PATHE NEWS 14

From "sunny California" comes scenes of a 36-inch snowfall pictured in Pathe News No. 14 that rarely exist in parts of the United States where they would naturally be looked for in February. At Bakersfield, Cal., touring automobiles are seen "marooned" in drifts that bury all but their tops. Boy Scouts are seen hiking up mountainside near Red Bluff, hush on snowshoes where night winds blow the mercury down to 20 degrees below zero.

THEATRE FOLK AT SHOWING OF FARMAN FILM

Plays 1 from the Lambs Club, New York, and other actors friends of William Farnum, were guests of the Fox star at a private showing of "A Stage Romance" on Wednesday evening of last week. The occasion marked the return of Mr. Farnum to the screen after nearly a year's vacation.

Among those present were William Mack, William Courtright, Walter Lawrence, Lionel Adams, George Hobart, Harry Williams, Mr. and Mrs. Joseph Robert, Frank Belcher, Fritz Williams, Frank Loral, Ted Prouty, Gus Weinberg, Mr. and Mrs. Frank Case, Percy Hilton, Mr. and Mrs. Nash Martinette, Jack Deveraux, Mr. and Mrs. Emmett Corrigan, Jack King, Frank Mayne, Larry Evans, Mrs. Farnum, Miss Anna Belle Armstrong, Mrs. Charles Slater, Bob Middemas and Everett Shim.

Pathe Names Releases for March 5th

PATHE announces its release schedule for week of March 5th. The list is augmented by the latest offering of the "Bill and Bob" series, titled "Mysterious Fran," and the capture of an Australian Koala bear is shown in this subject. "Sylvia of the Street" is a living picture of the latest Pathe playlet. This picture presents Irene Marshall, the New York star, in George Fitzmaurice directed. "On the Jump" is the title of the latest re-issued one reel comedy starring Harold Lloyd. Bebe Daniels appears opposite, and "Snub" Pollard also has a prominent part. "Pardon Me" is the current Hal Roach comedy, featuring "Snub" Pollard. Marie Mosquini appears opposite Pollard.

"The Cave of Peril" is the tenth episode of "White Eagle," starring Al St. John. New thrills and hazardous feats mark this chapter of the "White Eagle" series. "The Little Yellow Rider and the Donkey" is the title of the current animated cartoon, "Aesop's Film Fables" series.


Title of Glenn Hunter Vehicle Is Changed

Announcement has recently been made that the Tuttle-Waller production of "The Man from Glenn Hunter," has been retitled and will soon be released as "The Cradle Buster." Glenn Hunter, the author of the old-time attraction with Billie Burke in "The Intimate Strangers" is supported by Margaret Courtice, Robert Maltz, Beatrice Morgan, Miss Pat Foy, Townsend Martin, Lois Blaine and Osgood Perkins. The production was directed by Frank W. Tuttle, assisted by Walter R. Sheridan, and Fred Waller, Jr., is responsible for the photography.

DeMille to Start New Subject in 3 Weeks

Cecil B. DeMille is back in Hollywood from his extensive European tour and is expected to start preparations for the production of "Mam'zelle Fifi," the forthcoming Paramount picture, within the next three weeks.

As assistant art director for Cecil B. DeMille productions, who accompanied the producer on his European tour, returned at the same time, he has already consulted with Jennie Macpherson, scenarist of "Manslaughter," on the pictures of "Mam'zelle Fifi," and he has announced that he plans to introduce a number of ideas acquired abroad into the art work on this Paramount picture.
Representative Theatres Everywhere choose
SIMPLEX PROJECTORS

Here Are A Few Recent Installations:

<table>
<thead>
<tr>
<th>Theatre Name</th>
<th>Seats</th>
<th>City, State</th>
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</thead>
<tbody>
<tr>
<td>Gotham Theatre</td>
<td>3,000</td>
<td>New York, N. Y.</td>
</tr>
<tr>
<td>State Theatre</td>
<td>1,800</td>
<td>Columbus, Ohio</td>
</tr>
<tr>
<td>Lafayette Square Theatre</td>
<td>4,000</td>
<td>Buffalo, N. Y.</td>
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<tr>
<td>Harvey Theatre</td>
<td>2,000</td>
<td>Woodlawn, Pa.</td>
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<tr>
<td>Athens Theatre</td>
<td>1,000</td>
<td>De Land, Fla.</td>
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<td>Poli Theatre</td>
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<tr>
<td>Imperial Theatre</td>
<td>1,300</td>
<td>Asheville, N. C.</td>
</tr>
<tr>
<td>Kingsbridge Theatre</td>
<td>1,600</td>
<td>New York, N. Y.</td>
</tr>
</tbody>
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MERIT WINS!
Louis B. Mayer presents
Fascinating Anita Stewart
In "A Question of Honor."
Directed by Edwin Carewe.

A Ruth Cross story adapted
By Josephine Quirk—Art
Titles by Frank F. Greene—
Technical Director, B. Darling.

Edwin Carewe direction—
Robert B. Kurrle photography—
Mayer-made, with First
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Indispensable to the SMALL HOUSE
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BIGGER—than the seven wonders of the world

The Temple of the Hermit in "The Mistress of the World" is twenty-seven feet higher than the Leaning Tower of Pisa.

The set representing the Great Wall of China covers more territory than the Hanging Gardens of Babylon.

The secret Treasure Room of the Queen of Sheba is larger than the Temple of Diana.

The Temple of Ophir is larger in all its dimensions than the Great Pyramid.

The arena in which the steel-melting machine is demonstrated seats 7,000 more people than the Coliseum of Rome.

The underground tunnel is longer than the Catacombs of Alexandria.

The statue of the Sacred Dog of China is more enormous than the ancient Colossus of Rhodes.

FOUR mighty motion pictures representing the summit of cinema achievement.

In spectacle, in thrill, in number of persons engaged, in money and time spent, these pictures dwarf every other entertainment in the history of the world.

Each one is complete in itself, and forms a full evening's entertainment.

No. 1 "The Dragon's Claw"
No. 2 "The Race for Life"
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From the novel by Carl Figdor.
Directed by Joe May

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A series of four Paramount Pictures
4708 exhibitors have already made their bookings for Paramount's Anniversary Month.

They know that March will be the biggest month in the history of the industry.

And they want to get their share of the profits.

Every man, woman and child in the country knows all about this birthday celebration.

Newspaper advertising in 904 cities has told them about it.

Three full pages in the Saturday Evening Post have told them about it.

Five million souvenir booklets have told them about it.

It's not too late to get your share!

Make your bookings now!
WHY?

Does W. C. QUIMBY, Proprietor of the Jefferson Theatre, Fort Wayne, Ind.

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HERE'S WHY!

WAY back in the Stone Age of the Motion Picture business I bought "The Prisoner of Zenda," starring James K. Hackett. This was one of the very first Famous Players productions.

The salesman assured me that I could charge advance prices for this attraction. So I doubled my prices, for the first time, and—I was fined one hundred dollars and costs for overcrowding my theatre!

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There is a "well-tailored" atmosphere in Paramount Pictures which makes them distinctive. The quality is consistent. They please patrons who are always half sold in advance by the national advertising campaign.

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These are the reasons why I show Paramount Pictures.

(Signed) W. C. QUIMBY,
Proprietor Jefferson Theatre, Fort Wayne, Indiana.
What the "Weekly Film Review" says about "CARDIGAN"

MESSMORE KENDALL'S PRODUCTION

CARDIGAN
(American Releasing Corporation)

VIVID AMERICAN HISTORICAL DRAMA.

Michael Cardigan.................. William Collier, Jr.
Silver Heels........................ Betty Carpenter
Sir William Johnson........... Thomas Cummings
Walter Butler.......................... William Pike
Lord Dunmore........................ Charles E. Graham

Here at last is a vivid and powerful story of the birth of American freedom! And it is a classic that will take rank with the historical dramas that endure for all time. When Robert W. Chambers wrote "Cardigan" he built a glowing piece of fiction upon a vital foundation of history; he verified incidents and played strictly to fact whenever a question of history was involved. The result is an authentic document, and a dramatic one. D. W. Griffith immortalized a period of American history with his matchless "The Birth of a Nation," and because he represented without prejudice and without bitterness the issues at stake and the means by which two warring factions sought satisfaction, his picture to this day has not found an equal in the hearts of American people.

"Cardigan" goes back ever further and visualizes the most momentous step in America's development—her stand for liberty and freedom, her defiance of British tyranny! And while the big historical situations give vast momentum and burning impetus to the production, there is the tender romance which runs through the story—the noble Chief of the Cayugas comes in sorrow before his white brothers to ask justice for his people.

The production abounds in action; in swift moving incident; the growing distrust of the Colonists for the Royalists; the oppression that brought defiance, and war, and finally freedom.

The famous midnight ride of Paul Revere is made an integral and very vital part of the story; we see the organization of the Minute Men, little bands who pledged themselves to stand ready at a minute's notice to rise up for their country.

The magic password, "God save our country," distinguished the Colonist, whose first love was for America, from the Royalist, who of an unscrupulous kind, continued to say, "God save our king."

It is history animated by drama, and drama charged with colorful romance, and romance fired by patriotism. It is amazing that so much could have been crowded into seven reels. That single picture contains more history than the average reader would cover in weeks.

"Cardigan" is destined to become a classic of the screen because every patriotic American will love it. It shows the splendid spirit that dominated American manhood in those days of unequal strength and uncertain allegiance. Michael Cardigan, even his boyhood days, disclosed the finer fibre of the race in made. He is the ideal of American boyhood—brave, courageous, hopeful, reverent and tender.

William Collier, Jr., makes an admirable Cardigan, fulfilling every requirement of the youthful hero and proving likewise capable of the heavier part later on. Betty Carpenter is an appealing Felicity—at times provocative, demure, aggressive, but at heart sweet, womanly and lovable. The entire supporting cast is above the average.

Next to William Collier and Betty Carpenter, credit for excellent delineation must go to William Pike, who has the unlovely role of Walter Butler, and to Charles E. Graham, who discloses a Lord Dunmore ready to betray the Colonists to their enemies.
A Week of Unusual Interest

For YOU

It is Educational Pictures Week for thousands of motion picture theatres on this continent.

Progressive exhibitors all over the United States and Canada will run from April 16 to 23 many of Educational's short subjects to give you unusually diversified and well-balanced programs.

Many of the greatest showmen will present short-subject programs made up exclusively of the quality short subjects for which Educational is famous. Thoughtful exhibitors will select from this list:

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“TORCHY” COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
“SCENICS BEAUTIFUL” and
WILDERNESS TALES by Robert C. Bruce
SKETCHOGRAPHS-CARTOONS
By Julian Ollendorff
KINOGRAMS-NEWS WEEKLY
and specials like
THE BATTLE OF JUTLAND

All the above motion pictures are advertised in theatre entrances by posters and lobby cards displaying our trademark of guaranteed entertainment quality.

When you see it

THE SATURDAY EVENING POST

It announces

EDUCATIONAL PICTURES WEEK

April 16—23 to

12,000,000 PEOPLE

We will give FREE to any exhibitor a striking one-sheet poster that links up with our National Advertising, and that will help you get your portion of these 12,000,000 patrons into your Theatre.

ASK OUR NEAREST BRANCH NOW
to send you this FREE poster.

Go in---
It's the Sign of a Well-Balanced Program!
What would it mean to your box-office for your leading newspaper to publish FREE ads like this?

Not simply a single display, but a complete campaign before the picture is shown and during its run—

Backed by columns of prominently displayed and FRONT PAGE publicity that will direct every reader’s attention to your theatre—

Because it is a tie-up with “GRAND LARCENY,” Goldwyn’s sensational society drama that newspapers will welcome.

Would this ad—and more like it interest you? Read it carefully.
"A Woman Who Can Be Stolen From One Man—Can Be Stolen From Another"

Her husband found Kathleen in the arms of his friend. Yet there was no wrong of hers.
Annixter would not listen and drove her to Clive with that warning—that suspicion.
She married the other man, but her first husband's words magnified every act of hers until he was crazed with jealousy.
Then the second husband found her alone with the first—accused her—just as unjustly.
These were the two men who had sworn to cherish her—She turned to the door—
One of them asked:
"And then will you come back to him—or to me?"
And she answered:

"WHO KNOWS?"

So the film story ends. What became of Kathleen?
Did she find a career—make her own way?
Did she find another—a trusting love? Or did she accept a plea of forgiveness—and from which of them?

The Evening Sun
Offers $200 for a Sequel to this Picture

There are no conditions except that the Sequels must be limited to 500 words and must reach the Evening Sun office before Monday, March 3rd.
$100 will be paid for the best answer, $50 to the second, etc. Write on one side of the paper only and carefully print your name on the first sheet.
In the meantime read the stories appearing daily in the Evening Sun. They may help you.
Address all replies to "WHO KNOWS?" Editor, the Evening Sun.

GOLDWYN presents
GRAND LARCENY
by ALBERT PAYSON TERHUNE directed by WALLACE WORSLEY
with ELLIOTT DEXTER and CLAIRE WINDSOR
See it at Empire Theatre starting Monday

Read the details of this big idea on next 2 pages!
It's a big money-making idea!
Tie up this publicity with

1
Send to your Goldwyn Exchange for Service Book and Contest Press Sheet. Study them both carefully.
You cannot yourself effectively sell anything until you yourself are convinced of its worth.
Better still, if you will arrange to see "Grand Larceny"—you will surely be filled with enthusiasm.

THEN

2
Then go to the editor of the livest newspaper in your city—assure him that you have the most amazing photo-drama ever shown.
Tell him the story—with the emphasis on the ending.
Point out that you are not asking him to give you something free, but sharing an idea that will stimulate his circulation as well as your attendance.

NEXT

Newspapers are seeking ideas like this.
They realize its reader interest value.

With only average advertising and ordinary effort, "Grand Larceny" is an exceptional box office magnet.
With its amazing story and sensational ending advertised by you at their face value, "Grand Larceny" should be your greatest success of months.
But with your leading newspaper behind it—giving the sort of publicity money could not buy, you have the exploitation opportunity of years.

Write your GOLDWYN Exchange today for
with a real picture sensation.
GOLDWYN’S "Grand Larceny"

Suggest that his paper conduct a contest offering prizes for the best answer.
Prizes are the only outlay. Ample material is supplied by Goldwyn to start it. The hundreds of replies will carry it on.
Ask the paper to announce the contest a few days before your showing—the prize award at its end.
Never fear that the paper will fail to see the reader appeal.

HERE IT IS

"WHO KNOWS?" WEEK can be made the Big Week of the Season for the Theatre Manager Who Knows Outstanding Picture and Exploitation Values.
It’s an idea that is bringing such returns that Goldwyn wants all showmen to share it.

What Did Kathleen Do?
Did she make her own way in the world of business?
Did she find another whom she loved—and who really trusted her?
Or did she return to one of them—to which?

Then Follow the Details of the Contest as Arranged by the Paper.
A Godsend

Two Big Winners who

ONe IS A SMASHING big picture of adventure and romance with the world's most dynamic actress and your best box office bet—PRISCILLA DEAN—in the star's role. You wanted—have got to have—BIG STUFF! Here it is—book it NOW and stop worrying.

CARL LAEMMLE offers

PRISCILLA DEAN

in

"WILD HONEY"

Story by CYNTHIA STOCKLEY
Directed by WESLEY RUGGLES
THE OTHER is a terrific drama of adventure in the Far West, with the greatest Western hero the screen 'owns in the leading role. HARRY CAREY, star of the box office knockout, "The Fox," has made another bigger and better picture. Book it NOW—and stop worrying!

CARL LAEMMLE offers HARRY CAREY IN "MAN TO MAN"

JEWEL de Luxe

Story by JACKSON GREGORY
Directed by STUART PATON
Carl Laemmle presents
"The Adventures of
ROBINSON CRUSOE"

The World's Most Marvelous Chapter-Play

NEVER in screen history has there been so sure a bet as this—the picture of the story that everybody in the whole world knows—and when we say this we include the best and biggest theatres in the land. Get clean rid of the idea that your grown-up audiences won’t like this because it has the name of a serial. This is not a serial—it is a Chapter Play—a Continued Feature—cast, storied and staged with exactly and precisely the same care and lavish expenditure as a Jewel Production. See your Universal Exchange now as to viewing the first episodes. Featuring—

HARRY MYERS
as “Crusoe,” with

Noble Johnson
as “Friday,” supported by
Josef Swickard
Gertrude Olmsted
Percy Pembroke
Gertrude Claire

Directed by Bob Hill

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LANDERS STEVENS AND WILLIAM AUSTIN
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GUARANTEED BOX OFFICE APPEAL.

AN AL AND RAY ROCKETT PRODUCTION

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Leah Baird Productions Inc. presents

Don't Doubt

with Leah Baird

An intimate drama of married life, portraying with vital power the pettiness of jealousy, the folly of stubbornness and the evil of doubt. Directed by James W. Horne and played by an all-star Cast. A wonderful entertainment for men and women alike.
Your Wife

A Woman's Problem and a Man's Solution!
A feature throbbing with public interest!
An attraction with a tremendous box office pull!

Distributed by Associated Exhibitors
through Pathé Exchange, Inc.

Foreign Representative for Associated Exhibitors
Sidney Garrett
The Clark-Cornelius Franchise is meeting with unprecedented success

Emile Chautard’s

“LIVING LIES”

Adapted from Arthur Somers Roche’s Saturday Evening Post
Story and Produced by Mayflower Photoplay Corporation, producers of “The Miracle Man.”

Back of this picture is all of the great advertising value of the Saturday Evening Post, the genius of Emile Chautard and a picture that has the elements of a great success.

George Cheseboro

in a series of eight

NORTHWEST MOUNTED POLICE PRODUCTIONS

Eight big wholesome stories wonderfully produced by Milburn Morante and seething with the action and atmosphere of the forests of the great northwest. They represent a quality of amusement that has a wide appeal.

Leo Maloney

in a series of twelve, two reel

TEXAS RANGER FEATURES

The success of this series throughout the country has known no equal for short subject material. Mr. Maloney is considered the peer of horsemen and delineators of western roles.

These and eleven other features are included in the unusual Clark-Cornelius Franchise proposition for independent buyers.

CLARK-CORNELIUS CORPORATION
117 West 46th Street New York City
A Stupendous Production entirely surrounded by mammoth audience value

“THE ISLE OF ZORDA”

JULES VERNE’S
Mystery Novel adapted from “Mathias Sandorf”

Pathépicture
"THE ISLE OF ZORDA"

FIRES the Blood!  THRILLS the Heart!

PRESENTED BY LOUIS NALPAS

Pathépicture
Supreme!

Because

1. Jules Verne's name is known to every reader of fiction.
2. The "Isle of Zorda" is a Monte Cristo tale with the throb of romance and the thrill of adventure.
3. It has the most sensational escape from a prison, set on the pinnacle of a precipice.
4. It has the lure of Oriental intrigue and the charm of beautiful women.
5. It is gay with the revelry of Monte Carlo. Its luxury and lavishness is matchless.
6. It has a slave market scene that is the acme of French artistry.
7. Its dramatic climaxes are peak high and the acting is peerless.

Book it for a Long Run!

CROWD
your Lobby!

EXPLOIT
this Special!
"THE ISLE OF ZORDA"

JULES VERNE'S MYSTERY NOVEL

Speaks the language your box-office loves to hear.

Pathépicture
Distinctive Productions, Incorporated presents

GEORGE ARLISS

in

"The Ruling Passion"

From Carl Drei's biggest story in The Saturday Evening Post
Harmon Weight, Director — — — — Forrest Holsey, Renart
Harry M. Fchbeck, Photographer — Clark Robinson, Art Director

Six reels of continuous chuckling with a genuine laugh every little while — The imitable George Arliss supported by an all-star cast — A story of youth, love, and mirth that sparkles with wit and humor.

UNITED ARTISTS CORPORATION
MARRY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS • PRESIDENT
Why?

has
SECOND NATIONAL PICTURES CORPORATION

in an exceedingly brief period
become one of the
MOST IMPORTANT
Distributing Concerns
in the Country?

Why?

The Quality of Entertainment
Provided by

"THE NIGHT RIDERS"
"HER STORY"
"DAVID AND JONATHAN"

is

Why.

Second National Pictures Corp.
140 West 42nd Street
New York
sh-h--!
NOT SO LOUD!!!

We've told you before that the current series of Constance Talmadge Revivals comprised the six greatest pictures ever made by this talented comedy star. Public opinion everywhere supports this claim. And now another straight tip:--Mrs. Leffingwell's Boots is by far the greatest of the six. Get us? You bet you do, and you'll do well to clinch the booking for an early date.

LEWIS J. SELZNICK
presents

CONSTANCE TALMADGE

IN

"MRS. LEFFINGWELL'S BOOTS"

From the Play by Augustus Thomas--Directed by Walter Edwards
WHY?

Motion Picture News since the first of the year has carried exactly 120 more pages of paid advertising than its nearest competitor—

149½ more pages than the next competitor—

And 189 more pages than the third competitor.

THE REASON?

The NEWS delivers RESULTS!

That’s the answer—and whole answer in a nutshell.

And, year in and year out, the shrewdest advertising men in the business attest the soundness of this claim by placing the greatest volume of their advertising appropriation in the pages of the NEWS.

The News Alone Covers the Field
A story that has everything together with a big star

William Fox presents

DUSTIN FARNUM in
IRON TO GOLD

The romance of a square man with a price on his head

Story by George Owen Baxter
Directed by Bernard Durning
The Fox Exchange

News for you

SALES

beginning March 1st

Big Special

OVER THE HILL

SHAME

with John Gilbert

THE LAST TRAIL

William Farnum

PERJURY

QUEEN OF SHEBA

Wire, Write or call
Manager has regarding a new
POLICY
for the Nine Pictures:

THUNDERCLAP
with Mary Carr

CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

FOOTFALLS

A VIRGIN PARADISE

Fox Film Corporation
The monarch of them all—EDDIE POLO—in unquestionably the greatest serial subject yet conceived for a chapter play. Imagine what Polo can do with the story of Cap't Kidd. Imagine the tremendous punches, the thrilling adventure, the sensational romance and simply electrifying smashes such a story, with Polo, means to Exhibitors. Polo's name alone on any theatre front now means top money to exhibitors on serials, and with this wonderful story of Polo's own choosing, with his own cast and his own director,—Exhibitors can expect something huge, extraordinary, amazing, and a whale for the box office. Watch and wait. Keep your eye on Polo ads. Something bigger, newer, better, different is coming. State right buyers and exhibitors, communicate immediately with the

EDDIE POLO SERIAL CORPORATION, 121 WEST 39TH STREET, NEW YORK
"We greatly appreciate the hearty co-operation we are receiving from your departments. Our only complaint is that the results we are getting from our advertising in the News is so good that it is continually upsetting our plans, causing a continual enlargement, many times before the plan can be put into effect.

Very truly yours,
Stanley Ryan,
Rush Enterprises,
Greenville, S.C."

(Extract from an unsolicited letter)

The News Alone Covers The Field
BUSINESS REPORTS!

A picture that is smashing records

BROKE ALL RECORDS

"Broke all box-office records and also attendance records. It was put in for a week provided business warranted. It stayed."—Horn Bros. Jewel Theatre, Fremont, Ohio.

HELD FOR SECOND RUN

"Broke attendance records. A great picture from a box-office standpoint. Audience enthusiastic. Held it for second run because crowds were so great."—Mr. Hegman, Queen Theatre, Austin, Tex.

SMASHES EVERY RECORD

"Smashed all box-office and attendance records. Registered strong approval and interest with our patrons."—Herbert H. Johnson, Luna Theatre, Lafayette, Ind.

GREAT AUDIENCE PICTURE

"Most powerful audience picture of the year."—Stanley Chambers, Palace Theatre, Wichita, Kas.

BIGGER THAN MIRACLE MAN

"Proclaimed by many a bigger picture than 'The Miracle Man' and 'Way Down East.' Many saw it two and three times. Big Business."—Ralph Blank, Garden Theatre, Davenport, Ia.

WAKES UP A TOWN


BIG BUSINESS

"Good business. Newspapers praised it and audience liked it."—Harry Hart, Butterfly Theatre, Milwaukee, Wis.

Speaking of

Thomas H. Ince's

presentation of his American drama of to-day by C. Gardner Sullivan,

HAIL THE WOMAN

Directed by John Griffith Wray; Photographed by Henry Sharp; Supervision of Thomas H. Ince

Distributed by Associated
First National Pictures, Inc.

Released on the Open Market
Inspiration Pictures, Inc. Present

The CAVE

Here's Some of the Thrills

Hunting Lodge set afire in mid-winter, imperiling six lives.
Half-breeder kidnap beautiful white girl.
Two men fight to the death on a high cliff.
Girl bound in a canoe drifts down swirling mountain stream towards certain death in plunge over a gigantic falls.
Girl plots with half-breeder to steal rival.
Two girls fight with savage man-beast in a cave.
Mountain lion tracks human prey.

Released on the Open Market
of Infinite Thrills

From the Stage Success of
Guy Bolton and George Middleton

GIRL

And Here's Some More

Canoe chase down dangerous rapids
where a mis-stroke means death.
Humans battle for life in terrific blizzard.
Primitive girl trapped in a den.
Man plunges hundreds of feet over a cliff
to his death.
Gorgeous scenes in the Yosemite in mid-
winter.
And many more thrills in this battle for
life and honor in the wilds.

Distributed by Associated First National Pictures, Inc.
THE MOST JOYOUS BIT OF THE DAY

Every critic agrees it is the best work of that unbeatable Trio — Constance Talmadge, John Emerson and Anita Loos.

BEST COMEDY EVER SHOWN

"John Emerson and Anita Loos have poured about all the wit and nimble fancy they possess into this production—which means it is about all the screen can hold—or any of the spectators who see it. If it does not smite your funny bone you might as well give up trying to laugh. It's just about the most pithily joyous bit of comedy ever unveiled, and if this be screen art let's have loads more of it." — New York Sun.

THEY LAUGHED UNTIL THEY WERE HYSTERICAL

"For originality, quaintly humorous situations with never a flagging moment and pungent satire, these experts in comedy have never surpassed this product. Any producer would be happy to turn out anything so turbulently funny. Evidence that it is about the most hilarious photoplay of the season was furnished at the Strand by audiences that laughed until almost hysterical. There is the grandest skit on Caesar and Cleopatra that ever made history look alive. Even the ushers laughed." — New York Herald.

MISS TALMADGE'S BIGGEST PICTURE

"The versatility displayed by Miss Talmadge in this picture is remarkable. We can recommend it as good entertainment. It is one of the best things Miss Talmadge has done." — New York World.

MOST NOVEL AND SPRightly IDEA

"As novel and sprightly an idea as any we have ever seen in screen comedy. Miss Talmadge plays with sprightly energy." — New York Globe.

MISS TALMADGE IS IRRESISTIBLE

"It's thrilling, with Constance just as irresistibly clever as only she can be." — New York Journal.

OUR IDEA OF REAL ENTERTAINMENT

"This is our idea of honest-to-goodness cinema entertainment. John Emerson and Anita Loos are to be congratulated on writing a movie that contains laughs and bubbling situations." — New York Evening World.

FUN THAT CAN'T BE EQUALLED

"An ideal role for Miss Talmadge. Situations that cannot be equalled. A sure-fire angle that will receive response from every household—a source of enjoyment." — New York Evening Telegram.

It's Her Biggest Picture
Comedy Ever Screened!
—New York Sun

This picture made one of the biggest hits of the year at the Big New York Strand. The vast throngs that crowded the Broadway house laughed until they wept. As the New York Herald reviewer said: “They laughed until almost hysterical. Even the blasé ushers laughed.

Joseph M. Schenck
Presents

Constance Talmadge
in
“Polly of the Follies”

By John Emerson
and Anita Loos

Photographed by Roy Hunt
Technical Directors:
Willard M. Reineck and Lawrence Hitt

A First National Attraction

7 Reels of Joy and Laughter
Watch!

The first print of Norma Talmadge's biggest picture, "Smilin' Through," is expected to arrive in New York early in March.

8 Reels of Storm and Sunshine
The Exhibitor’s Responsibility

THE cashier of the First National Bank in a western town writes us:

“I enclose you article which appeared in St. Louis Globe-Democrat, issue Feb. 19th.

“You will notice special marked part of this article which to my mind clearly outlines the trouble with the picture business today.

“You perhaps have read this article; however, I will pass it on to you for what it might be worth.

“I have owned and operated the entire shows of this town for a great many years and my belief is that unless pictures are cleaned up it will only be a matter of time with us small town fellows.

“I shall be pleased to hear from you along this line.”

The paragraphs marked by him are as follows:

“The real trouble is that the business is in the hands of a few men-producers who have a strangling grip on the art, the morality and the freedom of individuals connected with the industry. These men think they can make money by giving pictures which are below the morality of the general public.

“Of course, you know, there are two publics—the theatre-going public and the rest of the public as a whole. This little group of producers claim they have a personal liberty to exploit the morality of their group and thus undermine the morality of the rest of the country. The seriousness of this is shown by the fact that they are undertaking to dominate politics in order to maintain this right on the ground that they are being attacked by those who represent the morality of the country as a whole.”

We are glad of the opportunity to answer these statements of Canon Chase. We are quite familiar with them; we know of their origin; and, we feel, that we know something about Canon Chase, having seen the gentleman in action a number of times.

The statement that the picture business is in the hands of a few men was made at Albany about a year ago when a final hearing on the censorship bill was had before Governor Miller. It was made by H. D. H. Connick, then chairman of the Finance Committee of Famous Players-Lasky. Mr. Connick’s intentions were probably good enough; but they were better than his knowledge of the picture business. He was arguing that the producers were fully able to control pictures—without outside censorship, and, to clinch his argument, stated that four companies only, Famous Players-Lasky, Goldwyn, Metro and Fox, practically controlled production. The statement was a considerable surprise to every picture man present. It was as untrue as unfortunate. No one knows its utter falsity better than the heads of the four companies mentioned—no one except perhaps their own sales managers—and directors.

We happened to be sitting near Canon Chase when Mr. Connick’s rash statement was made; and the glee manifested by this veteran lobbyist was altogether too unholy to befit a man of the cloth.

He immediately made this untruth his war-cry. Later, when the trade, harassed as it was—and is—by other unfair fighters, indicated that the screen would fight back if the politicians and reformers didn’t quit, Canon Chase grabbed these equally rash utterances and had a member of Congress introduce a bill demanding an investigation of pictures as a political menace.

The trouble with Canon Chase and other professional reformers is that they don’t want the truth. It is their business to fight; and the unfair way is the way they prefer. Canon Chase doesn’t know the first thing about the production or distribution or exhibition of pictures. And he doesn’t want to know. Exaggerations, untruths—the more sensational the better—are the chosen weapons of his kind of warfare.
The writer has been an earnest student of this business for nine years. He has no brief, here, for anyone in the business; and his sole motive is to see the picture and the picture industry get a fair deal before the bar of public opinion.

He wishes to state emphatically and conclusively that there is no control of production by one or four or any number of producing firms or individuals. There never has been and the great probability is there never can be such centralized control. If any monopoly ever occurs in the production of pictures there won’t be any need for Canon Chase’s reform bureau—for the very simple reason that pictures will lose any hold upon the public mind that could be extensive enough to call for censorship.

If Canon Chase is honest, and if he has the first rudiments of economic experience and intelligence, he can quickly convince himself of these facts. But, we repeat, he doesn’t want the truth.

* * *

We will not attempt here to defend pictures. Our own opinion is that production has advanced far in this business. Production has been more highly developed than distribution; distribution is far less efficient and far more wasteful. We make pictures better today than we sell them.

But we do know this: that pictures are a commercial enterprise; they must be made to pay; and, therefore, pictures are pretty much what the public wants. If not, the picture loses heavily; that’s all.

Pictures may not suit Canon Chase; they may not suit a certain small portion of the public; but, by and large, they do suit most of the public.

If Canon Chase were to make all the pictures his way, or the way of this small element of the public or the way of the few individuals whom Canon Chase wants appointed as censors of pictures, it would take all of John D. Rockefeller’s wealth to pay the losses.

* * *

Another thing—and the most important thing of all:

The character of pictures today is very largely up to the exhibitor.

And again, if ever the production of pictures gets into the hands of a few persons, a monopoly in other words, it will only be because the exhibitor permits it.

He is the big end of this business. Not merely is his investment greater than the producer and distributors by four to one, but he is the purveyor to the public. It is he, or it should and can be he, who determines the policies of production and the character and quality of production.

* * *

There is just one thing that will keep picture right and that will prevent monopoly in production—

And that is an open market.

And it is the exhibitor only who can make and maintain an open market.

* * *

Just what does an open market mean?

It means open buying—selection.

The exhibitor, we will say, knows his public feels constantly their whims and desires. He buys what they like. And with an open market he has a free hand to select here and there what he wants, what his public wants. He doesn’t let the distributor do it for him; he doesn’t let himself be so loaded up that he can’t always be free to buy what he wants. He’s a free agent or he should be a free agent. And this market will be open just to the extent that he is and remains a free agent.

We don’t want a closed production market: we don’t want even a narrow production market. And, of course, we won’t have one.

You can control a great many things, but you can’t control public taste on the one hand and on the other you can’t control creative brain and impulse.

But between these two great forces—what the public wants in pictures and what pictures can give the public—stands the exhibitor as the deciding force. The production market will be wide or narrow as he makes it—as he runs his own business or lets some one run it for him. It is he who can make or break the independent producer.

His responsibility is a big one; and he must realize it. By his ability to select pictures for his public, an by his insistence upon such selection, he can determine the quality of pictures and the make-up of the industrial machine that supplies the pictures.

Wm. A. Johnston.
1,000,000 Corporation to Run Chain in Mid-West

A new $1,000,000 film corporation, backed by some of the most reputable film men in the Middle West, has been organized in Kansas City. The Capitol Enterprises, as the new company will be known, is headed by Samuel Harding, owner of the Liberty and Doric theatres, Kansas City, and will build, buy, and operate a chain of motion picture theatres in the Middle West.

Options have been procured on theatres in several cities in Oklahoma, Missouri and Kansas. Other houses, on which construction will begin this spring, will be announced later. The new company, capitalized at $1,000,000, will operate in cities with a population of 75,000 or more.

There are a number of these cities which have no first-class motion picture houses,” Harding said. “It is the purpose of the new organization to give the city not only first-class theatres, but first-run films, with the same type of presentation accorded them in the largest cities.”

Other officers of the new company are: R. Ryan, former general manager of Associated Exhibitors, vice-president; Dave Evrding of the Liberty theatre, secretary; and manager; Harry Taylor, former manager of Kansas City’s Pathe exchange, district manager.

Law Placing Deposit in Trust Fund Held Void

THREE Federal judges sitting in Omaha, Neb., on February 27, declared void the state law requiring motion picture exhibitors to deposit trust funds in Nebraska banks money collected as advance payments for films contracted for.

The decision was handed down in a test case filed by Goldwyn. Attorney General Davis said the case would be appealed. But C. R. Premez of the M. P. T. O. of Nebraska, presented to the state attorneys information concerning the theatre owners’ side of the trust fund law.

In handing down the decision, Robert E. Lewis, of Denver, judge of the Circuit Court, preface his remarks with the statement that both he and Judge T. C. Munger, of Lincoln, agreed that law covered cases properly belonging within police power of the state. Judge Woodrough, he stated, was of the opinion that the law constituted an interference with an individual’s constitutional rights, while Judge Munger expressed the same opinion and further declared that it offended against interstate commerce law.

James E. Raitt, Omaha attorney representing the state, argued that the law had been passed to benefit the many hundreds of theatre men and to protect investors whose funds had been subjected to grave abuses in Nebraska.

The case was followed closely with interest by film men all over the country, as other states have similar laws on their statute books. Deposits by exhibitors in Nebraska have been as high as $400,000 annually, explained President Kramer in behalf of the Nebraska M. P. T. O.
DEFINITE arrangements are being made by the Committee of Arrangements for the national convention of the Motion Picture Theatre Owners of America in Washington, D.C., on Monday, May 8th. In a statement issued during the week by W. A. True, chairman of the Arrangements Committee, the New Willard Hotel is announced as the convention headquarters. Mr. True further urges theatre owners to act at once in the arranging of hotel reservations through the M. P. T. O. of A. headquarters in New York or through the secretaries of their state organizations. The statement follows in full:

"The annual convention of the Motion Picture Theatre Owners of America will be held in the New Willard Hotel, Washington, D. C., the week of Monday, May 8, 1922. Definite arrangements for this convention were made at a recent meeting of the National Board of Directors and Executive Committee in Washington, and all indications point to this being the largest gathering of theatre owners ever held in the United States.

"It is very essential that every motion picture theatre owner in the country attend this convention. One week spent in the work of advancing the interests of our business in this way will be the most profitable line of effort we could possibly put forth. Events which have transpired and more listed to soon occur in the motion picture industry, makes it of supreme importance that motion picture theatre owners maintain a closely organized front. Certain elements in the industry tend to cast discredit upon it and to a degree alienate public sentiment from us. The theatre owner, coming in contact with millions of people daily, can alone restore to our business complete public confidence. The Washington convention in this relation promises results of the most gratifying kind.

"This convention will afford all motion picture theatre owners in the United States an opportunity to meet with the Senators and Congressmen from their states and districts. It will enable them to view national legislation in the making and impress upon all connected with this wonderful work the importance and utility of the motion picture theatre in aiding every division of government in advancing constructive and helpful programs of every kind. It will bring to the attention of the highest public officials in our country the wonderful publicity powers of the motion picture theatre and at once establish in a nation-wide sense the fact that this Screen Press of America, of which we are the custodians, is one of the greatest public assets in the United States.

"Theatre owners are now making a determined fight to eliminate the unjust music tax and to set aside injurious legislation of different kinds, and by showing the highest officials in the country the true status of our business place the motion picture theatre in the same position before the public as the newspaper.

"Come to Washington for this convention, theatre owners. Let us have complete representation from every state and congressional district.

"The convention headquarters will be at the New Willard Hotel. One of the big features will be an accessory exposition, affording a review of all elements associated with the projection and presentation of motion pictures.

"Theatre owners should act at once in making hotel reservations. This can be done through the convention committee at the offices of the Motion Picture Theatre Owners of America, 1482 Broadway, New York, N. Y., or through your state presidents or state secretaries. This feature is very important. Special railroad rates will be obtained. Announcements along this line will be made later.

"W. A. True, Chairman Convention Committee, Motion Picture Theatre Owners of America."


**KANSAS EXHIBITS TO CONVENE MARCH 27 AT WICHITA**

After several changes in plans, definite arrangements for the semi-annual convention of the M. P. T. O. of Kansas have been announced. The convention, which is expected to be the largest and most important in the history of the organization, will be held March 27 and 28 in the Hot Lasser, Wichita, Kansas. Attorney-General Richardof Kansas, a candidate for the M. P. T. O., who is a candidate for governor of Kansas, will be the guest of honor at the convention.

Aside from the music-tax problem, the labor-law fight, pertaining to Sunday opening, will be a much discussed question. H. W. Major, collector of internal revenue, will address the exhibitors on technical matters regarding admission taxes. Many other high state officials, as well as other important men of the Middle West, will be in attendance.

The music tax case against M. V. Praag, president of the Kansas exhibitor which now seems headed for the United States Supreme Court, will be another question of vital importance which will come up at the convention.

**MINNESOTA EXHIBITORS TO CONVENE APRIL 11TH**

First call for the annual convention of the Minnesota division of the M. P. T. O. A. has been sounded by President W. A. Steffes. The gathering, which is to be held in Minneapolis April 11 and 12, will be the greatest in the history of the organization, according to Mr. Steffes.

A delegation of delegates to the national convention at Washington will be one of the main features of the assemblage.

"Your magazine has been a wonderful help to us in putting over the pictures."—J. C. CROUCH, Manager, Princess Theatre, Troy, Ala.
SIDIYD OLCOTT summarizes a two months’ trip abroad with these interesting conclusions:

That Germany is determined to play a leading part in the film world; and Germany is fast going about it. America has nothing to fear from present-day German or other continental dramas and comedies. They are unsuited to American audiences; excepting only the historical dramas. But Germany actually contemplates the making of “American” pictures—using American players, types, clothes and even going into the construction of American scenery, houses and streets. The cheapness of labor makes possible this ambitious construction program.

That the continent offers a wonderful field for new and modern picture houses and picture exploitation.

Mr. Olcott met Albert A. Kaufman in Berlin, saw in Paris “The Scream of the Eagle,” a great picture of the Napoleonic period, and worked in Italy on the production plans of one of the several big pictures now in the making there.

“Prosperity begins on March 16!” So, at least, believes George Irving—and somehow, whether we agree with him or not, the enthusiasm he evinces strikes a sympathetic chord. Inspiration is a source of strength that accomplishes wonders and Mr. Irving is confident that Will Hays will act as an inspirational fount. An interesting letter—on page 1470.

With just one idea—albeit a sound one—to sell, Claud Saunders, director of Paramount exploitation, sent thirty aides to the managing editor of leading newspapers in every section of the country.

“Motion Pictures are of more interest to people than baseball. Why can’t the pictures have a better break in the news?”

That, in brief, was the argument submitted to the editors. And it convinced—convinced to the extent that fifty-five executives of the Fourth Estate have written Mr. Saunders and one on record promising to “open up their columns for motion picture news.”

Two facts, at least, well worthy of note, stand out in the closing of “Foolish Wives” at the Central theatre, Feb. 26, after a seven-week run prior to its opening, at popular prices, at the apitol.

One is that the picture played to audiences that paid their way in. The other is that the sponsors of the picture didn’t stop running until it had eaten up the money which found its way to the box office in the early days of the engagement.

If any exhibitor has misgivings relative to the box office value of the picture because “Foolish Wives” was continued only seven weeks while others have been held many more, he should regard certain facts.

The number of people who will pay $2 to see a picture, no matter how big it may be, even on Broadway, is growing more limited every day. The public knows that in due time every attraction that has merit is going to be available at one of the theaters devoted to pictures and even at their neighborhood house. They refuse to come across. And that’s a fact, as a number of producers have found to their sorrow.

Arrivals: Adolph Zukor and S. R. Kent from Los Angeles, where conferences on production have been held with Jesse Lasky, George Fitzmaurice, Mrs. George Fitzmaurice (Ouida Bergere) and

Tom Geraghty from Europe.

Departures: George Mooser, bound for Shanghai, to establish United Artists headquarters in the Far East; Frederick E. Shoninger, formerly of Inter Ocean, headed for Europe on a personal mission for Carl Laemmle.

WE’VE been looking over some two hundred letters from motion-picture fans during the past week. Part of our job as one of the judges in the R-C Pictures Contest, which provides for attractive awards to the writers of the best letters on R-C subjects. The task afforded us a rare opportunity of scrutinizing, individually and en masse, the workings of the “Pan Mind.” What struck us particularly in the course of our inspection was the fan’s knowledge of and inasmuch on Technique in the picture. He was interested in the star or the players, of course. He was interested in the star or the players, of course. He liked a story with suspense and action, certainly! But if the hero appeared, sincere and immaculate, in the next scene following that in which he and the villain had spilled blood and clothing all over the set, how the “Pan Mind” did protest True-to-life! That was the prominent factor which the writers again and again emphasized in telling what they thought of a certain picture. We’ve got an idea to sell. Why not make some of our directors judges in just such contests as this one? We think they’d learn a lot about fan psychology.

But two months old—and going strong—the Cameo Theatre, just off Broadway at 42nd Street, is attracting wide attention in film circles and a capacity patronage. Proving beyond all manner of doubt that there is always room for a house presenting high class entertainment in a high class way. “Peacock Alley,” “The Flower of the North,” “The Prodigal Judge” and “French Heels” have successfully played the new theatre.

WATTSON R. ROTHACKER acknowledged one of the foremost advertising men in the industry, is responsible for another work on motion picture advertising which is just off the press.

Those who have seen advance proofs say it is a comprehensive contribution to the advertising library.

It will be remembered that Mr. Rothacker evolved the “Miles of Smiles” idea which gave thousands of doughboys “over there” the thrill of seeing loved ones on the screen, and that prior to entering the film laboratory field he produced advertising pictures for a number of years.
A. F. of L. Goes on Record as Opposing Censorship

W HILE in session in Washington, D. C., on February 24th, the executive council of the American Federation of Labor went on record as opposed to governmental censorship. The motion for this appeal was made by Peter J. Brady, chairman of the education committee of the New York State Federation of Labor, who appeared before the council as the representative of unions in the amusement trades. The declaration approved by the council follows:

"In the recent past efforts have been made to secure both state and federal legislation providing for government censorship of moving pictures. These proposals have had the support of a number of well-meaning persons who really desire to protect the children of the country and to promote a sense of high morality. However, there is involved in the proposal something more than is generally appreciated.

"Motion pictures are something more than an instrumentality for recreation. They are an agency for education, for dissemination of current information, comparable in many respects to the daily press and the public forum. They have a direct influence in directing and educating public thought and opinion. Motion Pictures supplement the spoken and written appeal to the mind through the eye.

"Since motion pictures are a means of expression and have been established as an agency implementing our older methods, they must be protected by the same guarantees of freedom that have been bestowed upon oral utterance and upon the press.

"Freedom of speech is inseparable from free institutions and the genius of a free people. This freedom must be protected against abuse by holding the individual responsible for his utterances. Legal restriction and advance of presentation limits research, investigation and inquiry for broader and deeper truths.

"It has ever been the theory of the few that people to be made good by law. This same theory underlies the efforts of those who propose government censorship. In involving the state or federal boards of review motion pictures, it is proposed to present to the public the motion pictures that may be permitted legally to see. This is putting very dangerous authority in the hands of a few for it enables the board of review to restrict and determine the very foun-
Chicago Exhibitors Act for Lower Rentals

Determined Effort Made to Secure Immediate Adjustments; To Solve Cases Individually

FURTHER action toward securing lower film rentals was taken at a meeting of exhibitors last week in Chaffer's projection room, Chicago.

The meeting was called by the committee of thirty, which has been carrying a quiet but efficient campaign to secure justinment in cases where theatre owners felt to be paying too much to exchanges, and an unusually large crowd attended the report of the committee and gave them a vote of confidence and proof of the work done to date.

It was the sentiment of the meeting that a Lent coming on, which is always a season for theatres, only immediate justinment of rentals could save many theatres from severe losses, and it was agreed that two or three double justinments made within one week.

Exhibitors holding red cards, issued by the committee, were instructed to personally call on exchanges immediately to secure reductions.

It was further arranged that in cases where the exhibitor and exchange matter could not arrive at an agreement, an adjustment committee consisting of W. D. Burford, John Silha, J. B. belka, L. Seigel and S. Selig, should be called in, the adjustment committee having arranged to work in pairs and be on the job, two at a time, at all hours during the week. The conferences are to be held so that they will be immediately available.

W. D. Burford, of the committee of thirty, made a report to the meeting of the interviews he had held with various managers in Chicago, who, in every instance save one, had made promises to co-operate in bringing down rentals to a fair basis, where just cause for complaint was proved to exist. A resolution was passed by the meeting commending the spirit exhibited by the managers and thanking Mr. Burford for the time and good work done by him.

Another resolution was passed unanimously refusing to book pictures from one exchange until its manager agrees to change his policy.

That fair dealing was to be the basis of all claims for reductions was made plain by the speakers at the meeting, and it was impressed on exhibitors that efforts to use questionable methods in getting reductions will be disconntenanced as strongly as any disposition on the part of exchange men to refuse to do the right thing.

Another thing stressed by the speakers was that where price reductions are needed, exhibitors must use all pictures contracted for promptly.

It was pointed out that it would be impractical to ask for any general flat reduction, but that each individual case of an exhibitor would have to be considered on its merits, after taking into consideration the revenue and earning capacity of the house in question.

As a basis for the campaign to reduce prices, a questionnaire had been sent to members of the organization in Illinois, and at time of writing 432 had been filled out and returned. A tabulation of these questionnaires shows a decided variation in the number of complaints against exchanges. 30 per cent of those doing business with one exchange complaining of high rentals, against 74 per cent against the highest exchange.

Another meeting has been called for March 3rd, at which time a report of the results of the campaign to reduce prices will be heard and any necessary action against exchanges refusing to co-operate will be decided upon.

Record Business Marks First National Week

5,932 Houses Participated in Event; Number of Days' Bookings Reported at 25,057

FIRST NATIONAL WEEK, which opened on February 18th, came to a close on February 25th with a record-breaking volume of business on the books of the company. It was the most successful event of its kind ever staged by Associated First National Pictures, Inc., a total booking being double that attained during the various territorial first National Weeks of 1921, it is declared by the home office of that organization.

Reports from many of the theatres which had booked solid with First National attractions stated that business was better during the period than in any week within recent history. The theatres which participated in the celebration of first National Week numbered 5,932, of which 2,785 booked First National attractions solidly throughout the period. The total number of days bookings is reported to reach 25,057.

Never before has there been an anniversary week of this nature keen over put in such an intense way, declares a statement from the home office. The following telegrams from First National exchange managers evoke the enthusiasm which First National Week aroused.

Louis Parrish, Washington: "All exhibitors who were booked solid claim that it has been their best week since they have been in business. This shows wonderfully under the depressed conditions."

E. J. Hayes, Buffalo: "Out of maximum three hundred and ninety theatres this whole territory six hundred twenty-one days are booked."

J. F. Cumberly, Minneapolis: "Biggest week's business in history of Minneapolis office, and we believe biggest week's business ever enjoyed by any theatre."

L. L. Hall, Sale Lake City: "Only two of the twelve downtown theatres were not booked solid. In two theatres gross rentals exceeded expectations one hundred and fifty per cent."

L. O. Lukian, Seattle: "Total number of days entire territory more than doubled last year."

R. H. Haines, Cincinnati: "Barthelness had honor of playing two first run houses Cincinnati. Seventh Day at Walnut, 'Tolable David' at Family. Family theatre changed fixed policy of several years standing to play 'Tolable David' as second run attraction."

W. E. Knotts, Los Angeles: "The only reason did not have more booking days did not have available features for many of the theatres."

J. S. Skirsboll, Pittsburgh: "Business throughout territory very big."

A. J. Herman, Albany: "Exhibitors well pleased with First National Week and told us we should have had a week right along."

(Continued on page 1470)
South Carolina Senate Has Passed Movie-Tax Bill

The South Carolina Senate passed the long-discussed movie-tax bill on February 24, after one of the most strenuous sessions of the year. The bill as passed by the Senate is vastly different from that offered in the state legislature, but the new measure is said to be entirely in accord with the wishes of the author of the original bill, Edgar A. Brown, of Barnwell County.

The measure passed by the Senate provides for a graduated direct tax on theatres. This tax ranges from $30 per annum for those businesses up to 2,500 population, to $180 per annum for theatres in towns of 50,000 or more.

The recently formed association of motion-picture theatre-managers of the state made a strong fight on the tax measure, but it was generally conceded that the fight would be in vain in view of the announced determination of the South Carolina solons to pass every measure that might tend to increase the state’s revenue from taxable sources.

Wire Briefs from Coast

Richard Rowland was in Los Angeles for four days during last week and left for the East on last Sunday. W. W. Hodkinson is scheduled to leave for New York this week.

The Western Motion Picture Advertisers will hold their annual “Wampas” Frolic and Ball at the Ambassador Hotel, Los Angeles, March 15th.

Raymond Cannon will make a series of twelve single-readers at the Fine Arts studios. Cecil Holland will be featured success from the standpoint of numbers. The reservations so far indicate that the event will turn a profit that won’t help the trade one bit unless on that night a new inspiration is born, and if Will H. Hays can father it he won’t have to do another thing during his whole term to earn his salary—but guide that spirit. That’s the big thought. Hammer it in. Morals and censors and rentals and waste and all the rest of our troubles will take care of themselves if we all follow the flag, and I’m hoping that you will come out over your own signature and tell the boys that a Presbyterian Moses has arisen. You know the proverb about a prophet in his own country—and here’s a prophet come to lead us, from a field that we never dreamed would work with us.

So don’t let us worry about what he is going to do. That isn’t the important thing. The thing is, with what spirit is he going to do it, and are we so saturated with ourselves that we can’t trust a man who has proven himself a leader? I say No! And here’s the prophecy again: “The new flag of Faith is to be raised at the Astor on March 16th, and the current of inspiration turned on. Shout it! – Camera. Sincerely yours,

GEORGE IRVING.

Direct Appeal to Counteract Press Scandals

DIRECT, straight-from-the-shoulder combattng of the yellow newspaper scandal propaganda is illustrated by enterprising Aurora Theatres Compa Inc., or Aurora, III. To counteract the evil of the sensationalism given the Taylor case in the Chicago press, the Aurora Company appealed direct to their patrons through the medium of a small four-page pamphlet, which was sent to more than nine thousand homes in the Fox River Valley.

The Bulletin was titled, “Read the Facts,” and on the inside appeared an editorial demanding fair play for the motion picture people. The official police report on the Taylor case was printed, one which accused the newspapers of publishing anything and everything “on the case.” “If it was necessary,” concluded the bulletin, “for the motion picture theatres to obtain patronage by the same methods that some of the Chicago daily papers are using to obtain readers, a theatre owner would close up on his own accord in disgust.”

J. J. Rubens, treasurer of Aurora theatres, appeals to exhibitors to take similar methods of counteracting the evil effect of sensational newspaper stories.

Arbitration Board Confirm Operators’ Wage Cut

A decision which is expected to have important bearing on wage development in the moving picture business in Canada was handed down by the Joint Council of Industry at Winnipeg, Manitoba, an arbitration board in the case of Operator Local 299 vs. Starland theatre, in which the operators were appealing against reduction in wages by the management of the Starland. The board confirmed the reduction of $5 per week in the scale and ordered that it be effective until August 31, 1922.

The reduced scale is made retroactive to January 1, when the theatre reduce the pay.

First National Week Result (Continued from page 1460)

Due to the offer of First National to send nine exhibitors to Los Angeles for a week’s trip to the studios, with all expenses paid and a dollar a week “a salary for the best ideas carried out in exploiting First National Week,” shows, thruout the country inaugurated sensational stunts to advertise the week. The First National advertising department is now receiving, preparing for submission to the trade paper exploitation editors at judges, and judging these exploitation ideas. Announcement of the winners will be made within the near future.
PERSONAL APPEARANCES
OPINIONS ON BOX OFFICE RESULTS OBTAINED

March 11, 1922

It is my opinion that a personal appearance of motion-picture stars not only hurts them individually, but hurts the entire industry. In almost every case where a personal appearance the public before whom that star appears is very much disappointed in the personality of said star.

A great many of our motion picture heroes and heroines are very pleasing in silent photography, but nine out of ten with whom one comes into personal contact, rather brings about the effect of shattering an ideal.

The biggest majority of them who make personal appearances are really incapable of properly addressing themselves to the public and are uncouth in their general characteristics when they get to associate with people.

Please do not construe this to apply to all of them, because there is a star makes a personal appearance "stunt" has become the vogue, a number of so-called stars whom one never heard much about before, are rushing out to appear personally in public, and the character of these so-called stars is such that it really lowers the standard of the higher class ones who either do not appear in public at all, or when they do appear, are of such a different element that they cannot be compared in the same breath.

Personally, I have yet to find one appearance in my experience where the public has not been disappointed in the star.

I will not say that I have not found one case, because I think there is just one exception and that is, namely, Wallace Reid and he has appeared such a few times that I would not call him one of the "personal appearance" stars.

While I think it is true that for a man like Wallace Reid or a woman like Norma Alman's, alman's to lend their presence to the opening of a great big beautiful theatre new today and then hold his or just one time, I cannot approve of the commercialized appearance "stunt" of the stars who appear three and four times a day or a week.

I think that they lower the dignity in seeing so and they are not fooling the public, because the public know they are being paid for their appearance and that it is strictly a dollar and cent proposition, and not only do they re-disappoint the public by their personality, but I think that they lower the standard of the entire motion picture industry by so doing.

March 11, 1922

Very truly yours,

LEO A. LANDAU
Alhambra Theatre, Milwaukee.

“A Nebulous Luminary Best”

Exhibitors in the past have generally accepted the personal appearance tours of the stage film stars as an indication of the waning of their popularity. And, all right stars of greater magnitude are lending their charms to lance the box office possibilities of their productions by appearing before the footlights, there is evidence of the ancient theory being in force.

There has always been more or less speculation as to the advisability of a star stepping out of her enchanted chamber of celluloid to test a less realistic realm of reality. Observation has disclosed that those in the past who sought the opalescence of the footlights, flickered out soon afterwards. Of course, there have been exceptions as is the case in most things.

An immediate benefit to the box office results from personal appearances. The public—always more or less morbid in their curiosity—without regard or thought for disillusionment, rush to see reality face to face with twinkles in his or her best manner. Maybe his or her voice is not so much as the admirers had fancied. Maybe the personality that radiated from the screen is not so evident in this new film. What happens? Fan has held the veil of fancy to find reality too cruel an artist. For isn't it true that things are never as they seem and what fascinates us most we never know much about.

A star may be a "dear" or a "darling" before the footlights to the fawning public, but the chances are when she is again seen in her celluloid fairyland, the mystery of her is no longer a mystery, and by the same token is interested fact learned. There is little doubt but what the motion picture public will be drawn closer to the stars which keep themselves as nebulous luminaries.

The personal appearance is a great stimulant to the box-office—an added attraction that inevitably makes a "GO" of even the average attraction. But—whether or not the industry as a whole benefits thereby is the question. It seems however that the relationship of the screen hosts and the public should be confined to the celluloid medium, for then there can be no opportunity for the shattering of idols and the imaginary spheres within which the motion picture fan has held the veil of fancy to find reality too cruel an artist. For isn't it true that things are never as they seem and what fascinates us most we never know much about.

The motion picture is distinctly one thing and the legitimate stage another. We find the public has built far more colorful ideas around the motion picture personage than it has the artist of the spoken drama. This seems to be the answer to public appearances.

A star twinkles best in its own firmament. The things of life that remain beyond the pale of reality fascination us most. Conserve the star in all the splendor and mysterious trapings with which the public has cloaked her; keep her nebulous, because fewer stars are appearing in the motion picture firmament and their popularity should in no wise be jeopardized.

E. R. ROGERS
Tivoli Theatre, Chattanooga, Tenn.

“Injurious”

Small stars of the motion picture firmament descend to earth?

Small exhibitors open their theatres to the personal appearances of men and women whose fame has been acquired in the production side of the industry, and, if so, to what extent, and what will be the ultimate effect?

Like all questions, this one has two sides. Arguments may be set forth to prove the value of these appearances, for the reason that the benefit, if any, is tangible, and is shown by increased receipts during the visit of the star, at least. On the other hand, the damage, if any, is bound to be intangible, and will not be reflected until later, or whenever another production in which this particular star is featured shall be shown. And then there are many things to which a falling off in business at that particular time might be attributed—to the weather, competing attractions, etc.—it might not occur to the exhibitor that his loss of business on the picture should be laid to the fact that the star had previously made a personal appearance at his house.

But it is the opinion of the writer that personal appearances of stars, if persisted in, will work an injury to the industry, at least from the exhibitor standpoint. In the first place, few stars have a good stage presence—their screen personality is much more attractive than is their personal appearance before an audience.

Then, too, few screen stars have had stage experience; few have the necessary stage manners, or even the voice necessary to put across a ten-minute monologue when face to face with an audience. Occasionally there is an exception to this rule, the exception serves only to prove the rule. A case in point is that of Douglas McLean, who appeared in person at one of our theatres. Not only was his visit well received, and receipts during his stay unusually good, but business showed a definite increase when his next release was shown at the same theatre, the increase being computed by comparison with other pictures, and before and since, and with the same week during previous years.

After all, is it the combination of the picture and the star of the picture that attracts. It is proof of the old Shakespearean truth that "the play's the thing." The characters are, in fact, the most realistic form of drama the world has ever known, and every effort has been made to maintain his realism. The screen, and the screen alone, is able to show real life, in natural scenery and environment. An audience will resent, even to the point of withholding its patronage, any attempt at disillusionment. Shatter the ideals that have been built around the favorite screen stars of the day; let your patrons know that these stars are just ordinary humans, after all, and you will then destroy one of the greatest attractions the screen has today. And giving your patrons a close-up of these stars in the flesh will do that very thing.

That the producers have already decided the public should not be disillusioned is shown by the fact that it is now almost impossible to gain admission to any of the leading studios. Formerly it was an easy matter for anyone to go through. Just try to get in now.

It is our opinion, based on close observation for a number of years, that personal appearances will not permanently benefit the producer or the exhibitor, much less the star.

Yours very sincerely,

STANLEY N. CHAMBERS
Theatrical Enterprises,
Winches, Kan.
Pen Sketches

T HIS introduces Samuel Werner, president of the United Film Service, dean of the St. Louis film exchange managers and a man of character and ability. Identified with the good times of the early period of film making, he has been connected with the exchange business for twenty years.

Back in 1910, when the movies were still in the swaddling clothes, Werner was largely instrumental in merging four of the leading film exchanges in St. Louis, two license exchanges and two so-called trust offices, under the name of the Swanson-Crawford Film Company. This transaction marked an epoch in the business and attracted national attention. The exchanges affected were O. T. Crawford Film Service, Western Film Exchange, Swanson Film Company and Werner Film Exchange. Werner became a director and secretary of the merged exchange.

In the latter part of 1914 Pat Powers, who recently became the moving spirit of the Robertson-Cole organization, induced Werner to become president of the St. Louis Film Exchange. Later he organized the United Film Service Exchange of which he is now the head.

In 1920 Werner acquired the St. Louis franchise for Federated Exchanges, and in addition has secured the rights to many leading independent productions.

A LEC. J. HERMAN, manager of the new First National branch office at Albany, N. Y., which is under the supervision of the New York exchange, is one of the youngest exchange heads in the business.

Although he confesses to but 28 summers, he has demonstrated his ability to carry the heavy responsibility which has been thrown on his shoulders.

Herman started his career in the film industry with the Fox organization, of which he was special representative at the time he left to join Firs National. He was assigned to the Albany territory, covering it for three years with so much success that he attracted the attention of his superiors and won the managernship when the new office was created.

Herman is extremely popular with the exhibitors in his territory, and they swamped him with congratulations upon his promotion.

MRS. A. H. Sessions, one of the best-known woman film executives in the industry, has been appointed manager of the W. W. Hodkinson branch in New Orleans, effective on January 26, according to an announcement from the Hodkinson offices this week.

Mrs. Sessions is recognized as the pioneer woman executive in the industry, and during the many years that she had been connected in an official capacity in various branch offices, has built up a reputation that is surpassed by but few men in the business.

For several years Mrs. Sessions was manager of the World Film branch in Atlanta. Later she became manager of the Republic branch in Atlanta and when the Republic branch was closed Mrs. Sessions went on the road as special representative for one of the large distributing companies. She is well known throughout the South, both in the Atlanta and New Orleans territories.

Cleveland

PAUL TESSIER, manager of the Cleveland Pathe exchange, has a way all his own for stimulating business. He tried it out the month of January, much like a charm. It’s a local sales drive, with prizes for the winner. The contest is based on the percentage of new business in each territory. The prizes consisted of $125, contributed by the men themselves, at the rate of $5 per man, by the manager and by the home office. There were nine salesmen in the contest, six short subject men and three feature men. H. E. Smith, of the Toledo territory, won the short subject prize, beating his nearest competitor by 11.5 per cent. Lew C. Thompson won the feature prize. Tessier is delighted with the results of the contest. It pops up a bad season, he says, and makes a good average for the year.

W. B. Frank, sales manager for Associated Exhibitors, was in town last week. Frank is on a tour of exchanges.

A. H. Tooller has joined up with the local Pathe sales force again.

An amalgamation between the local First National exchange and the local sidewalk exchange was announced this week when it became known that Johnny Himmel, of First National’s Ohio sales army, and Miss Mary McAndrews, Goldwyn Manager Kimes’ secretary, had consolidated their personal and film interests. Himmel is one of the best known film men cut this way, and his marriage is a matter of common interest.

Charles Perry is not leaving the managerial post of the local Select office, as was previously announced. Perry has decided to stay in Cleveland.

Phil Schmick was in New York last week. Besides getting the Ohio distribution rights on “Oh Mabel Behave” and “Yankee Doodle, Jr.,” he succeeded in annexing a beautiful dose of grip. Although not noticeable, Phil has dropped off at least ten pounds.

J. C. Goldman, the new manager for Robertson-Cole out this way, has been making a get-acquainted tour of the territory this week.

Kansas City

C. A. Maddox, manager of the Vitagraph office at Oklahoma City, Okla., has resigned and is in Kansas City. Mr. Maddox, who formerly was assistant Vitagraph (Continued in Last Column)

manager at Kansas City, announces that he expects to become affiliated with a Kansas City exchange in the near future.

A special appeal has been sent out to exhibitors in the Kansas City territory by Harry Graham, manager of the Kansas City Pathe branch office, requesting exhibitors to use unusual care in selecting suitable subjects for the popular title “Dance—Mind Slinging,” which follows the recent coast traged “Topics of the Day,” and similarly suggests that exchange men keep the law enforcement of Mr. Graham’s new office at arm’s length.

The Kansas City Fox office is preparing to move into its new quarters at Nineteenth and Wyandotte streets, and new office walls will afford much more space and better working conditions. Exhibitors have been urged by Manager Jane Patrick to bring in their oldest invoices and present them at the new offices early in order to avoid possible confusion.

Songalogues old as the motion picture industry itself can be given a new “twist,” and are being used by Frank L. Newman at his Newman Theatre, Kansas City, to great advantage. Each week a popular song is selected, the words of which are flashed on the screen and, accompanied by the Newman’s 40-piece orchestra, patrons are invited to join in on the chorus—and they do, with enthusiasm.

Tommy Taylor is the latest addition to the selling force of the Kansas City office of the Street Pictures Corporation. Tommy is obtaining no small number of bookings on the “Burn, Em U Spy!” and “The Call of the North.”

“Sold out” was the report of W. B. Sears, Universal salesman of Kansas City, who returned from a trip to the key cities in the Kansas City territory last week.

Mr. Sears is busy to do everything around and wait until the release of “Foolish Women”—then in a few contracts.

Charles Sears, president of the M. P. T. C. Missouri, and B. Jones of Marshall, Mo., have put to bed all the motion picture houses in Nevada, Mo., a town of 10,000 population, and are planning for the best first run pictures for the theatres, which are six in number. Mr. Sears, whose home is Brookfield, Mo., will move to Nevada.

H. L. Craig, who recently joined the Robertson-Cole “knights of the road” out of Kansas City, is working in an abundance of contracts (Continued on following page).
according to Roy E. Churchill, ranch manager. Mr. Craig is traveling in Northern Kansas.

The following changes in management and new theatres have been announced in the Kansas City area the last week:

Novelty theatre, Winfield, Kan., purchased by J. H. Thomas from A. Redin, Royal theatre, Bon
dale, Ark., opened by Mr. J. G. Bourn; Royal theatre, Pacific, Idaho, reopened by J. W. Cotter and renamed the Follies. In to Victoria, Kanz., construction begun by R. E. Berne; Mozart theatre, Kansas City, reopened by E. Walker.

Buffalo

A NEW Joint Arbitration Board has been appointed by the Buffalo Film Board of Trade. W. V. Macomber, manager of the Palace exchange, is chairman. Other members are: Richard C. Fox, solicitor; Robert T. Murphy, prosecuting atty. of John E. Kimber, Nu-Art pictures. In the future meetings will be held Monday afternoons at 6 o’clock in the Fox exchange reeining room.

Paul Shaver likes John Kimber. He feels it is a Wonderful thing to have a revival in the old World Film exchange. He went with him to the lot. Paul is Nu-Art’s salesman.

Hank Kamin, chief inspection officer for Pathe, was a visitor last week. He was Robert B. Smiley, western district manager, and C. E. Eshelman, general sales manager. Mary Walterle has succeeded Vina Hoffman as strongarm Pathe Car. She upholds the beauty putation of the office.

Commissioner John H. Meahl is putting over a $10 tax on all who use the city parks for profit purposes. Eddie Hayes, of first National, Alfan Moritz, of ramount, Tom Brady, of Hodson, and other film men who hold wicked pills sticks are down on the proposal. They swear they will give up the golf before ten dollars.

Lee Ginsboro, who has been with various companies all over the country during the past 15 years, has joined the Buffalo United artist’s staff, and is dividing the territory with P. H. Smith, recently promoted by M. Marketwitz, exchange manager.

More than 100 exhibitors have signed contracts for the Henry W. Kahn by booking two products during Kahn week, April 26-April 1.

Clayton J. Sheehan, district manager for Fox, gave a dinner last Monday evening in honor of Mary Carr, who was in Buffalo for the opening of the Metropolitan Square theatre. Dick Fox, of Select, arranged to have Mayor Franklin X. Schwab pose at the tree for the Select film for Selznick News. Mr. Welsh was also in town for the opening.

R. H. Clark was in Buffalo for a conference with E. J. Hayes and staff at First National. J. J. Mckenna short subject manager, has been in New York on illnes and is now back on the job.

H. L. Taylor, better known as “Fiz,” has been engaged by Sydney Samson, manager of the Grand & Warner office, as a salesman.

H. E. Hughes, formerly with Nu-Art, is now a member of the Goldwyn office boosters. Manager George A. Hickey says business is booming.

W. C. Fickeisen, former Merit manager, and Moll R. Edwards, western district sales manager, have organized Ad-Art Photoslips, Inc., with offices at 380 Pearl street. They plan to make industrial film.

Canada

LEO DEVANEY, of Toronto, general manager of the Fox Film Corporation, Limited, in Canada, has been elected president of the Ontario Film Exchange Management Association, where he co-operated with the Dominion Theatre in exploiting the presentation of "The Golem," starting February 20.

The Canadian Exhibitors’ Exchange, Limited, an exchange organization established on a cooperative basis by exhibitors in Ontario, has taken out a Queen Provincial charter to incorporate its business at Montreal, Quebec.

Louis Jacobs, representing Canadian Universal at Vancouver, B. C., went on production last week, of several episodes of "Leather Pushers" in the screen room of the local exchange building before a gathering of Vancouver sporting editors.

Robert Myers, who has been with Vitagraph for a number of years, has been appointed Western Canadian manager of Standard Films, Limited, with office in Winnipeg, Manitoba.

Ted Hardesty, Louis Goodman and Jean Arsen, well known in film exchange circles in Western Can-
ada, have organized a company at Winnipeg to produce topical pictures.

Harold L. Pfaff, with Associated First National Pictures in Eastern Canada for two years, has become handling manager with Canadian Educational Films, Limited, at Toronto.

Famous Players Film Service, Limited, has secured the releasing rights in Canada for "The Better Chance," which is already played a number of leading theatres throughout the Dominion under the direction of the Anglo-Canadian Picture Plays, Limited.

Famous Players Film Service, Limited, has managed the Regal branch of Famous Players Film Service, Limited, Toronto, and will cover the whole Canadian territory.

E. F. Frickeisen, formerly of Minneapolis, has been appointed exploitation representative for the Famous Players Film Service, Limited, Toronto, and will cover the whole Canadian territory.

Maurice Davis has been appointed manager of the Montreal branch of the Regal Films, Limited, in Montreal, who has been transferred. James Pearson, formerly with the Specialty Film Import, Pathe branch in Montreal, has been made office manager of Regal’s Montreal branch.


L. E. O’Quinn, of Montreal, president of the Specialty Film Import, Limited, has returned to Montreal, Canada, for the summer. M. O’Quinn states that he is considering a plan for the producing of pictures in Canada. His company represents Pathé in Canada.

Carl Weeks, brother of George W. Weeks, recently installed in an important Montreal branch quarters in New York, has been appointed Winnipeg manager of the Famous Larry Film Service, Limited.

Morris A. Milligan, of Winnipeg, former western manager of Famous-Lasky Film Service, Limited, has been appointed Toronto manager for Paramount and chief office, of which Mr. W. A. Bach of Toronto, general manager for Canada of Famous-Lasky.

Roy Task has rejoined the staff of Filmcraft, Limited, Toronto, after spending about six months in the States. Filmcraft is producing such series as "Clandestine," a new short subject series, which is being released by Educational Pictures.

W. R. Marshall, of Vancouver, B. C., formerly handling Select releases in British Columbia, has been appointed Vancouver branch manager of Fox Film Corporation in succession to Mr. W. Wooten.

Des Moines

MISS JEAN BOWEN, of the Fox Film Board of Trade of Omaha, which also covers Iowa, visited the exchanges in Des Moines on her way to New York, where she will be in the sales department of Fox Film Company. Miss Bowen found no knockers against her knockers.

Mr. G. E. Ackers, of the Paramount Sales Department, visited Harry Hunter, manager of the Des Moines exchange. He will be back again next week.

Miss Hazel Douglas contributes theatre news from the Des Moines exchange to the Paramount Pep Magazine.

M. F. C. Anderson, for two years assistant manager at the Famous Players exchange in Des Moines, was promoted to head cashier with the Pathé exchange.

Ralph Proctor is expected shortly to exploit "Foolish Wives" in Des Moines and Iowa.

H. D. Baunmeister, of the Pathe Exchange, Des Moines, visited Davenport, and was taken ill there. He shortly recovered.

The Pathé Exchange is very busy getting ready for Brunet contest between the exchanges for the month of March.

Miss Gladys Caplan, who two years ago was employed in the Famous-Players Exchange, returned last week as billed.

Mr. Haines of the Universal Exchange, visited the southern part of the state and reported that sales are going fine in Iowa.

New England

THE Breed theatre, motion picture house, at 16 Main Street, Norwalk, Conn., operated for the past six years by Murray J. Mckerman and Herman S. Goldshod, has been sold to Joseph Goghlly of New York and Philip Isper of Norwich. The new owners will conduct the house along the same lines that have made it recognized as a representative motion picture house in that section of New England.

The new owners intend to make a number of improvements in the house, a general overhauling to be inaugurated in the near future. They are succeeded by James F. Drew is leader, has been engaged by the new owners. Mr. Isper is one of the best known restaurant proprietors in Norwich.

William Cotter, assistant manager of the Broadway theatre at Springfield, Mass., has been appointed manager of the Strand theatre at New Bedford, Mass. Mr. Cotter succeeds Edwin L. Knight.
Cecil Mabery, for the last year manager of the Chicago exchange, has left for New York to take up his duties as vice-president and general manager of Goldwyn Distributing Corporation, to which important post he has just been promoted. Mr. Mabery made a splendid record in Chicago as he had in other territories managed by him for Goldwyn, and carries the good will of hundreds of exhibitors in his wake.

George W. Thomas has opened a new motion picture theatre at Thomas, Illinois, a small farming community center which has been without theatre representation here before.

Miss Dupont, who has been making appearances at the Roosevelt, in connection with "Foolish Wives," made an unexpected personal appearance at the Blackstone Theatre last week, where Frank L. Thomas, manager, was showing "The Spirit." Miss Dupont was invited to witness the play from back stage and when curtain went up found herself one of the crowd in the court room scene.

Ernest L. Crandall, of the New York Board of Education, is attending the National Educational Association Convention and Exposition in the Leiter Building, Chicago, this week, and through the courtesy of Universal, gave a number of addresses and showed educational reels in Universal's projection room. Universal was also represented at the exposition, where it had a booth and featured its new historical serials, such as "Winners Of The West," which created much favorable comment among the educators in attendance.

Max Schwartz, well known film salesman, is now traveling the midwest for Paramount, and is on his way from Vitagraph. Max, for some time past, has been connected with Frank Zanbrino's organization and has a large circle of friends in the business.

"The Prodigal Judge," one of Vitagraph's best bets, is going over big at the Ziegfeld Theatre and has been booked into the Castle Theatre, where it will open March 12th.

Herman Pfister, district manager for Universal, is in Kansas City this week where he will supervise the moving of Universal's Kansas City exchange into its new and larger quarters. Before returning to Chicago, Mr. Stern will visit several other cities where Universal maintains exchanges.

The Globe Theatre at Monticello, Illinois, has reopened after being closed for six weeks, under the management of Joe Allman, well known around Chicago as a film salesman.

Manager Nafziger has taken over the Lyric Theatre at Washington, Illinois, which he recently purchased from Frank Steimle.

The first trade showing of "Wild Honey," Universal's big new feature, is scheduled for Friday at Aryan Gratto. Manager Lessman believes this is one of the best box office attractions to be released by his company this year and he expects exhibitors to do a big business with it.

Andrew Karzas is head of the corporation which has taken over a permit for a $500,000 building to be known as the Grande Palais des Films. It will be erected by the Woodlawn Theatre company, at the northeast corner of Cottage Grove Avenue and 66th Street. C. W. and George Lippincott are the architects. It is said that the hall will accommodate three thousand persons and will be one of the most beautiful in the world.

Charles C. Rogers, general manager in charge of distribution of Robertson-Cole, presided at sales conference here which was attended by managers from Robertson-Cole exchanges in the central west.

The Commodore, the palatial new theatre at 3105 Irving Park Boulevard, opened Wednesday night, March 1st, in charge of Manager Zahler. It is one of the most beautiful houses in Chicago and its opening and premiere were a revelation to the large crowd which attended the opening.

R. C. Williams has completed plans for a seven hundred seat house, which will be erected immediately at Streeter, Illinois. Mr. Williams hopes to have the house opened early in the Fall.

J. R. Levee, of Famous Players-Lasky Corporation, has arrived in Chicago from New York. He will install a system of sales efficiency, particularly devoted to exhibitors in this territory. Mr. Levee had been handling the non-theatrical department at the New York exchange of Famous.

Manager Eddie Silverman, of Slect, is proud of the record made by the Chicago exchange, which is one of the two exchanges in the country to rank over the one thousand mark on the company's efficiency record. New York being the one exchange to lead it.

The Chicago Paramount Pep Club, composed of executives and employees of the local Famous Players-Lasky exchange, gave a pre-Denten dance at the Colonial Ba Room, Monday night, which was one of the two general social events given for some of the film people and record crowd, including many exhibitors, enjoyed the evening. Manager Given was on hand with his staff and all were kept busy giving the glad hand.

Enterprise Optical Manufacturing Company had an interesting display at the National Educational Association Convention Building this week, and visiting educators are much interested in the big new Vitagraph 125 Projector and the special school machines on exhibit. One of the school machines was modeled on a tripod equipped with casters which enabled the machine to be moved easily from place to place, and other projectors mounted on a table, was shown. The standard mechanism of these machines and the small and large Lamp houses of the school model evoked particularly favorable comment.

"Foolish Wives" continues to do a big business at the Roosevelt Theatre, where it is in its third week. The box office receipts for the third Sunday of its run were within fifty dollars of the first Sunday, which broke all house records at this big Ascher house.

Earl Silverman has been promoted to head the Chicago National exchange. He is a brother of Eddie Silverman, manager of the Selznick exchanges in Chicago. The promotions were held down a managerial job in the Windy City.

Otis Skinner Play Popular in Chicago

Otis Skinner, America's foremost romantic actor, and under contract to the Exceptional Pictures Corporation to appear in the picturization of Booth Tarkington's "Mister Antonio," opened an indefinite run in Chicago on February 6th. Mr. Skinner's stage vehicle for this season is "Blood and Sand," and dramatization of the D'Anse novel of the same name, and he has met with nation-wide approval of his brilliant interpretation in the role of the Spanish hero of the bull ring.

As soon as Mr. Skinner completes his tour in "Blood and Sand," he will begin the filming of "Mister Antonio," which is one of his favorite characters, and which he played on the speaking stage for three years.
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Lobby Display That Can Be Duplicated At Small Cost

This lobby display for "You Can't Believe Everything" is the work of J. Wright Brown, manager of the Rialto theatre, Jacksonville, Fla.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Outstanding Features of This Week's Section

As an idea for an inexpensive lobby display the above on "Don't Tell Everything," is worth inspecting. The Arcade theatre, at Jacksonville, Fla., did some fine exploitation for "A Sailor-Made Man." Inspect cut and story on page 1476 for the details. Joseph Plunkett got around the child labor law with his prologue for "Penrod" with one of the best novelties ever presented in New York. The cut and story on page 1478 will explain the number.

What a live wire exploiter can do is told by the cut and story on page 1480 relative to the campaign for "Theodora" put over by W. R. Ferguson.

Getting the co-operation and attention of Young America in connection with the showing of "Penrod" is explained by the story about the Circle theatre, Indianapolis, recent party. See page 1481.

Just what results can be accomplished by the use of a paint brush and some beaver board in the way of an attractive lobby front is told in the cut on page 1486, showing "The Three Musketeers" display recently used by W. E. Drumbar, manager of the Riveria theatre, Knoxville, Tenn.
Hill Builds Novel Lobby Display

“A Sailor Made Man” Exploitation at Jacksonville

“A SAILOR MADE MAN” campaign that draws a prize comes from Jacksonville, Fla., where Albert B. Hill, manager of the Arcade theatre, has recently played this picture.

Following is Mr. Hill’s report on the campaign made to Lem Stewart, director of exploitation for Southern Enterprises.

“One week in advance we started our campaign by having all ushers dress in white sailor uniforms, with the white hats and blue neckerchiefs, wearing the goggles typical of Harold Lloyd. This of course attracted attention so much that frequent comments were offered by the patrons. These uniforms were worn through the entire run of picture. The cashier also wore hat and goggles and the doorman wore blue navy uniform.

“Saturday morning a special boys and girls matinee was run, with 1000 Lloyd caps distributed and going like wildfire. A special lobby display was constructed (shown by accompanying cut), the idea being to construct the deck of a ship.

“On deck were life preservers, and ring buoys. We had port and starboard lights to add to its effectiveness. On each side drops were used painted to represent the ocean, and to make it complete rope rails were constructed which made it very realistic. Stanchions reaching to the ceiling supporting dark blue awning set off the lobby quite effectively. Two large coils of 3/5 line were placed at advantageous points in the display, completing a lobby that without a doubt proved its effectiveness in receipts.

“As a ballyhoo, an old cut down white automobile was borrowed for a ballyhoo. On this we constructed two sails one reading ‘Harold Lloyd in a Sailor Made Man,’ while the other read ‘Arcade Now!’ With this stunt every square inch almost of Jacksonville was covered. This stunt proved very effective while the cost was very reasonable. A duck placed on this auto brought forth many laughs.

Don’t Take Chances

THE other fellow has played it. Let him tell you what he did with it— how he did it. “The Booking Guide” and your “News File” will tell you. Exhibitors everywhere have proclaimed “The Guide” a real service. Are you letting it work for you?

Many Sides Campaign Put on for “Conquering Power”

Exploitation of “The Conquering Power” the Rialto theatre, Charleston, W. Va., began with a generous use of display advertising, the newspapers prior to the opening and during the engagement included a ballyhoo that attracted the attention of Charleston resident A man wearing the costume like that of “The Grandet” of the picture pushed a cradle containing money bags about the streets. A sign which was printed “Love’s enemy is inside explained the tie-up.

The local boy scouts were enlisted in the advertising campaign and the youngsters distributed more than ten thousand throw-away tie-ups with book stores were arranged, merchants featuring copies of “Eugie Grandet.”

Widespread interest in the showing is aroused by the use of a novel essay contest.

“Over the Hill” Campaign Interests Louisville

The profitable tie-up with the telegraph company which has been a feature of “Over Hill” and “The Old Nest” campaigns was used for the first-named picture by E. Forrest Young, publicity director of the Rialto theatre, Louisville, Ky., with the usual results.

The telegraph company placed a desk in Rialto lobby and in return for this privilege sent out 700 local messages to a selected list furnished by Mr. Young.

A screening for invited guests prior to the regular opening was productive of the usual newspaper publicity and word-of-mouth advertising.

“A Connecticut Yankee in King Arthur’s Court” ballyhoo put over by the Garrick theatre, Minneapolis


**Go To Theatre Week** Held at Richfield, Utah

A nother "Go To Theatre" week is reported from Richfield, Utah, where the Kinema Consolidated Theatres, Inc., have recently staged a campaign with success.

There is only one theatre in Richfield—the Kinema—but this did not stop President A. L. Stallings of the Kinema Company in the undertaking, although it did make the stunt more expensive.

The Kinema’s "Go To Theatre" week was primarily a voting contest, in which weekly tickets, good for a certain number of votes, were sold by the aspirants of a trip to California.

Page advertising in the local papers, heralds, etc., were also used to exploit the campaign.

**Carroll Stages Exceptional "Peacock Alley" Campaign**

Asheville, N. C., will remember "Peacock Alley" for some time to come, thanks to Manager J. V. Carroll, of the Imperial theatre in that city.

Manager Carroll’s campaign on the picture as a very thorough one, beginning well in advance of the play date, with advertising in paper, slides shown on the screen, etc. His lobby was a beauty. Two immense vases—beautiful examples of the Grecian period—marked the entrance of the lobby and over these was a cut-out of a peacock.

In the front of the theatre, forming a sort of archway, were two more peacock cut-outs—the peacocks facing each other, with their tails spread. There were plenty of stills, one-sheets, three-sheets, and the like, to give point to this generous display of peacocks.

In addition to his lobby, Manager Carroll mounted a tie-up with one of the smartest shops in town, and they declared a Peacock Day—which was, of course, the opening day of the picture's showing, which proved quite successful. This shop dressed its windows in peacock fashions, displaying gowns, wraps, coats, hats and even lingerie of peacock blue. This was a unusually beautiful display, and each of these two windows had a cut-out of a peacock, each a set of 11 x 14 stills from the picture. And Asheville is still talking about "Peacock Alley."

(Above)

Lobby display on "The Fox" by the Liberty theatre, Council Bluffs, Ia.

(Left)

Ballyhoo used by the Liberty to exploit "Conflict."

**Tie-up Page on "What No Man Knows" Put Over by Barnette**

E. J. Barnette, the hustling young manager of the Victory theatre at Waco, Texas, put over a good newspaper-merchants tie-up on his presentation of "What No Man Knows." The Waco News-Tribune lined up the merchants for the contest and the theatre gave $10 in gold and passes to showings of the picture for the most logical sales talks submitted to the merchants for their goods following the publication of the tie-up page. Each one of the nine merchants' ads which made up the cooperative section started off with the title of the picture, "What No Man Knows," for a catchline, and followed up with copy about the particular store or line of goods advertised. The theatre prizes were to those who made the greatest sales improvement on the merchants' copy and some exceptional catchlines, sales talks and logotypes were brought out by the test. The idea only helped the picture considerably but brought the theatre into good favor with both merchants and newspaper.

**Novel Lobby Decorations Used at Milwaukee**

A scher's Merrill Theatre, Milwaukee, has a space above the entrance which changes with every picture.

Manager Ralph Wettstein used black gauze cardboard figures, and the jiggly ghost idea from the Lindlar lobby. The cardboard phantoms danced from the ends of strings behind the thin black curtain. Flanking the display were cardboard lamp-posts with real incandescents and smiles.
Gill Exploits "Hail the Woman" at Manhattan, Kan.

While in Manhattan, Kan., last week, laying out a critical campaign on "Molly O" and "Hail the Woman," H. G. Gill, director of publicity for the Kansas City First National office, took advantage of an excellent opportunity to hand the fans in that section some real publicity, in connection with the showing of "Hail the Woman." The picture was shown at Glenn Dickinson's Marshall theatre.

In addition to a 16-foot case island window in the largest and the most popular store in the city, in which a reproduction of the woman with outstretched arms and in flying robes, there was a special screening arranged for twenty of the prominent club women of the city. With the women viewing the picture from a critical standpoint, there came favorable criticisms from all but two of them. With the two adverse viewpoints, Mr. Gill "floated" a strong newspaper article that made it plain to theatre followers that an excellent opportunity was at hand for them to place their judgment against these picked few, and for them to see the picture and get the facts first handed. The stunt worked well.

Plunkett's "Penrod" Prologue
Big Novelty

The cut appearing herewith will explain the unique prologue number which Joseph Plunkett, managing director, originated for his recent showing of "Penrod" at the New York Mark Strand Theatre.

Mr. Plunkett's first idea was to stage a prologue that would employ the services of a number of youngsters, but the New York State law forbidding the appearance of children under sixteen on the stage without a permit from the Children's Aid Society stood in his way. It was then that he conceived the idea of using puppets, the "heads" to be those of the popular Mark Strand Male Quartette and the "bodies" of the Punch and Judy show variety.

Shots in the curtain, where the puppet heads should be, enabled the members of the quartette to put their heads through, their faces made up for the parts and rest them on the shoulders. The puppets' arms were manipulated also from the back by the insertion of the quartette's arms.

Thus the audience saw, from left to right, the characters of Penrod, Verman, Herman and Sam, seated with utmost jollity and singing "Under the Copper Moon" and "Jungle Joe." Had it been the back view it would have been agreeably surprised at the transition, invention and sheer ingenuity.

Many Sided 'Three Musketeers' Campaign Put Over

Assistant Manager Robert C. Frost of the Victory theatre, Tampa, Fla., started his campaign on "The Three Musketeers" two weeks in advance of the showing with the usual "A for One and One for All" catch lines.

Besides the usual advertising space, he used a little extra and worked up a one-page tie up with local merchants on the opening day of the local showing. The Merchants are the habit of giving an occasional Dollar Day and Mr. Cooley worked the tie up along that line with the big heading at the top of the page "All for $1 and $1 for All." In the center of the page was the theatre ad and surrounding it the ads of the merchants.

The entire lobby was canopied under the ceiling with an immense French Tricolor. On the side of the box office, a cut-out of the group from the twenty four sheet was used. In front was a trellis with live vines growing around it and a couple of Aborvita trees on either side of the trellis. On the floor reflecting on the cutout were bunch lights in soft shades of color.

Three men dressed in "Musketeer" costume and mounted on steeds that had "pep" as sisted in putting over the picture.
Ambulance Latest Ballyhoo for "Connecticut Yankee"

Manager J. C. Hartman of the Rialto theatre, Oklahoma City, Okla., discovered a means of attracting a crowd to his house which exhibitors are apparently overlooked. It was during the showing of "A Connecticut Yankee in Arthur's Court," that Hartman evolved this new and successful plan.

Hartman rented a private ambulance. It was large, white automobile and carried a blatant ren which attracted the attention of everyone within several blocks of its path. Several times during the afternoon and evening performances f the engagement the ambulance was driven at high speed through the main streets of the city, and each time finally wound up its noisy engine and stopped. The ambulance always draws a crowd, and this was no exception.

As soon as a large, curious throng had assembled a man attired like the "Sir Boss" of the picture stepped from the rear of the conveyance and hung a square-shaped sign on the side of the car bearing this legend: "Prompt service for those who laugh themselves sick. "A Connecticut Yankee in King Arthur's Court." Now showing." 

In the intervals between the ambulance's wild journeys, "Sir Boss," with his silk hat, olive trousers, and lace-fringed cloak, paraded about the business portion of the city with a grin on his back advertising the production.

Football Field Lobby Displays Dorman's Latest Stunt

Two dozen nails, eight rolls crepe paper arious colors, four pieces lumber, 1 x 48 feet long, was the total equipment with the excep- tion of one twenty-four sheet and a small banner used by Manager Richard Dorman of the herald theatre, St. Petersburg, Fla., to construct an attractive lobby display on "Two Minutes to Go." 

The display was erected on the canopy over the entrance to the theatre. It was constructed to represent a miniature gridiron. The twenty-our sheet with Charles Ray in a crouched position, served as a background. The goals were decorated with the colored crepe paper.

In the center of the miniature field a small inner was erected with the words "BIG AME HERE TODAY AND SATURDAY. HARLEY RAY AS QUARTER BACK FOR THE HOME TOWN TEAM."

Colored paper streamers were hung along the edge of the canopy, adding considerably to the tractivity of the display.

Bathtub Stunt on "Saturday Night" Used Again

OLLIE BROWNLEE, manager of the Palace theatre at Muskogee, Okla., placed a white enamel bath tub, borrowed from a local plumbing establishment before the box office and on the sidewalk the days he played "Saturday Night" with a sign reading, "This is 'Saturday Night'," and created a lot of curiosity in his picture by so doing.

Mr. Brownlee also used three men dressed in masks and long white capes as a street ballyhoo on "Three Live Ghosts," and stirred up its community a bit. The ghosts paraded in different directions and met every so often on some prominent corner where they so lined up that the costume lettering spelled "Three Live Ghosts."

Harrison Grabs Free Publicity in Atlanta Georgian

Manager De Sales Harrison of the Howard Theatre recently grabbed off a nice slice of the back page of the Atlanta Georgian when he planted a story, illustrated by a three-column cut, on how valuable a factor in a theatre's success the ushers are. The story carried a four-column head that read: "Theatre Ushers Taught Many Art—Howard Establishes Unique Class;" and the cut showed a picture of two of the Howard ushers in ring attire.

The yarn was entertaining and made the finest kind of institutional advertising for the Howard.

Fine Lobby Display on "Saturday Night"

C. D. Cooley, general manager of the Consolidated Amusement Company, Tampa, Fla., gave "Saturday Night" a beautiful lobby display for its four days showing at the Strand theatre.

The entire lobby was completely covered with bright-colored cloth. Both the entrance and exit of the theatre was built out to the sidewalk after the style of a "main entrance" to a circus. The box office was in the center of the lobby and on one side a miniature Ferris wheel was built. There were little seats, doll occupants, and many small electric lights of different colors. The wheel was kept revolving by a clock work motor.

The other side of the box office was built like a "booth," with charming ladies in attend- ance, who threw serpentine and kept the passersby in good humor. The marquee was decorated with streamers and colored lights, and extending clear across the street were two lines of colored lights. All of this gave the theatre the "carnival air" and attracted big business, in spite of some very disagreeable weather.

"Theodora" Prologue Pleases Seattle Audiences

When the Strand theatre, Seattle, played "Theodora" a few weeks ago, Manager H. B. Wright presented Seattle motion picture audiences with one of the highest class prologues that has recently been seen in any Seattle picture house. A specialty dancer, and until recently a headliner on several vaudeville circuits, presented her "Danse Artistique," and as an encore, "The Grecian Maid's Bridal Dance." Both were costumed and produced to coincide with thecostuming and production of the feature picture.

The sides of the stage were decorated with huge Grecian pillars, to resemble the Roman Coliseum. In place of special scenery, the dancer made her entrance before a scene from the photoplay itself. This was accomplished by using an enlarged, colored still from the picture, which was flashed on the screen during the dance. The effect was practically the same as would have been given by regular scenery. A spotlight was trained upon the dancer all during her dances.

The prologue was billed by Manager Wright in all the newspapers and poster advertising equally with the feature picture. An attractive musical interpretation by the Strand orchestra, under S. K. Wineland, also aided materially in the success of the prologue.

A view of the prologue number on "The Silent Call" presented by S. L. Rothafel at the New York Capitol theatre
Empire Pulls Many "Theodora" Stunts

Exploitation Campaign at Montgomery Gets Interest of All and Sundry

Manager H. C. Farley, Miss M. R. Gannon of the publicity staff, co-operating with W. R. Ferguson, Goldwyn exploiter, put over a unique and thorough exploitation campaign on "Theodora" when this picture played the Empire Theatre, Montgomery, Ala.

The lobby was draped with flags of all nations, specially designed banners, streamers, compo cut-out hangers and compo strips painted yellow and white on black.

In one of the display cases in front of the theatre was placed a three-sheet with copy reading: "Free admission to those who can match wits with Theodora. Can you solve the problem below?"

Below were fifteen small squares with the figures 1, 3, 5, 7 and 9, each figure repeated three times. Descriptive matter underneath read: "Add six of the above figures to total 21. One figure cannot be used more than three times. Pass your solution into the box office before 3 p.m., Feb. 10."

Across wide Montgomery street large cut-out letters spelling "Theodora" were suspended under the large electric Empire sign. The letters were painted bright red with white outline and illuminated at night.

A chariot made of old wheels and tongue and covered with compo was driven through the city's principal streets for two days by an expert woman driver.

Another street exploitation stunt was made by eight men carrying "Theodora" period banners, following the band in the parade for Neil O'Brien's Minstrels.

Large banners were suspended from buildings on the corners of principal streets, intersecting Court Square, the heart of the city. One hundred one-sheets were placed on the front of street cars.

Several window displays were obtained, including a tie-up with one of the finest department stores in the city.

Another unique tie-up was made with a hardware store. The window was completely rearranged with an up-to-date assortment of tools. A card read: "1400 years ago it took centuries to build temples, temples, arenas, forums, hippodromes, etc., but to-day modern tools have enabled builders and architects to rebuild these same structures in two years' time for Goldwyn's great screen spectacle, "Theodora," at the Empire Theatre, starting Thursday, Feb. 9."

The orchestra of the theatre, under the leadership of F. G. Woodruff, arranged a special score, opening with "Masaniello." During the theatre scenes a "trio in brass" furnished a very effective number.

Identical Campaigns on "Hail the Woman" Go Big

Two different motion picture theatres in two different towns, under entirely different management, has just played "Hail the Woman" using the same exploitation methods, and both report excellent business, so the method must be good.

Here it is, as it has just been done simultaneously at the Strand Theatre, Akron, and at the Dome Theatre, Youngstown, by Joe Trunk, under the firm hand of J. S. Toland, publicity manager for First National in Ohio.

Beginning three weeks in advance of the showing of "Hail the Woman," the theatres ran a trailer announcing the coming of the picture, its nature, its superiority, and also telling it public that on the Sunday two weeks prior to the engagement every tenth person entering the theatre would receive a special invitation to attend a private screening of "Hail the Woman," to be held the following week.

On the Sunday indicated, at both theatres mentioned, every tenth purchaser of tickets for the current attraction received an engraved invitation to attend the private screening. On the reverse side of the invitations were placed wherein the guest was asked to fill in his name and address and opinion of the picture.

After the screening, these opinions, with signatures attached, were used as advertisement. The Youngstown papers carried half a dozen of them a day, boxed, and scattered all through the editions. The Akron papers, likewise. Also slides were made of the opinions expressed at the screening, and these were run at all performances, both at the Strand in Akron and the Dome in Youngstown.

Bain Gives "Peacock Alley" Fine Exploitation

D. Bain, of the Howard Wells Amusement Company, with George W. Bailey, manager of the Victoria theatre, Wilmington, N. C., put "Peacock Alley" across to excellent business recently.

Approximately two weeks in advance a teaser campaign was started, the copy referring to the day and days only. Then on the Sunday before the Thursday opening two live peacocks were secured from a farm near Wilmington, and these, with a suitable background, were displayed in the best window in the town.

At the opening of the show the birds were moved around to the lobby and were displayed there on a wire loop suspended by wire from the ceiling.

This publicity was supplemented with one of the heaviest newspaper and lithographic campaigns ever used in Wilmington, and the results obtained proved the efforts worth while.
Lieber's Exploitation for "Penrod"

Circle Theatre, Indianapolis, Pulls Many Stunts on Neillan's Latest Picture

FOUR THOUSAND little feet, bearing bodies surmounted by two thousand freckled faces, marched through the downtown streets of Indianapolis Saturday morning, Feb. 25, in the crowning feature of Director Ralph Lieber's exploitation of "Penrod," shown at the Circle in conjunction with "First National Week."

Circle employees and police marshalled the freckled youngsters—they had to have at least ten "sun spots" to get in—at University Park, just north of the business district, and then led them to a special performance of "Penrod." The stunt got some hang-up publicity, which was fed by the printing of coupons in newspaper ads, several days in advance. Each boy and girl had to present one of the coupons, bearing a statement of the number of freckles on their faces, at the theatre door.

The coupons also called for guarantees that the freckles were not painted on. If a youngster had freckles in summer and not in winter he was admitted upon a summer photograph. The boy or girl with the most freckles was offered a $5 bill and an autographed picture of Wesley Barry. The dailies got a good laugh out of the fact that the winner testified his father and mother had counted the spots on his face for an hour and a half the night before the show and had to give up.

Thirteen other prizes were given.

Four by ten feet banners, announcing "We're on our way to the Circle to see 'Penrod,'" were carried by the marchers. The parade was five blocks long.

This was only one feature of the campaign, which was one of the most extensive the Circle has put across.

A week before "Penrod" opened Booth Tarkington, author of the "Penrod" stories, and Mrs. Tarkington were guests at a private showing given by Mr. Lieber. Newspapers got half columns of good copy out of Mr. Tarkington's comments on the films and anecdotes upon the material from which he built his stories. It was his first view of the film.

Mr. Lieber scored another unusual point when he got the Board of School Commissioners, who ordinarily are very wary about lending their influence to commercial enterprises, to endorse the film and give permission to the Circle to notify teachers that such approval had been given.

Book and department stores tied-up in windows, the most unique being a miniature reproduction of the Circle boxes and stage shown by the W. K. Stewart Company in a display of Tarkington books. Windows and mention in their newspaper ads, were given by L. S. Ayres and the New York Store, department stores. The book stores also sent out 10,000 heralds of the film in mail packages.

Outdoor publicity included use of billboards, 500 one-sheets, and street car front boards.

Screen advertising ran for three weeks and newspaper copy one week in advance of the showing.

Hill Plans to Combat Effects of Bad Weather

Manager Hill of the Arcade theatre, Jacksonville, Fla., featured a thoroughly complete sales campaign for "Saturday Night," including the standard methods of accessory and newspaper advertising. The high-point of this week was that Hill planned his campaign in advance and then carried the plan to conclusion . . . the only way to sell or advertise anything economical and with assurance.

Then—these additional methods were used to advantage.

Ten insert cards were displayed in prominent locations, the windows of drug stores and cigar stores.

Four 11 x 14 specially painted cards, and six 22 x 28 specially printed cards were displayed in selected spots such as hotels, etc.

A special telephone operator was engaged to telephone a selected list of people recalling to them the merits of this attraction and requesting them not to let the bad weather prevent them from seeing it.

Heralds were placed in all the automobiles passing over the toll bridge to the races, which is the only way these automobiles can reach the race track. There being a race that day, special permission was obtained to stop all cars and place these heralds, which is the first time such permission has been granted.
Excellent “Peacock Alley” Campaign
Majestic Theatre, Columbus, Uses Many Exploitation Ideas in Selling the Picture

The Majestic Theatre, Columbus, Ohio, used an elaborate lobby display in its exploitation and publicity campaign for “Peacock Alley.” The most striking and unusual effect seen in a long time was a fairly good-sized shadow box, arranged with one side as a window with opened shutters. The opening was prettily draped with a curtain material, while artificial flowers were twined around the edges of the opening. In the window was a cut-out of Mae Murray and Monte Blue, the leading man in “Peacock Alley.” Concealed lights illuminated the figures, and the effect was genuinely that of looking through the window of a house and seeing two lovers embracing each other. The display was placed on two pedestals and occupied a position in the front of the theatre just back of the side-walk line.

A large cut-out taken from the poster, showing Miss Murray in the peacock gown, towered over the top of the box office. Cut-outs of peacocks were placed over the two side-walls of the lobby and panels over the entrance and exit doors leading into the lobby. These were not poster cut-outs, but beautiful color creations by the house artist.

Two street lamp-posts directly in front of the theatre were used to good advantage. Two large cut-outs of a hand, with the index finger pointing in towards the theatre, were fastened on these posts. These bore the wording, “To Peacock Alley. Don’t Park Here.”

The top of the canopy there had been erected a shadow box with the name of the star and the picture, and on top of this was a transparency frame containing a pose of Miss Murray in the peacock gown. This was a cut-out from the posters. Lights inside of both frames effectively displayed the lettering and cut-out.

Oil paintings of Miss Murray in various poses, as well as scenes from the picture, were neatly arranged around the lobby, while artistic poster creations containing scene stills from the picture held forth in the lobby poster frames.

Window tie-ups were secured and photographs of the star and play attracted attention from shoppers, all of which proved beneficial to the theatre’s box office.

Carpenter Tries Out Stunt Stuff on “Speed Girl”

George Carpenter, manager of the Paramount-Empress theatre, Salt Lake City, and his advertising director, A. A. Campbell, recently went in for the stunt stuff to exploit “The Speed Girl.”

A local automobile salesman was attired to represent Bebe Daniels and sent about the streets to emulate “The Speed Girl” of the picture.

After violating all the traffic regulations of Salt Lake City, the “speed girl” was finally landed at police headquarters. Then the story came out. The papers labeled the stunt news and ran an account of what had happened on the front pages.

The salesman had been dressed in the latest styles and prevailing spring colors and his crepe knit gown and henna sport coat made him into a good impersonation of a girl.

“Bob Hampton” Campaign Directs Appeal to Schools

George R. Moore, owner and manager of the Lion theatre, Belleview, Ohio, got the kids interested in “Bob Hampton of Placer” by assuring their teachers that there was more to be learned about Custer’s last fight in a single “seeing” than there possibly could be in a week’s reading of history. A special matinee was arranged for “after school.”

As is always the case when one gets the “kids,” Moore also got the “elders.” The youngsters, upon leaving the theatre, were so enthusiastic that the Lion commenced doing a business that made Moore think of old times.

“Mysterious Rider” Exploitation at Jacksonville Goes Big

The accompanying cuts explain the exploitation which Guy A. Kenimer, manager of the Imperial theatre, Jacksonville, Fla., put over for his showing of “The Mysterious Rider.”

The lobby front was built of “slabs” from a sawmill located near the city and the cost of material was only $1.75. The saddles, bridles and rope were borrowed from the man who did the ballyhooning. The rifles were rented from a pawn shop.

The doorman, cashier and ushers were all tagged out in Western regalia and the whole expense of the stunt outside the “mysterious rider” was $7.75.

“Coney Island” Lobby for “Saturday Night”

Frank H. Burns, manager of the Phillips theatre, Orlando, Fla., used a lobby display as his principal exploitation idea for “Saturday Night.”

A Coney Island effect was gained by the installation of various colored lights, balloons, etc. Bill-boards and heralds were also used to good effect.

This lobby front on “Morlas” is by Manager E. E. Collins, of the Palace theatre, McAlistor, Okla.
Farrar Sells His Local Merchants and Editor an Idea

Several days before “The Fortune Teller” was due to play at the Orpheum theatre, Harrisburg, Ill., Steve Farrar, manager of the theatre, slipped down to the Harrisburg Register and sold the editor an idea, with the result that soon after “Do You Believe in Spiritualism?” was the query that greeted readers of the Register as they unfolded the first page of the paper. Reading further they learned the paper was offering special prizes for the weird experiences of the readers. The town was informed that it was about to be visited by one of the most famous fortune tellers, and advised to turn to page 5 to learn details of the contest. Page 5 was an interesting tie-up of advertisements from leading Harrisburg merchants with the ad of the Orpheum theatre in the center of the page. Each ad had some reference to dreams, ways of telling how your sweetheart is true and similar stunts.

The whole proposition went over in grand style and large crowds greeted “The Fortune Teller” at each performance.

Putting on “The Iron Trail” in El Paso

When J. M. Edgar Hart, manager of the Palace theatre, El Paso, Texas, played “The Iron Trail,” he worked up a lobby display that was of material aid in putting the engagement over to a crowded house and good box-office results.

Mr. Hart obtained some ties and rails from the Interurban railway company, made a cut-out from the twenty-four sheet, got some specially painted beaver board, cut a hole in the rear of the boiler front shown on the twenty-four sheet, and put in a 100 watt lamp with a secluded condenser, which threw bright light rays across the street. Then he fastened a small locomotive bell to the rear of the smoke jack. This bell was rung by a string which in back to the top of the box-office, and then own so that the ticket seller could ring the bell every time a ticket was sold.

Mr. Hart kept his lobby lights subdued, using ad and green lights, instead of white ones, so that the lobby cut-out stood out and attracted lot of attention. In spite of extremely cold weather for El Paso, the picture went over exceptionally well.

Miniature House in Lobby Advertises “Rent Free”

When Wallace Reid in “Rent Free” recently played at the Palace theatre of Dallas, Manager Raymond Willis had a miniature house built by his art department and put in the lobby for display. The little house was illuminated from within by small lights, the front door stood ajar and three people (representing the three principal characters of the play) were to be seen within. On top of the roof was a small sketch of Wally Reid painting a sign on an easel. The sign read “Next Week Wallace Reid, with Lila Lee, in ‘Rent Free.’”

Mr. Willis also had a number of miniature bill boards made (size 8 inches by 15 inches) advertising “Rent Free” and coming attractions, the Palace art department painting special miniature twenty-four sheets, dates and borders for each of the little stands. The miniature twenty-fours were placed in the theatre lobby and in various furniture and hardware store windows where they caused considerable comment. Mr. Willis also advertised his attraction in the want ad columns and used some attractive newspaper advertising, prepared by J. L. Johnston, to call attention to his attraction.

How Waverly, N. Y., Sold “Over the Hill”

The management of the Loomis Theatre, Waverly, N. Y., decorated its lobby several days in advance of the opening of “Over the Hill,” with the same excellent results which other exhibitors using similar decoration have experienced.

The display consisted mainly of large-lettered banners placed over the front of the house and in the entrance way, and so arranged as not to confuse the coming attraction with the one on the current program.

Further exploitation was in the form of heralds “planted” with the daily newspapers of Sayre, Pa., which circulate in Waverly. This was necessitated by the fact that Waverly has no dailies of its own. The cost of distributing the heralds was four passes to the show.

By printing 1,000 large paper marketing bags and having the town’s leading baking and grocery stores distribute them with their sales of food on Saturday prior to the opening of the feature, virtually every family in the community was made aware that “Over the Hill” was coming to the Loomis.

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Lavender Ribbon and White Lace Make Dainty Lobby Display

Henry P. Nelson, manager of the Capitol Theatre, Elizabeth, N. J., decorated his lobby attractively for his showing of "Lavender and White Lace." The display consisted of over a hundred yards of lavender ribbon and an equal number of yards of static white lace. The lavender ribbon and lace were draped on the walls of the lobby and festooned from the ceiling, while lavender and lace curtains were hung at the entrance and exit doors.

Tie-ups with several women's clubs and the Y. W. C. A. were put over for the "Lavender and White Lace" showing. Thursday night was Y. W. C. A. night. The house split the receipts with the Y. W. C. A. for its building fund and the theatre was packed. Thursday night is usually an off night for the Capitol, but Manager Nelson generally finds some way of forcing the attendance.

The Elizabeth papers devoted nearly a half column each to a description of the lobby and praise of Mr. Nelson's ability as a showman. The latter has been in the show business for more than fifteen years. He has a speaking acquaintance with more than half of his patrons and most of the credit for the success of the Capitol is attributed to this fact.

Illuminated Cut-out Lacey's Latest Stunt

A stunt that stopped all pedestrians on Washington street, Portland's principal thoroughfare, was worked by Manager Frank A. Lacey, of the Majestic theatre, for "The Beautiful Liar.

The Majestic is on a corner and its lobby opens on both the principal thoroughfares and a side street. On the latter side of the lobby, Mr. Lacey set up a large 24 sheet cutout of Katherine MacDonald, rigged three 500 watt electric flood lamps in front so that the rays illuminated the cutout with a glare of colored light.

The accompanying cut will give a fine idea of the effects Mr. Lacey achieved.

All Seattle Reads Interview with Queen of Sheba

With the assistance of a Fox representative, Manager H. E. Daigle of the Blue Mouse theatre, Seattle, Wash., "pulled" one of the most clever newspaper interviews ever attempted by an exhibitor.

By special arrangement with the editor of the News, a feature story writer was instructed to write an interview with the Queen of Sheba, with the pretense that the royal charmer had appeared in the flesh at the Blue Mouse theatre. The special writer was one whose name was popular in the city, and the fact that he wrote the story lent added publicity to the production's run.

To illustrate the interview, an artist was engaged to super-impose the picture of the feature writer on a close-up of Betty Blythe, the Queen in the film. In this way the effect was produced of the newspaper man actually interviewing the Queen of Sheba at the Blue Mouse.

The story and "faked" photographs were printed on the theatre page of the paper, occupying two and a half columns of space. The headline read: "Interviewing a Queen—Boat Talks to Her as She Performs on the Screen at the Blue Mouse Theatre."

Greenman Tries Out Novelty Ad Idea

Harry Greenman, manager of the William Fox Liberty theatre, St. Louis, obtained considerable publicity for his showing of "Ten Nights in a Barroom" by inserting in ad form an open letter to the local chief of police, in the St. Louis papers.

The letter requested that special details of police be assigned to serve at the Liberty during the run of the picture to take care of the crowds expected.

The ad was unusual enough to attract a great deal of attention.

Novelty Window Card Frame Used by Granada Theatre

The Granada Theatre, San Francisco, has put out an artistic window card frame, using it first for Paramount's "The Little Minister."

It resembles a theatre frame with two pillars supporting the top border. It greatly enhances the effort.

Huge Rolling Pin and Snappy Catch Line Lobby Display

The exploitation which H. B. Clarke, manager of the Capitol theatre, Macon, Ga., devised for "Too Much Wife," enters the highly original class.

Beaver board was used in making a large rolling pin which when placed in position covered the box office of the theatre.

At the top of the rolling pin the title of the picture was painted in large letters, and at the bottom a snappy little catch line caught the eye of many a passer-by, which read as follows:

"A Spicy Tale of Married Life that Distills More Laughs than a Home-Brewers' convention."

This little catch line caused much comment, and attracted much attention.

One of the daily ads was set up in the form of a rolling pin, which helped to tie up the comedy idea.
Beck Makes Salt Lake City Sit Up

Exploitation Campaign for "My Boy" and "Molly O" Recent Events at the National

NORMAN E. BECK, director of publicity and exploitation for the Swanson Theatre Circuit, operating several houses in Utah and Idaho, made a "killing" 9th "Molly O" and "My Boy," two pictures which followed one after the other at the American Theatre in Salt Lake City.

On "Molly O" Beck landed the fronts of all the street cars in town. Ten thousand personal pleas were sent out. Twenty-four-sheet stands and the number of 30 were used and a tie-up effected with department stores, music stores, toy stores and grocers. The newest thing worked out by the "Molly O" show-wag was the music store tie-up. To every sheet of "Molly O" music sold during the week, a coupon was attached, which was good for one afternoon admission. So popular did the coupons become, the holder of one bringing a friend with him who paid, that the stunt is now worked every week. Whatever songs hit are featured by the orchestra are the ones carrying the free coupons at the music store. The newspaper copy was good-sized and artistic in layout.

Following "Molly O" came "My Boy." Beck set up a cartoon contest from the press book with one of the papers and got well over a thousand replies from kiddies anxious to see Coogan free. The day before the opening of the drawing at the American, Beck staged a special matinee for kids only.

Fifteen hundred children appeared at the matinee and everyone talked Coogan all night. Just as the kids got out from the special matinee, forty street hucksters appeared with a national extra announcing "Waxtra! All out Jackie Coogan," and the noon crowds on the main streets "ate them up" at a smile per copy. The stunt was an exact replica in size and appearance of the leading paper of the town, and the entire stunt was paid for the sale of the back page of the four-page paper to an automobile concern who had just taken on a new line. Beck got more publicity from the kicks the real paper made about the stunt than perhaps he got from the stunt itself, for the paper had to make explanations that it was a press agent's racket and not a paper stunt.

Beck pulled another special kids' matinee on the Saturday closing the week. This time he presented each kid with a Jackie Coogan whistle, the gift of Coogan himself, so the announcements read.

"Man's Home" Campaign Excites Wilmington, N. C.

ERNST G. STELLINGS, of the Grand Theatre, Wilmington, N. C., conducted an excellent campaign on "A Man's Home" when it played there recently.

Starting about four weeks in advance of the opening the serialization of the story was published in the leading Wilmington papers and then a teaser campaign was started two weeks in advance of the opening. Then two women's clubs approached Mr. Stellings and asked for a showing of "What's the Limit," and this was secured for showing with the feature picture. There were four women's clubs and the Women's Voters' League also behind the showing of the short subject and when boosting this attraction they also mentioned "A Man's Home" in connection and when the showing date arrived they turned out in a body to see both attractions.

They also had the Chamber of Commerce, the Rotary Club and the entire public school system behind the showing, boosting it for all they were worth.

Mr. Stellings also arranged for an entire page hook-up on the picture and the ads were rewritten by readers of the paper conducted and published again the Sunday preceding the opening of the picture. This gave Mr. Stellings two pages of advertising, consisting of about thirty-five ads in which "A Man's Home" appeared at least once.

This exploitation was supplemented with a big billboard and newspaper campaign and the attraction proved to be exceedingly successful.

Another Theatre Tries Out "Potato Matinee"

A potato matinee was a recent success at the Stoneham theatre, Stoneham, Mass.

Manager Hutchinson offered prizes for the largest potatoes and admitted school children at a special price of eight cents and one potato. The stunt went over for a lot of word of mouth advertising and also was considered good copy by the local newspapers.
“Bashful Suitor” Prologue Presented by Cincinnati Theatre

A NOVEL prologue was employed at Ascher’s Capitol theatre in Cincinnati last week during the run of “The Bashful Suitor.” The backdrop was of white silk with a moon in the upper right hand corner. The cloud machine produced the effect of clouds intermittently hiding the view of the moon. The prologue opened with two Dutch boys and two Dutch girls with their arms about one another looking at the moon, following which they sang a little Dutch folk song called “Jeanette and Her Wooden Shoes.” They sang one verse and two choruses followed by a wooden shoe dance, which was in turn followed by another verse of the song.

Personal Letter Method of Exploitation Used for “Silent Years”

Raymond W. Curt, operating the Isis theatre, Blackfoot, Idaho, stimulated the interest of his patrons in his engagement of “Silent Years” by sending out a personal endorsement letter. The letter compared the picture to “Humoresque” and “Madame X” as to quality, and on its second page carried a synopsis of the story and the high lights of the production.

How Young Sold “Saturday Night” to Dyersburg

T. W. Young, manager of the Frances theatre, Dyersburg, Tenn., followed a “Saturday Night” exploitation suggestion originating with Lem Stewart, exploitation director for Southern Enterprises, for a miniature “park” lobby display, in putting over his engagement of this picture.

Mr. Young borrowed from the local ten-cent store three sets of toy-tinkers. From these Young made a merry-go-round and a double swing. These park fixtures were illustrated with small lamps, eight small globes in each series. Three series of lamps were used. The merry-go-round was propelled or blown around by a small electric fan.

Mr. Young’s campaign, however, did not stop with a lobby display. Tack cards printed “Saturday Night” were used on lamp-posts and also attached to sharp pointed sticks and scattered through various yards and vacant spots about town. They were distributed by Mr. Young and three boys. On the Saturday evening before the picture opened the following Wednesday, being distributed after 12 midnight.

On Sunday afternoon the local soda fountain mirrors bore the following sign: “What Did You Do Last Saturday Night?”

An attractive window display was also arranged in a well located store window. Plenty of heralds toppled off Mr. Young’s campaign.

Crown Theatre, Mobile, Decorates Lobby for “Old Nest”

For the showing of “The Old Nest” at the Crown theatre, Mobile, Ala., a pleasing lobby display was constructed.

Above the wainscoting a large tree-branch, held in place by ropes fastened to a chandelier chain. On the branch was built a large bird’s nest, while in the nest was a miniature house.

Apple trees in bloom were placed on either side of the box office and colored enlargements of the stilts used freely.

The showing of “The Old Nest” was advertised extensively on the billboards and in the newspapers.

Hyman Stages Washington Birthday Number

A COSTUME-MUSICALE commemorated the Washington birthday anniversary at the Brooklyn Mark Strand, and served as an integral of the First National Week observation given under Managing Director Edward L. Hyman’s guidance.

Washington’s family circle was reproduced as nearly like the originals as possible, an old painting being used to aid in the impersonation, which was made by opera singers and dancers in colonial costume, including powdered wigs, large buckled slippers, knee breeches, etc.

The scenic set was a colonial baronial hall, with crystal center chandelier and wall candelabra, with members of Washington’s family seated cozily about.

San Diego Theatre Present “Trip to Paradise” Prologue

In connection with the showing of “A Trip to Paradise,” Manager H. H. Homer of the Colonial Theatre, San Diego, Cal., put on a prologue symbolically, a company of five participating in the pantomime, with a tenor vocalist interpreting, the prologue ending with the “Dance of Destiny,” by Fritzie Mann. The settings for the prologue were sent from the Metro Studios in Hollywood.
Civic Aid on "Our Mutual Friend"
Blue Mouse Theatre, Minneapolis, Gets Cooperation From Teachers’ League and Dickens Week Boosters

When you can get a whole city to back a picture in connection with a public movement of widespread interest, you are about achieved the limit in constructive exploitation. And that is just what was done "Our Mutual Friend" for its engagement in Minneapolis.

The picture was timed to play at the Blue Mouse Theatre in that city during a "Dickens Week," designated by educational, literary and civic organizations. This was made the occasion for raising funds for the Minneapolis teachers' League, and every element in the city pitched in to boost the picture, sell tickets for and thus help along the worthy movement. Increased admission was charged and the actors' organization profited largely from this crease, while the theatre gained public goodwill, even more valuable than the actual box office returns, which were substantial, and itually assured long in advance of the opening "Our Mutual Friend."

The Minneapolis Journal helped materially the campaign by starting an essay contest among high school and public school pupils and general public, giving $200 in prizes for the first answers to the questions: "The Character I liked Best in the Story," and "Why I Enjoyed 'Our Mutual Friend.'" Stories were displayed every day on the first page of the newspaper, each article featuring the name of the entrant, and the date of the engagement of the picture.

The women of Minneapolis personally saw that the tickets for the showing were sold. A block of 5,000 tickets was accepted by the public, and quickly disposed of to merchants, professional men, school children and elf parents, and generally by means of house tours. Book stores and other shops throughout Minneapolis were enlisted in the campaign, and through tie-ups, helped to put over the drive for funds.

Young Gets Mercantile Cooperation on "The Wonderful Thing"

In exploiting his showing of "The Wonderful Thing," Manager T. W. Young of the Franches Theatre, Dyersburg, Tenn., tied up with a local department store which was pushing an advertised line of corsets. A window display featuring the corsets and "The Wonderful Thing" stills and other advertising was arranged. In the center of the window, a little to the front, there was a large card calling attention to the fact that "Norma Talmadge wore this brand of corset in 'The Wonderful Thing,' Franches Theatre (playing dates), etc."

Local Merchants Help Gallagher Sell His Picture

Gerald Gallagher, manager of the Palace theatre at Fort Smith, Ark., recently boosted business on "Just Around the Corner," when he went the rounds with an advertising solicitor for a local newspaper and got "side street merchants" to tie-up on a full page newspaper ad. Gallagher split up the three columns of display and put a small irregular edged piece of the ad in each one of the merchants display to assure him that his copy would be read, then he offered tickets as prizes for the first twenty-five correctly put together copies of the Palace ad. The full page newspaper page contained details of the contest a seven-column head which played up the title of the picture and eleven different pieces of merchants' copy. Over a hundred ads were pasted together by interested Fort Smithians and Gallagher has sold the idea of future tie-ups to both newspaper and merchants of his town in addition to helping his picture along more than a little.

Great Tie-up with Paper Put Over by Minneapolis Exploiters

An illuminating example of alertness on the part of publicity men is furnished from St. Paul, Minn., where the Finkelstein and Ruben publicity department tied up with the two largest papers in the city on a beauty contest. The newspapers started the beauty contest in the effort to choose five queens for the annual October Sports Carnival. One of the queens at the conclusion of the carnival was to be named queen of queens.

The F. and R. boys hopped on this contest and after it was announced. They offered the queen of queens a chance to get into the "movies" through the co-operation of Associated First National Pictures and Marshall Neilan.

As a result of the tie-up the Capital theatre in St. Paul, finest of the F. and R. string, benefited by twenty front page stories.

To cap the climax the publicity men talked the newspaper into having the queen of queens chosen from the five district queens on the stage of the Capitol.

The caper jammed the Capitol for two shows on the night the queen was chosen and other F. and R. houses got the overflow.

The incident of the choosing of the queen of queens marks the first time that a St. Paul newspaper has tied up with a commercial institution to the extent of allowing such an institution to benefit directly on a proposition which was conceived and carried out purely as a piece of newspaper enterprise.
Unique Idea in Window Cards Originated by Dallas Theatre

A unique idea in window cards was executed by the management of the Washington theatre, Dallas, in connection with the exploitation campaign for "Queen of Sheba."

The cards were displayed in windows throughout the entire city and attracted unusual attention because of their semi-teaser form. On the cards no mention was made of the title of the picture, the center bearing merely this legend: "The Most Divinely Beautiful Woman in the World."

Six sets showing the Queen of Sheba in various poses surrounded the message. Underneath was the name of the theatre and the statement that the picture was being held over for a second week. The semi-teaser posters, with their superimposed stills, were extremely effective in bringing added attendance to the Washington theatre.

Niagara Falls Exhibitor Presents Artistic Prologue for "The Sheik"

D. H. Finke, manager of the Bellevue theatre, Niagara Falls, N. Y., is introducing stage settings and prologues to the Cataract City with much success. His most recent art work is shown herewith, depicting "The Arabian Beggars," set used in connection with "The Sheik."

With a color mixture of four combinations on two-four lever control dimmers, Mr. Finke was able to light this set in a striking manner. During the unveiling of the setting, a quartet attired in Arabian costumes sang appropriate numbers. The background as well as the figures were brilliantly lighted.

Masked Horsemen Ballyhoos for "Mysterious Rider"

A MASKED horseman, clad in sombre black and mounted on a coal black charger, proved one of the best bits of exploitation ever conceived by Manager Charles H. Amos, of the Strand theatre, Spartanburg, S. C. The "Mysterious Rider" was provoked for this stunt.

It chanced that the "Mysterious Rider" came to town almost coincidentally with several stories of alleged Ku Klux activities, and wherever the masked horseman, silent as a centaur, appeared crowds gathered. Manager Amos' simple exploitation packed the Strand throughout the picture's stay.

Jackie Coogan Imitators Interest Seattle Fans

In exploiting "My Boy" when it played at the Liberty theatre, Seattle, recently, Manager Leroy V. Johnson got the picture off to a good start by his clever use of a "Jackie Coogan Contest" run in conjunction with the Seattle Star, an evening daily.

For seven full days before the film showing began, the Star, and the Liberty screen, carried publicity stories on the coming contest. Every day the Star printed a picture of Jackie Coogan in his original costume from "The Kid." The stories went on to explain that Manager Johnson was giving three cash prizes of $15, $10 and $5 in gold, to the three boys who dressed most nearly like the illustration.

By ten o'clock Saturday morning, the day the picture opened, over two hundred contestants, attired as Jackie Coogan, in old baggy trousers, rough-neck sweater, enormous cap, and tattered shoes, were gathered in front of the Liberty. Among the contestants were several girls. Some contestants even brought garbage cans along, to more nearly coincide with the stilts that were used to advertise the necessary make-up. In the presence of newspaper photographers, motion picture cameramen and the general public, the three cash awards were made under the direction of a newspaper judge, after which the two hundred odd contestants filed into the theatre to witness the first performance as guests of the management.

The enthusiasm of the young audience knew no bounds, and Manager Johnson believed that the newspaper and word-of-mouth advertising "My Boy" received in Seattle from the contest, more than repaid him for the slight expenses of the contest. The photograph shows the three prize winners. All other contestants were similarly attired.

Dignified Street Stunt for "Over The Hill"

Manager Pearce of the Tudor theatre, New Orleans, gave a recent run of "Over the Hill," valuable publicity by the use of inexpensive street work.

Engaging an old man, at $3 a day, to lead a small trick dog borrowed from an idle vaudeville act about the streets of New Orleans, constituted the entire idea. The dog carried a small blanket-banner announcing that it was on its way to "see Over the Hill" at the Tudor Theatre, and performed various tricks wherever it was led by the old man. The animal was called upon to go through a series of turns and twists on its tour through the city and drew large crowds of interested spectators.

The fact that the man was neither attired in comic costume nor adorned with signs lent dignity to the little bally-hoo.

A beaver-board lobby display decorated the Tudor front.

Another Big Newspaper Tieup for "Ladies Must Live"

Philadelphia joins Washington, Boston, Baltimore and Wichita in the list of cities where the "Ladies Must Live" newspaper tieup was successful.

The Stanley theatre tied up with the Philadelphia Record, which donated papers to unemployed women, who sold them and kept the full profits.

Each woman wore a black gauze mask over the upper part of her face, and a banner which read:

It's Paramount That Ladies Must Live.

Here are three "My Boy" prize winners in a contest staged for this picture by Leroy Johnson, of the Columbia theatre, Seattle, Wash.
Houston Exhibitor "Shoots" City from Air

To stimulate business in a regular program release recently played at one of the Houston, Texas, theatres City Manager C. A. MacFarland engaged a cameraman to take views of Houston from a government aeroplane which ascended from Ellington aviation field close by. When the camera-bearing plane was directly over the business section of the city at a busy noon hour he released 10,000 small heralds and special slips advertising "The Ild Class" and the coming of "Saturday Night" to the Queen theatre. Heralds which told where the bird's-eye views of the city were to be shown and when, were also released from the plane and a hundred slips personally signed by Mr. MacFarland served as free admission tickets to the showing. Of the hundred passes signed, Mr. MacFarland redeemed 94, which proved that the method of distribution was effective.

Heralds on "Ild Class" were also distributed among public school children during recess time and during the noon hours for several days during the presentation at the Queen. Mr. MacFarland has been taking advantage of the rotogravure section published by the Houston Chronicle recently, and in addition to his regular layout on the moving picture page of the Sunday issues has secured two and three current photos in the roto section as well. The Chronicle rotogravure section is the only one in Texas and has the largest circulation in its district.

Noble's Lobby on "Three Live Ghosts" Wins Prize

MANAGER T. H. NOBLE, OF the Gem theatre, Palestine, Texas, scored a hit with a freak lobby display on "Three Live Ghosts" when he rigged up three ghostlike dummies above the entrance doors, attached them to the doors with pulleys, put a bicycle pump on each dummy, a flashlight behind each ghost's cutout eyes and a connecting copper plate directly below.

Every time anyone went in or came out of the theatre the three ghosts lowered about five inches and their eyes lighted up and as the doors closed they hopped back to normal position and blew an odd whistle on little pipes placed in their mouths and given air pressure by the inverted bicycle pumps. The dummies were placed in front of a black background and proved so attractive that the lineup before the box office kept them hopping merrily as it wended its way into the theatre.

Mr. Noble made the display out of bits of wire, copper, old pumps, old cutouts flashlights and by his ability to do his own mechanical and electrical work managed to complete the stunt for an actual cost of $3.

Sheba's Chariot Draws Crowds in La Crosse, Wis.

La Crosse, Wis., is one of the hundreds of mid-western cities the inhabitants of which get their only opportunity of seeing an ancient chariot when the circus hits town every two or three years. Accordingly, when the Majestic theatre booked "Queen of Sheba," the management took advantage of the public's charriot hunger and satiated it.

With two sturdy steeds to draw the odd vehicle and a toga-belecked driver to guide it, the bally-hoo was sent through the three or four main streets of the town to the steady sound of a siren on the roof of the theatre building.

The stunt brought a large portion of the inhabitants to view it, and the sound of the siren made everybody curious as to its cause and purpose. The aggressiveness of this small-town exhibitor was rewarded materially in the form of enlarged box-office returns.

Simple but Effective Campaign on "Way Down East"

Manager R. C. Frost of the Victory theatre, Tampa, Fla., began his exploitation campaign on "Way Down East" ten days before the opening date of the engagement.

It was started with a small one column ad and gradually worked up to an ad of three columns, ten inches on the opening day of the show, and then decreased during the running of the picture. Card heralds were printed from two column pumpkin mats and attached with rubber bands to the sides of street cars. They were also hung on all the door knobs in town, attached to all steering wheels of automobiles and the use of a new Studebaker car was obtained which was covered with banners, had a bugler and announcer in the car. The car was obtained free of charge.

In the lobby, the pumpkin idea was carried out. On the top of the marquee, two immense pumpkins about six feet in diameter, were placed on each side of the electric sign announcing the picture. The entire lobby was hung with pumpkins, which were made of cedar strips covered with yellow cheese cloth. In the back of the lobby was the entire cast in the picture, leaning over a rail fence. This was made from the twenty-four sheet. Behind the cut-out was a drop curtain woodland scene. On the floor between the cut-out and the wood drop, were a number of red lights which gave the effect that the characters of the play were leaning over the fence at sunset.

Illustrating the "Three Live Ghosts" lobby display story appearing herewith, put over by the Gem theatre, Palestine, Texas

Unique street sign for "Way Down East" used by W. W. Grist, Jr., manager of the Temple theatre, Ranger, Texas, and described in the accompanying story.
Exploiting "Theodora" at Greensboro

FRASER and Jack Cunningham Set Fast Pace in Selling Goldwyn Spectacle

EVERY angle of exploitation and presentation was worked to the limit by W. R. Ferguson, Goldwyn Service representative, and Manager Jack Cunningham when "Theodora" played at the National Theatre, Greensboro, N. C.

For the presentation, a speaker garbed as a college professor gave a three-minute descriptive talk on the picture. This was immediately followed by a solo by a young lady in Roman Empress regalia, seated on a throne, in palace setting. At the closing of her song a baritone singer (who was also the prologue speaker) appeared as Andreas, lover of Theodora, singing a duet, accompanied by two Italian instrumentalists with guitar and mandolin (clothed in Oriental costume), and by an orchestra of fifteen pieces, under Director Hollowell, who elaborated on the original "Theodora" musical score.

Beautiful changing light effects in every part of the auditorium added attractiveness to the presentation.

The lobby was treated with special one and three-sheet poster paintings, and on the mar- quise large cut-out letters and decorative cloth banners were placed.

Ferguson devised a new street stunt reproducing Theodora's royal carriage (or sedan), with all its pomp and ceremony; draperies, silks, rugs and cushions, with attractive young lady costumed as Theodora, reclining on them under the canopy. This carriage was carried through the principal streets by two young men dressed as Roman warriors. During show time it was placed in front of the box office, making a very attractive lobby display. This contrivance was made out of old boxes and combo board; the decorations were secured from the property man back stage; the young lady was an attache of the theatre and willingly gave her services. The whole stunt did not cost over ten dollars.

The usual chariot led the sedan parade through the streets.

An excellent window display, secured by tie-up with a local hardware store.

An extra heavy amount of newspaper space and a strong billboard, window sniping campaign, spaced with thousands of flyers, novelties and throwaways, impressed the name of "Theodora" upon the public and gained the desired results.

Parisians Exploit Pictures with "Stamping Machine"

IN Paris they have something the American exhibitor ought to get hold of—the stamping machine.

It is a contrivance that imprints letters into the ground with a calcimine finish. It was used this month when "Lilaine" played at the Odeon Theatre. "Lilaine" is not a new picture, but your old friend "The Gilded Lily."

Youngstown Children Help Sell "Little Lord Fauntleroy"

A week's engagement of "Little Lord Fauntleroy" was made intensely successful at the Park theatre, Youngstown, O., by means of intensive advance work. The city was billed with twenty 24-sheets, four hundred 1-sheets and hiler quantities of other paper and cards. An advance trailer was run during the week before the engagement, which opened on February 5th.

A school children's question and answer contest was conducted with the distribution of 10,000 answer blank notices. On February 6th, a party of 415 school teachers attended a showing of the film.

A list of 1,000 prominent lovers of art and music were circularized with a special reminder of the high artistic value of Mary Pickford's interpretation of the Frances Hodgson Burnett book.

On February 6th the announcement of the prize awards in the children's contest was made from the stage by Charles A. Leedy, a popular Youngstown newspaper man and nationally known humorist. Daily advance notices of the picture's engagement had been run by the press for a full week before the opening date, and a strong advertising campaign was conducted during the picture's run, featured with a full page co-operative ad in the Vindicator on February 5th.

A representative of United Artists conducted the campaign in collaboration with Joe Shagrin.

Thatcher Builds Advance Stage Setting

ERBETH J. THATCHER, manager of the Strand theatre at Salina, Kan., believes that an atmospheric stage setting helps put a photoplay across with his patrons and devotes much time and attention to making such settings attractive.

When he booked "The Man from Lost River" he got six or eight spruce trees about fifteen feet high and arranged them on the stage. At the right was a little log cabin, with a four-pane window looking out toward the audience. On the door was tacked the skin of a silver fox.

A white back drop indicated snow wastes and the trees were touched with artificial snow.

Stills Used After Their Lobby Term Has Expired

MANAGER DWIGHT L. HILL, of the Pickwick theatre in San Diego, Cal., has found and utilized a special value in the stills which are furnished by the exchanges, aside from the value of display in the lobby of his house. Each week he takes the series of stills, places each in a neat frame, bearing the Pickwick's name, and distributes these about the city in the windows of various business houses with which he has an arrangement. The frames, on small easels, take up but little space, but act as continuous advertisement for the Pickwick's attractions.

Lobby display and ballyhoo used by Manager Guy A. Kenimer of the Imperial theatre, Jacksonville, Fla.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

Penrod—Oh, far more pictures like it. Peal upon peal of laughter from all sections of the house continuously. Not a dull moment throughout. Capacity for week. (Middle West.)

Fine picture. Drew good crowds that took West, a large following here and the picture did a capacity business the first week. (Middle West.)

Jamming the doors. Held for second week. (East.)

All the comments very excellent. Business splendid. (Middle West.)

Fine business with this picture. Please audiences. (West.)

A sure-fire box office attraction. Westley Harris as a large following here and the picture did a capacity business the first week. (Middle West.)

Splendid kid's picture; plenty of laughter; good box office attraction. (Middle West.)

Polly of the Follies—Best Constance Talmadge picture to appear in this town in years. Drew very good business and laughter. Went over big. (Middle West.)

Not as big as expected; did fair business for week. (West.)

Fine picture with good entertainment. Business above average. (West.)

Hall the Woman—Patrons considered this one an excellent picture and it drew exceptionally well for West. (Middle West.)

Good picture and fine box office value. (West.)

Star Dust—Please. Receipts average. (East.)

Fair picture. Good business. (East.)

My Boy—Jackie Coogan is popular at this house and our patrons liked "My Boy" very much. Played to good business. (Middle West.)

Good picture. Fair business. (East.)

The Invisible Fear—Good picture. Business good during run. (West.)

Bad picture and bad business. (East.)

Love's Redemption—General dissatisfaction. Audience restless. Picture fair. (Middle West.)

Picture went over big. Patrons said it was great. Big business. (West.)

The Seventh Day—Fair picture. It was moderately well liked. This went across well only fair business. (Middle West.)

An average picture and box office attraction. (Middle West.)

The Rosary—Business just fair but thought not because of picture which was played up especially to Catholic element though it could as easily be played up to Protestant. Free showing of picture to priests and children of Catholic school. (Middle West.)

The Great Adventure—Comedy feature which will draw generally if it is made plain that it's not a highbrow feature. Took well with audiences. Good show. (Middle West.)

The Kid—Fair business on second run. Advice against advertising it as a kid's show. (Middle West.)

Two Minutes to Go—Bad picture. Business bad. (East.)

The Silent Call—It's a great picture. We had capacity houses all week. The drawing power of the picture was a surprise to us. (Middle West.)

The Lotus Eaters—Fair business with slump with cold weather. Audience divided in its opinion of the picture. Some liked it because it is so different while others thought it "awful." (Middle West.)

The Yellow Typhoon—Business fair. (Middle West.)

The Story of Life—Only an average business with this one due mostly to unusually strong competition and unfavorable weather. (Middle West.)

Hobie—This is one better than the average domestic problem pictures. A good business for a week's run. (Middle West.)

FAMOUS PLAYERS

The Law and the Woman—Betty Compson sent them home satisfied. This is one of the most entertaining pictures of the year. Excellent plot, well directed and acted with perfect photography. Drew excellently. (Middle West.)

A good picture which did not draw more than average business. (East.)

The Ghost in the Garret—Really quite a good business on second run. Comedy seems to appeal and this picture has plenty. Children like this. (East.)

Just Around the Corner—Fine feature but a little sad for average audience. Did good business. (Middle West.)

Travelin' On—Bad picture and bad business. (East.)

Forever—One of the greatest love story films ever shown here. Drawing big crowds. (Middle West.)

Moran of the Lady Letty—Great business on pretty good receipts. Pleased. (East.)

A Prince There Was—Went over good, but credit must be given Keaton's "The Palzets" for the line at the box office. (East.)

Back Pay—Good entertainment in this picture and seemed to please my patrons. Business good. (West.)

UNIVERSAL

Foolish Wives—Consumer flinned on the third week. (Middle West.)

The GutterSnipe—A real thriller. We crowded the house with illusions. Although of the main thoroughfare we attracted big business. (Middle West.)

With Stanley in Africa—Serial which received fair business at start. Easy to exploit. (Middle West.)

Golden Galleon—Picture which brought good business. (East.)

Headin' West—Fairly entertaining and fair business. (West.)

Connecticut Yankee—Spotted production. Did exceedingly well for us for two weeks. (Middle West.)

One of the biggest hits of the season; played to full houses throughout week; good for two weeks. (Middle West.)

Sky-High—Miss' best; played to big houses for week. (Middle West.)

Sultana—Some liked it and some did not. Business nothing extra. (Middle West.)

GOLDWIN

Man From Lost River—This is a fine outdoor story. Business here was poor. (Middle West.)

Not much of a story, but excellent acting and setting. A fine box office value. (Middle West.)

The Glorious Fool—Helene Chadwick is fast gaining popularity here and the picture played to good crowds for a week. (Middle West.)

Theodore—Big spectacle. Business fair. (East.)

A Blind Bargain—Good picture and good business. (West.)

METRO

The Hunch—Business fine in vaudeville house. Audience went wild over some of the comedy scenes in the picture. (Middle West.)

Extraordinary—May Allison, the star is quite popular. This picture was generally well liked when played up from comedy element. Business just fair. (Middle West.)

The Conquering Power—This production stood them up most of the time. Audiences greatly enjoyed it. (East.)

SEIZNICK

Shadows of the Sea—Fair, both as regards receipts and attendance. (East.)

Chivalrous Charley—Fine picture and box office value. (East.)

Remorseless Love—Picture well received though general business was poor. (Middle West.)

HODKINSON

The Mysterious Rider—Here is a Western that will please any audience. Has fine plot and snap throughout. Business very good. (Middle West.)

Pilgrims of the Night—Very good picture. Good business. (Middle West.)

The Light in the Clearing—Features pleased our audiences and we played to better than average business for week. (Middle West.)

UNITED ARTISTS

The Mark of Zorro—Still is a stellar attraction. In many respects it has settled down. A fine box office feature. (Middle West.)

Dream Street—A fine picture which is held for second week. (Middle West.)

R.C. PICTURES

Silent Years—Good picture if played up right, keeping mind the book. "Western" from which it is taken. (Middle West.)

The Sign of the Rose—Did big business, due to the interest created by personal appearance of George Beban and company and the novelty act they put on, acting the entire fifth reel of the play. Picture pretty good. Middle West.)

FITGRAPHI

Where Men Are Men—Western of fair production. Should have had a bigger business than it did, however. (Middle West.)

STATE RIGHTS

His Nibs—Coul'dn't manage the crowds. Stopped selling tickets every night. Ran extra performance during week. A fine picture it's a scream. Great attraction for us and broke all attendance. (Middle West.)

Intrigue—Just a Pola Negri does not seem to be especially a drawing card. Business just fair. (East.)

Vendette—Two weeks' run went very well. (West.)

Ghost City—Good program picture where western types are popular. Business was fair. (Middle West.)

Why Girls Leave Home—Two weeks' run to positive business and pleased audiences. (West.)

The Lotus Flower—A comedy feature which opened strong, but closed weak at end of seven day run. (East.)

For Your Daughter's Sake—Business as poor as the picture. (East.)

Should a Wife Work?—More pictures like this and exhibitors will have to work—at some other job. (East.)

DEMPSEY-CARPENTER FIGHT PICTURES

Probably the best fight pictures ever taken. They offer a better view than a ring-side seat, according to those who know. (Middle West.)

The Girl from Pocatae—This picture has been a good entertainment and good comedy relief. Played to excellent business for week. (Middle West.)

Why Girls Leave Home—Propaganda picture; however, did a fair business for a week. (Middle West.)
**NEW YORK CITY**

Overture—"Pique Dame," played by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Cartoon—The Dancing Doll—Flescher Out-of-the-Intwell.
Institutional—"The Clavilux (col- or organ) with Thomas Wilfred.
Feature—The World's Champion—Wallace Reid.
Ballet—Russian Dance, by Victoria Krigher.
Comedy—The Saw Mill—Larry Semon.
Next Week—The Mistress of the World—First of the series—The Dragon's Claw.

**Central Theatre—**

Overture—"Il Guarany," played by Central Orchestra.
Current Events.
Comedy—Peggy, Behave—Baby Peggy.
Special—(a) "Carmena," sung by Daisy Nowicki; (b) "Souvenir," played by Ignace Nowicki, violinist; (c) Before We Say Goodnight," soprano solo with violin obbligato, by Daisy and Ignace Nowicki.
Feature—Wild Honey—Priscilla Dean.

**Capitol Theatre—**

Overture—"Tannhauser," Capitol Grand Orchestra.
Divertissement—(a) "Valse Minute," presented by Mlle. Gambarelli; (b) "The End of a Perfect Day," sung by William Robyn, tenor; (c) Mazurka from "Copella," with Alexander Oumnansky and Doris Kraft.
Current Events—Capitol News.
Instrumental—"Hungarian Fantasy," played by Lally Kovacs, pianist.
Feature—Grand Larceny—Golds.
Instrumental—"The Souffrance Polka," solo for the tuba.
Educational—Such Is Life—Mong Alpine Sports—Mayer Travel Sketch.
Next Week—Foolish Wives—Universal-Jewel.

**Mark Strand Theatre—**

Overture—Selections from "Tannhauser," played by Strand Symphony Orchestra.
Educational—Taking the Air—Goulden Sport Review.
Dance—Folk Dances, by Tartakoff's Russian Dancers.
Current Events—Mark Strand Topical Review.
Vocal Prologue—Sung by Richard Bold, tenor, and Ethel Best, soprano.
Feature—Polly of the Follies—Constance Talmgade.
Comedy—The Saw Mill—Larry Semon.
Next Week—The Sheik's Wife—Vitagraph.

**Criteron Theatre—**

Loves of Pharaoh continued.

**Apollo Theatre—**

Orphans of the Storm continued.

**LOS ANGELES**

California Theatre—
Current Events—Fox and International News and local events.
Special—Face to Face with Japan—Panisite.
Symphony concert presenting "Kakoczy March," "Fantasia Napoleonica," "Kentucky Blues" and other numbers.
Novelty—Topics of the Day—Pathe.
Feature—Flower of the North—Vitagraph.
Next Week—Watch Your Step.

**Tally's Theatre—**

Overture—Medley of popular airs.
Novelty—The Cradle of Civilization—Super Feature Co.
Current Events—Fox News.
Feature—Vehlo—First National.
Next Week—Carnival.

**Superba Theatre—**

Current Events—International News.
Comedy—Upper and Lower—Century.
Novelty—How to Fly.

**Coliseum Theatre—**

Overture—Remich Reminiscences—Medley of popular airs arranged by Coquilet, Kay and sung by a male quartette.
Current Events—From Pathé and Kinograms.
Feature—Silver Harvest.
Comedy—Exit Quietly.
Feature—The Beautiful Liar.
Next Week—Under the Lash.

**Columbia Theatre—**

Overture—"Blue Danube Waltz" and "Chinese Lullaby.

**PITTSBURGH**

Olympic Theatre—
Current Events—Kinogram. Specialty—Pathé Review.
Feature—Back Pay.
Comedy—Clean and Dry.
Next Week—Moran of the Lady Letty.

**Grand Theatre—**

Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Seventh Day.
Comedy—The Shovel.
Next Week—French Heels and Women's Place.

**Loew's Lyceum Theatre—**


**SEATTLE**

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Loves of Pharaoh continued.

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Orphans of the Storm continued.

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Next Week—Under the Lash.

**Columbia Theatre—**

Overture—"Blue Danube Waltz" and "Chinese Lullaby.

"Nancy from Stochker," display sponsored by the Strand Theatre, Indiana.
from Kidney's Studio of Dancing, in an especially arranged prologue, "The Peacock Alley Dance."


CLEVELAND

State—
Current Events—Pathé News—Topics of the Day.
Cartoon—Mutt and Jeff in "The Last Shot."
Comedy—Fanny Hurst's Back Stage. "Merry Widow." Special attraction—"A Visit to Honolulu," an all-Hawaiian act, including a Hawaiian dancer, an Hawaiian Ballet, an Hawaiian trio, vocalists. In addition there was Sierra Elle, a real Indian girl, doing a Jazz Indian Dance and singing Indian melodies. Elaborate Hawaiian setting painted by Englishman, The Gale Sherwood orchestra, as tourists, partake in the Hawaiian show, with singing and orchestral novelty features.
Vocal—Helen Synders, in a program of popular songs.
Overture—"Euryanthe," by C. M. V. Veltri, followed by three jazz encores.
Current Events—Allnette, selections from various news sources.
Comedy—Larry Semon in "The Show."
Program (a) "The Melody Mill." Dutch setting, with big mill from which come the company of singers and dancers, and a male quartet. (b) "A Scene in Black and White," done by Zimmerer. A setting for "Pierrot's Love Song," a fantasy scene, by Thomas Conkey, of musical comedy fame, with Tanja performed by Marjorie Lee and Richard Maxwell. Personal appearance—Lee Cody tells stories and gives interesting fifteen-minute entertainment.
Feature—Grand Larceny, with Errol Dicker and Clare Windsor.
Stillman—
Overture—Selections from Victor Herbert's Operetta. Comedy—"Twas Ever Thus." Feature—"Turn to the Right." Next week—"Poo! Paradise."
Park—
DALLAS

Overture — “Son’s of Scotland.”
Special Event — Annette Sullivan — The Art of Diving.
Topics — Pathe.
Kinogram.
Scenic Pathe Review.
Feature — Mae Murray in “Peacock Alley.”
Special Prologue.
Neiman — Marcus Spring Fashions — 30 living models in Style Show.
Exit March — “Stars,” by Van Alstyne.
Next Week — Wallace Reid and Elsie Ferguson in “Forever.”
Old Mill Theatre — Claire Windsor in “What Do Men Want.”
Fox News.
Larry Semon in “The Saw Mill.” Jazz band selections.

ST. LOUIS

Missouri Theatre — Overture — “Wynander,” Missouri Symphony Orchestra with Isadore Cohen conducting.
The Missouri News.
Vocal Solo — Miss Sherry Louise Marshall, coloratura soprano.
Comedy — Larry Semon in The Fall Guy.
Feature — Moran of the Lady Letty Show featuring Dorothy and Rudolph Valentino.
Coming Week — Fool’s Paradise.
Fox News.
Mutt and Jeff cartoon.
Sonora Comedy — Sheriff Nel’s Come Back.
Feature — William Farnum in The Millionaire Romance.
News at 7:30 V.I.P. — Capri.
Organ Solo — She’s a Mean Job,” Oscar H. Jost, organist.

INDIANAPOLIS

Circle Theatre — Current Events — Kinosgrams.
Novelty — Literary Digest Topics.
Novelty — Out of the Inkwell — Max Fleischer.
Feature — Ren and Prud.
Next Week — Her Mad Dream.
Ohio Theatre — Feature — The Horsemen of the Apocalypse — Second week.
Next Week — Same.

Loew’s State Theatre — Current Events — Pathe News.
Special Music — “Ill Trovatore,” overture featuring ushers in the “Anvil Chaser.”
Comedy — The Whirlwind — Joe Rock.
Novelty — Screen Snapshots.
Feature — Shame.
Next Week — A Connecticut Yankee.
Novelty — Movie Chats.
Feature — Pilgrims of the Night.
Next Week — The Call of Home.

MINNEAPOLIS

State Digest — Composed of Pathe and International News strips.
Musical — “Bendix Male Quartette singing favorite popular selections.”
Comedy — On Patrol — A Billy B. Van comedy.
Feature — “Nora Talmadge in ‘Love’s Redemption.’”
Organ Solo — Played by E. J. Dunstedter.
Added Attraction — Five days only — Spring style revue with 20 models. Through arrangement with local department store.
Next Week — Gloria Swanson in “Her Husband’s Trademark.”
Stage Play — Feature — Helen Jerome Eddy and James Kirkwood in “The Forbidden Thing.”
Comedy — Mack Sennett’s “Be Reasonable.”
Vocal — Art White and Gene White introducing popular hits.
News Events — International News.
Overture — “Always” played by Dick Long’s Jazz Boys.
Next Week — Ethel Clayton in “Her Own Money.”
Blue Moon Theatre — Feature — Pauline Frederick in “Two Kinds of Women.”
Comedy — Larry Semon in “The Show.”
News Events — Pathe News.
Musical — Louis Swain on the Robert Morton organ. (No orchestra.)
New Garrick Theatre — Feature — Mae Murray in “Peacock Alley.”
Comedy — The Gumps and Sketchogaphs.

KANSAS CITY

News — Pathe.
Comedy — Aesop’s Fables.
Short Subjects — The Leather Pusher.
Organ Selections — Miss Susie Goff Bush and Miss Golden Eisron, organists.
Feature — Hush Money, Alice Brady.
Next Week — Grand Larceny, Elliot Carter.
Dorie Theatre — News — International.
Comedy — Pardon Me, Snub Polk.
Organ Selections — P. E. Stevens, organist.
Feature — “Jane Eyre,” special cast.
Next Week — Boomerang Bill, Lionel Barrymore.
NEWNAM THEATRE—
Overture—Special musical setting in conjunction with prologue.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Atmospheric prologue with Louis Crossman and Frank Ridge and interpolated dance diverrisement by pupils of Granston School of Music.
feature—Forever, special cast.
next week—Her Husband's Trade Mark. Gerda Swanson.

LOYAL THEATRE—
Overture—Selections.
Jews—Royal Screen Magazine.
Jews—The Bell Hop, Larry Seem.
Organ Selections—Harry Frank and Miss Ella McGorry, organists.
Double Feature—My Lady Friends, Mr. and Mrs. Carter De Haven; The White House, special cast.
ext week—The Barnstormers, Charles Ray.

DES MOINES—
Des Moines Theatre—
logue—Music from "High Jinks." Des Moines Theatre Orchestra, led by Harry Struble.
comedy—The Pale Face, with Bus ter Keaton.
Jews—International.
review—Literary Digest News.
peach—Scenic World Most Week, presented with special orchestra.
feature—the Seventh Day, with Richard Barthelmess.
coming—S'milin' Through, with Norma Talmadge.
trant Theatre—
peach—"Leave Me with a Smile," organ solo, by F. Donald Miller.
Jews—Educational Kinograms.
comedy—Straight from the Farm, with Al St. John.
feature—All's Fair in Love, with Richard Dix.
ext week—Foolish Paradise, with Conrad Nagel.

PHILADELPHIA—
Stanley—
News—Pathe News—Pathe Caravan—"The Original Movie."—Tony Sarg.
feature—"Toabad David"—First National.
next week—"Moran of the Lady Letty."—Paramount.

Aldine—
feature—"Foolish Wives."—Universal.
next week—Same.

Karlton—
feature—"My Boy."—First National.
next week—"Her Husband's Trademark."—Paramount.

Arcadia—
News—Pathe News—Pathe Screen Snapshots No. 20—Masterpiece.
comedy—"It Was Ever Thus."—Electric.
comedy—"Arrow Head Luke."—Masterpiece.
feature—"A Virginia Courtship."—Paramount.
next week—"Miss Lulu Bet."—Paramount.

Palace—
News and Topics of the Day—Pathe.

SMILES No. 2—Masterpiece.
feature—"Peacock Alley."—Metro.
next week—"Saturday Night."—Paramount.

Victoria—
News—Pathe News—Pathe.
comedy—"Pool Days."—Fox.
short subject—"Law and Order."—United Artists.
Screen Snapshots No. 20—Masterpiece.
feature—"Fightin' Mad."—Fox.
next week—"A Stage Romance."—Fox.

Regent—
News—Pathe Kinograms—Elec.
comedy—"False Alarm."—Fox.
short film—"The City."—Elec.
feature—"Alias Ladyfingers."—Metro.
next week—"Peter Ibbetson."—Paramount.

W. ASHINGTON—
Moore's Rialto—
Overture—"La Traviata."—Paramount.
Current Events—Fox News.
comedy—"Twas Ever Thus.—Christian.
scenic—The City—Post Nature.
feature—Her Husband's Trade Mark—Paramount.
Loves Palace—
Feature—The Four Horses of the Apocalypse—Metro.
Loew's Columbia—
Current Events—International News.
comedy—A Rambling Romeo.
feature—Three Live Ghosts—Paramount.

MONTREAL—
Allen Theatre—
Here, There and Everywhere with William F. Allen.
Overture—"Pere De La Victoire."—Marche Militaire Francais.
"Summer Evening."—Waldenfel.
"A Sailor's Hornpipe," arranged and staged by Mrs. Geo. Kotsky. A scenic entitled, "The Log of La Viajera" is projected on the screen and the last scene fades on to a drowsy showing a boat slowly docking at the wharf and a lighthouse illuminated in the distance, then a pile of quartet is heard in the distance singing "When the Bell in the Lighthouse Rang." A dugout, getting louder and louder and then gradually dies away. The drop is then illuminated slowly, representing the coming dawn, until the last scene is lit up and a sailor—M. Stepanoff—(a veteran of Pavlova) dances a very fascinating "Sailor's Hornpipe" dance. This number went over very big and was a novelty in itself.
comedy—The Love Egg.
feature—Thunderclap.
next week—Jazz-a-Week, with Luigi Romanelli's famous jazz band.

CINCINNATI—
Cincinnati—
WALNUT—
Overture—William Tell (Creator and Exposition)—Walnut orchestra; Creator, guest conductor.
Current Events—Pathe 17.
Topics of the Day—Literary Digest News.
Cartoon—Aesop's Fables—Pathe.
Musical number—Minuet (Boccherini)—in Walnut orchestra.
Feature—"Just Around the Corner."—next week—Not given.

STRAND—
Current Events—Pathe 18.
Topics of the Day—Literary Digest News.
Feature—Forever—Second week next—Fool's Paradise.

PALACE—
Current Events—International News.
Topics of the Day—Literary Digest News.
Feature—The Law and the Woman. next week—The Idle Rich.

CAPITOL—
Overture—Maritana—Capitol Orchestra; Theodore Hahn, Jr., conductor.
Current Events—Capitol News.
Musical Number—Cutie—Capitol Jazz Unit.
Comedy—"Bat's Brownie."—Comedy.
Feature—"The Night Rose."—next week—The Prodigal Judge.

CHICAGO—
Tivoli Theatre—
Overture—"The Flying Dutchman."—Literary Digest News.
Specially—Vernon Stiles, vocalist.
News Weekly.
Organ Solo—"They Call It Dancing."—Milton Charles at the organ.
Serenade—Vacation Land.
Specially—Dennis Sisters singing "Rose Land."—feature—Forever.
Comedy—"Bright Eyes."—
Coming Feature—Love's Redemption.
Woodlawn Theatre—
Organ Solo—Grammy.
Woodlawn Novelty—Screen Snapshots.
Woodlawn Pictorial Review.
Comedy—Battling Torrey.
Feature—Charles Ray in "R. S. V. P.
Intermission — The Whole Night Through.

ROOSEVELT THEATRE—
Overture—"Pomp and Circumstance."—Feature—"Foolish Wives," starring Miss Dupont—3th week.
Coming Feature—"Nazinova in "A Doll's House."—Great Northern—Feature—Orphans of the Storm, featuring the Gish sisters—5th week.

RANDOLPH THEATRE—
Come and Wet and Warmer.
Feature—Turn to the Right.
Coming Feature—Charles Ray in "The Barn Stormers."—Barbee's Loop Theatre—
Pathe News.
Feature—"World's Fair Topics."—Serial—White Eagle.
Feature—Harold Lloyd in "A SAILOR MADE MAN."—Coming Feature—"One Man in a Million."—Ziegfeld Theatre—
Pathe Weekly.
Literary Digest.
Comedy—"The Bear and the Bee."—Feature—"The Prodigal Judge."—Coming Feature—"Fela Negri in "The Polish Dancer."—Pantheon Theatre—
Overture—"Second Hungarian Rhapsody."—Feature—"The Sea Lion."—Comedy—Never Weakened.
Next week—Serenade.
Coming Feature—"Back Pay."—
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**Reviews of Latest Short Subject Releases**

**“The Paleface”**  
(Buster Keaton Comedy—Two Reels)  
*The* P*aleface* qualifies as a redskin. Make no mistake about it. That stoical expression of his fits the type exactly. When he appears on the reservation in his pursuit of an Indian he discovers that the braves are having a “jamboree” with a bunch of gams of the same type. Keaton can appreciate the embarrassment of the situation when the Indians vow to kill the first man to step upon their property. Buster is stuck in the midst of the elusive bug. The edkins don’t know what to make of him—whether to accept him as some erie personality or simply hunt and destroy the vermin. Buster is tied to the post but is surprised to discover that he can lift it from the ground. He wields his axe about his feet, but through employing some hekum he manages to clause himself. He escapes and finds shelter in an old cabin where he makes himself a suit of J. V.’s of asbestos paper. His solemn mien and bunch of havers act as the braves the storm the doors. When he is re-captured and given up to the amenities the suit refuses to burn. The Indians op their wild dancing and regard him as some supernatural power. So they elect him “little red chief.” In company with the big chief he leads a tribe against the land sharks. A complete victory is won and Buster is happy when he likes an Indian girl as bride. Keaton certainly has fun here. “The Paleface” is a knock out comedy. The laughs re many and they arrive spontaneously. There is no studied effort employed to add a happy moment. Indeed the comedian seems to have an inexhaustible supply of new gags. His jokes, the comic of the comic, are a joy. They should be in constant demand. Even the indians will laugh at this one. Released through first National—MATTHEW TAYLOR.

**“Twas Ever Thus”**  
(Christie Comedy—Two Reels—Released through Educational Exchanges, Inc.)  
*The* female impersonation idea, always good for a number of sure-fire gags, provides the material for this Christie laugh-maker. Harry Daniel is featured.

A dead man’s will provides that his daughter marry the son of his old pal. This son is a cowboy, so in order to discourage him, the girl takes herself as homely as possible. But the cowboy has none other than the Apollo-like Earl Dodson, and the young lady regrets her mistake and takes a trip to Arizona. The cowboy as memories of a homely girl, and dresses one of his rascamens as a woman, telling him that she is his new wife. She is now in the homely attire. The girl, now sweet and pretty, has been deceived and refuses to be undeceived. He comes upon the cowboy beating his “wife,” which is now two of twins are introduced. Finally he “wife” becomes mixed up in an honest-to-goodness fight, and loses his wig and dress. Mr. Christie introduces some old fashioned pantry square dances that the old-timers will enjoy.

The complications are good for some laughs, but a few situations are overworked—MATTHEW TAYLOR.

**“The Silver Harvest”**  
(World Wandering Series—One Reel—Released through Educational Exchanges, Inc.)  
The “silver harvest” consists of sardines—millions of them. The place is the coast of Portugal. We follow the sardine from the ocean to the inside of the can. In all it is an unusual film. It contains some unusual foreign types of fisherfolks with factory scenes which reveal new wonders. Lumbering oxen draw in the nets from sea. It is said that twelve million sardines are caught in one haul. They are carried to the factory, sorted, cleaned, sprinkled with salt, and finally placed in the oven. A machine chops up tin with remarkable rapidity so that everything is ready when they come out steaming. Feminine hands pack them and they are crated for shipment.

The subject is a splendid example of combining education with splendid entertainment—MATTHEW A. TAYLOR.

**Nan of the North**  
(Ben Wilson-Arrow Film Corp.—Fifteen Episode Serial)  
**Ben Wilson**, who knows serial construction and production from start to finish has duplicated past thrillers with “Nan of the North.” This serial which was produced at Yellowstone National Park recently. No more beautiful background could be selected for any picture, and it is especially suitable for serial work because of its variety. There are precipices, gulches, forests, snow clad mountains and rushing streams, enough to go round for fifteen episodes and then some.

“Nan of the North” is quite up to the average of the serials of today, and should find a ready market in the houses which consistently use this type of entertainment. It is evident, from the three episodes witnessed, that the thrills are there in all shape and forms. The action is chiefly of the “shoot-em-up” variety. There is hardly any let-up. There is a band of bandits and their nefarious leader; a member of the Northwest Mounted, and the girl. In one episode a whole troupe of Mounted Police join in tostage a magnificent battle. The bandits are in search of a fallen meteor, which contains some chemical element more powerful than the combined forces of radium, electricity, steam and gasoline. The locale is in some place in the Yukon. Ann Little is the vigorous, long-suffering heroine. Leonard Clapman is the hero, who presents an unusually pleasing appearance in addition to his energy in the stunts scenes. Then there are Joseph Girard, Hal Wilson, Howard Crampton, J. Morris Foster and Edyth Stayart completing the cast.

“Nan of the North” should bring them back every week. Each episode ends with the leading characters in the conventional tight place. It is evident that the willians are bad enough, and the others heroic enough to keep the action up at the same pace until the final episode.—MATTHEW A. TAYLOR.

**“Horse Sense”**  
(Century Comedy-Universal—Two Reels)  
That animals are providing realism and entertainment cannot be denied. Not being camera conscious or gifted in the art of make-believe they perform in a highly natural manner—a manner which might be imitated by several people masquerading as Mansfields and Bernhardts. Harry Sweet uses a clever horse to put this effort over. Tomfoolery is engaged in as he mounts the steed, for he takes a particularly long time to climb aboard. And he only rides to the next house.

This is the point where some imitations of Doug and Mary are offered. The scene then shifts to a steamer. The heroine’s father is made a&gt; campaigner, and he is taken to the steamer by Harry. But he follows despite the efforts made to prevent the journey. The skipper, the mate and the furtious father all assist in supplying the hokum.—LAURENCE REID.

**“The Open Wire”**  
(Universal-Western Drama—Two Reels)  
This Universal two-reeler, starring Eileen Sedgwick, is a convincing story based upon the activities of crooks and a newspaper investigation. The heroine, a reporter, is assigned to interview the president of a company and succeeds in having the stenographer give her the list of the stockholders. To score a complete “beat” she follows them home for they are planning a get-away. The paper, learning of the plot, and the girl predicament (she has been made prisoner) hustle their star reporter who rescues the heroine and brings the crooks to the long arm of the law.

It is a real score for the paper and the reporter. The film reaches its climax when the star reporter wakes up in the hospital and discovers his co-worker at his side. The title has its meaning in the sequence showing the girl at the hospital and the report which editor. She is prevented by the villains and when the receiver drops the boss realizes that something is wrong. So he sends for the police. The offering gets away from the stereotyped western and flashes some snappy action and a zippy conclusion. There is something doing every minute.—LAURENCE REID.
Action Stills from Releases of the Week

Priscilla Dean in "Wild Honey" (Universal)

Tom Wise in "Father Tom," Playgoers-Associated Exhibitors

Doris May in "Boy Crazy," an R.C. release
Scenes from "Love's Boomerang," a Paramount picture

"Grand Larceny," a Goldwyn picture.

Wallace Reid in "The World's Champion," a Paramount picture.

"The Family Closet," Playgoers-Pathe

"Marry the Poor Girl" (First National) with Mr. and Mrs. Carter DeHaven
FEATUKE REVIEW

"Grand Lacerny"
Goldwyn—Five Reels—(Reviewed by Laurence Reid)

There is an old story told of this man who was interested in a certain triangle. It is a story of a man who was interested in a certain triangle. Between love and friendship, there was a certain triangle. The story is an interesting one, and the author has taken pains to make it interesting. The characters are well drawn, and the plot is well planned. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

The Barnstormer
Chas. Ray-Kane First National—Six Reels—(Directed by Charles Larkin)

Overdone hokum marks Charles Ray’s latest picture, “The Barnstormer.” The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

"Love’s Boomerang"
Paramount—Five Reels—(Reviewed by Laurence Reid)

There are enough plots and counterplots in "Love’s Boomerang" to fill a set of tables. The central theme is the romantic adventures of the artist and his adopted daughter. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

**The Cast**


The Story—Wife of Allis, disposition, emerges as an artist who is devoted to his work. She is the leading lady in a series of productions which are given at the big theater. The play is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

Classification—Domestic triangle with husband and wife. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

Production Highlights—Dramatic twist to triangle, acting of Lowther and his fellow artists. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

Exposition Angles—Scene novel twist to old triangle, acting of Lowther and his fellow artists. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

Drawing Power—Since this is picture of eternal triangle it will draw best in select communities. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

"Love’s Boomerang"—Paramount—Five Reels—(Reviewed by Laurence Reid)

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**The Cast**

Joel Ray, Charles Ray, Dora. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

Classification—Rural comedy-drama featuring stage-struck youth. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

Production Highlights—Exposition Angles—Title and star. Pictoral shows title and star. The story is a study of human nature and its possibilities. The author has taken care to make the story interesting and to give it a certain triangle.

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1922
Pauline has quarrel stress properly Myra.

*For Those We Love*
Goldwyn—575 Feet
(Reviewed by Eugene Carlton)

THERE is just enough variety of situation and climax to this melodrama to carry it away from conventional channels. While the major theme is one of self-sacrifice it develops a deal of scenic interest. It balances the qualities of sentiment and pathos. "For Those We Love" contains picturesque characters all of which are well or vividly interpreted by Lon Chaney, being of the "bravo" type. This actor's gift for pathos and physical exploitation is all on display in his parts in this film. He rescues the girl from various dangers he does it to express his greatest sympathy. The picture offers suspense, aptly mingled with spectacular thrills, and it is excellent as an entertainment. Better for cities than for small towns.

*Wife Against Wife*
First National—Six Reels
(Reviewed by Eugene Carlton)

It is a question as to which excels in actual dramatic merit, George Broadhurst's play, "The Price," or the film version, "Wife Against Wife." The film version, as a treat of sympathetic sentiment among audiences, the picture is by far superior to the legitimate presentation, because of its type of acting and direction, is like a great many other features, exciting a feeling of depression near the climax, but sending the audience out the door—"try and let us see what the next one is all about." The film indicates the plot takes up the conflict of two women for the love of a man. Naturally this call of the audience to action and director to point some strong contrast.

Sympathy is always extended for the down-trodden character and Pauline Starke, especially, suggests an excellent choice for the little artist's model. At no stage of the action does she resort to over-drawn tactics or strained facial pantomime, so often found in productions of this type dependent upon psychological processes and actions of the actors. The actress is of the picture and the film. It simply details platonic love carried on by an artist residing in Paris for his French model. His wife hires him to return to Paris and becomes heartbroken to discover that her ideal is married.

The conflict develops another angle when the heroine creates a friendship for the physician called in when the artist is seized with a fatal illness. It is the latter's dying wish that the picture be made. When she follows his request the action precipitates a quarrel between them due to the jealous disposition of another admirer. A reconciliation is attempted by the employment of the child. The selfish ambition of one of the other characters are held up for excellent comparison. The ending is slightly different from what might be expected, thereby adding interest to the plot. George Broadhurst's picture which is well acted throughout.

The Cast

**Gabrielle Guatter**
**Pauline Stark**
**Braunard Doe**
**Percy Marmon**
**Dr. Ethan Bonton**
**Edward Langford**
**Mrs. Doe**
**Emily Fitzroy**
**Polly Deering**

By George Broadhurst. Scenario by Dorothy Farnum. Directed by Whitman Bennett. Produced by Whitman Bennett.

The Story—A rural drama revolving about the career of Father Tom, but with plenty of romance and action. Not entirely a character study.

**Production Highlights**—The rescue of the orphan girl from the hands of the constable; her second rescue from the villain by Father
**False Fronts**
Bradley Feature Film—Six Reels
(Reviewed by Elsie Loeb)

FALSE to say that the title indicates, as a story of shame and pretense. Written by S. Barrett McCormick, the Cleveland impresario, the feature reveals that a showman, having his hands full of the public, is able to give that same public what it wants. He has contributed a feature which is marked by a pretense, of which the public is well aware.

It is just a tale of regular people and will appeal on that account to movie audiences everywhere. The story is not ended by every member of the family because it details common faults and extolls honesty. The title itself uncovers great exploitation possibilities if it is handled on the screen. It is indeed less of the entertaining qualities of the picture.
The director is to be commended for making a plot which is not repetitious. And no repetitious details, the plot unfolding easily and naturally. Pictorially it offers some telling "shots" emphasizing a number of lavish sets, not a few of which are exceedingly vital. And it carries a fine vein of interest and suspense culminating in a stirring climax. This is a West Coast production by Sam Levy's of Hollywood, California, which is to be shown in all Vaudeville houses. It has its heart in the right place and approaches the bed-rock of human nature. The acting is splendidly taken care of by Frank Losee in a character role, Barbara Mowat, and Edward Earle as the youth. All contribute performances marked by sincerity and understanding.

The Cast

- S. Barrett McCormick, Directed by Samuel L. Bradley. Produced by Bradley Feature Film

**The Story**—Treats of aristocratic youth who saves college at his father's death. Learns of his father's financial difficulties. He goes to New York and travels load of least resistance and becomes social climber. Ultimately gets into debt and strikes out for West where he finds regeneration of character and interest in love affair. Love affair developed in metropolis is new and is his reward.

Classification—Humor-interest drama with emphasis placed upon character building. Carries strong dramatic flavor and adequate romance. Treats of sham and pretenses of a typical world. Production Highlights—Remarkable fine line of human interests. Logical sequences to story which will appeal to all. Written by Frank Losee, Barbara Castleton and Edward Earle. Progressive plot revealing good incident and skilled climax. No artificialism. First rate atmosphere and local color. Luxurious sets.

**Exploitation Angles**—Title, particularly, will draw as magnet. Has great exploitation possibilities. The fact that it is a wholesome type of story featuring a plot appealing to every class of people. The story is ideal for principal players who never fail to contribute and performances. The fact that a motion picture is the vehicle. The logical story with its incident and climax. This indicates a snappy "copy" campaign. 

**Dramatic Power**—The appeal and draw every locality regardless of type. Strong human interest story logically worked it will be appreciated by all classes. Title will get them in. Should be "campaigned" for wholesome plot, heart interest and values of story. Good for a week run or for daily change.

**A Poor Relation**
Goldwyn—Six Reels
(Reviewed by Eugene Carlson)

THERE is no question about this feature being a typical Will Rogers offering. The title suggests as much. It is when you are maladroit to write in another homeley, quaint, genial character that the picture seems to indicate that no one else but the poet "lariat" of the screen could have fitted the role... "A Poor Relation" is an intimate and wholesome offering. This is to say that it puts over in his peculiar way—that homespun, droll, sentimental way which expresses his personality. The star has no equal in balancing sashos with humor. He shades these elements so that they dovetail perfectly. A pathetic expression will fit his character to be followed by some quizzical look. It is a lovable role, this character of a quaint inventive type. If you have a Will Rogers, he should be two adopted orphans. He forces many a laugh and excites frequent sympathy in his labor to perfect his invention. When it is finally returned to him as utterly worthless, you can imagine the pathos of the scene. This character sketch is punctuated with some mild humor. The screen now introduces a shady partner of Vale's wealthy relative, the latter's secretary is discharged for his transgression and the quaint inventor takes him under his wing.

There is a twist to the story when the old fellow turns to writing and the youth finds a market for his work. The love interest is renewed and the inventor is happy to discover that he is getting on in the world. The new world of writing and the natural incidents of every-day life. "A Poor Relation" is well acted and directed. It is suitable with genuine emotion and wholesome comedy.

The Cast

| Noah Vale | Will Rogers |
| Min Fay | Sylvia Brancato |
| Johnny Smith | Walter O'Halley |
| Mr. Farley | George Williams |
| Helen Rogers | Robert DeVilbiss |
| Rip | Robert DeVilbiss |
| Mr. O'Hare | Walter Perry |

**The Story:** Old inventor shares his garret with two adopted orphans. The old man is the inventor's chief sagacity and day to day perfection of invention, he appeals to wealthy relative for financial aid. The model of machine is stolen by rich man's partner, who is pursued by the inventors and the inventor. The relative's secretary becomes interested in inventor and succeeds in marketing the old man's stories. Youth marries sweetheart despite father's protest. The orphans are well cared for.

Classification: Heart interest character sketch revolving around quaint inventor. Typical Will Rogers story. Adaptation of play of same name.

**Production Highlights:** Quaint and appealing performance of Will Rogers, who is inimitable in such a role. His acting, or rather his interpretation, dominates story. Work of supporting cast, including some of the first rate society. Whole screen humor, and charming pathos. Total absence of "strained" situations.

**Exploitation Angles:** Title suggests good "copy" to arouse interest in homely type of human being. Adaptation of well known stage play. Everything well adapted to the screen. Exceptionally well fitted to play the leading character. Wholesome comedy and genuine pathos make this a successful feature. Dorothy Summer is ideal as secretary. Walter O'Halley and Wallace MacDonald in cast. Opportunity to get to know the older generation who remember original play.

**Drawing Power:** Should go wherever Will Rogers is popular. Emotion, pathos and humor make picture highly attractive.

**Boy Crazy**
R-C Pictures—Five Reels
(Reviewed by Laurence Reid)

A PRIME little comedy is "Boy Crazy," starring Dorothy Mackaill. There is nothing very humorous about the story, the Victorian scenes, characters and titles unfolding an obvious course of action, none of which are marked by any degree of wit. It is so frail or brittle that compressed into three reels the picture would contain a compactness and a spontaneity which is largely absent through scenes which are over-emphasized. To those still in search of romance —but by no means the picture is for them—this picture will carry some appeal. But it is too naive—too smacking of high school antics to interest beyond the given point. And that point is reached about the third reel.

The heroine is a vivacious, temperamental, spirited flapper who delights in having a host of youthful pains at her beck and call. She encourages them to take a laced-coated walk until a worldly man visits the town and opens a modiste shop. Upon this situation the entire routine hinges, and is capable in a feminine enterprise, the personable flapper reasons that she can succeed with a haberdashery shop. She was not content to manage merely the modiste trimmings and certainly succeeds which the old-fashioned father failed. A melodramatic finish is applied to give it a punch. A shyster lawyer is about to divorce the young lady and save the girl's family income by outwitting the kidnappers.

There are some pleasant incidents—for example, when the heroine horrides the passerby by posing behind an understage advertisement, and the flirtatious scenes between the girl and the modiste. The sets are attractive enough and the staging is up to modern requirements. Doris May plays her part to the letter; she infuses life and character off her personality with some pleasing costume. The title is nifty enough to catch the eye.

The Cast

| Jackie Cameron | Dorothy Mackaill |
| Mr. Cameron (her father) | Fred Gamburg |
| Mrs. Cameron | Kenneth West |
| Tom Winston | Frank Kingsley |
| I. Swayne | Harry Myers |
| Mr. Skinner | Otto Hoffman |
| Mr. Hailey | Getrude Short |
| Witness | Ed Brady and James Farley |
| Newspaperman | Beulah Moebius |

Produced by Hunt Stromberg.

**The Story**—Girl has host of youthful admirers and encourages them until a male modiste opens a shop across street from her. Thereupon she conducts a shop catering to the masculine trade. This is to get even with the new merchant. Develops a love affair with him and together they save her father from a shyster lawyer.

Classification—Farce-Comedy relating romantic adventures of love-struck girl. Finale reveals touch of melodrama.

**Production Highlights:** Twist to plot when heroine opposes a modiste, who has effrontery to conduct a dressmaking salon. Very little comedy. Good photography. Clever use of everyday speech. Very Myers.

**Exploitation Angles**—Title indicates advertising campaign featuring snappy teasers and catch lines. Star who is frolicking in falcon roles.

**Drawing Power:** Will draw in select or re-form type of audience especially if there is a strong local newspaper or movie advertisement bureau.

**Drawing Power:** Will draw in select or re-form type of audience especially if there is a strong local newspaper or movie advertisement bureau.
Stromberg Names Staff for Montana Comedies

A PERSONAL prod- uction staff city in his trip of several of the foremost film craftsmen of the West Coast will be mounted by Hunt Stromberg, producer of the comedy specials to star the far-famed Bull Montana.

The directorial berth is to be occupied by Mal St. Clair, for many years associated with the Sennett studios as director of Mack Sennett comedies, and more recently director for Buster Keaton and臌 Carter J. H. Rex Tavlor, well known writer of originals and contin- uities, has been engaged for the scenario staff, with Pliny Goodfriend assigned to first and second. Frank Kryger is to officiate as assistant direc- tor.

Production on the first Bull Montana comedy, "A Ladies' Man," is scheduled to start next week at the Studios of Stromberg, who wrote the initial story to fully exploit the humorous and facetious aspects of his star, personally supervising and co-directing.

Warner Serial Produced on Stupendous Scale

Produced on a stupendous scale, the Warner Brothers fifteen epi- sode animal serial, "A Dangerous Adventure," starring Grace Dar- mond, is nearing the final stage of completion at the west coast studios, according to S. L. Warner under whose direction the serial is being made.

Of the many massive sets that have been erected for the serial, in order to lift it above mediocrity, the building of a massive jungle idol is said to have taken clay modellers and carpenters fully a month to build. Hundreds of people were used in this scene, in addition to practically all of 2,300 animals leased from the Al G. Barnes circus.

Backer Returning After Coast Conference

Franklin F. Backer has left Los Angeles on his way to New York after a conference with the various film companies in Hollywood. The principles usually held monthly at the Los Angeles headquarters with representatives of the various picture companies.

Shallenberger Leaves on Business Trip

W. E. Shallenberger, President of the Arrow Film Corporation left for a short business trip, taking in Columbus, Ohio, where "Ten Nights in a Barroom" played to capacity audiences at the Gaumont Theatre, Detroit, Mich., where Dr. Shallen-berger will see the premiere at the Arrow Theatre, and take an interest in the locally produced feature, "Pawnee Indians," and the downtown office of the Arrow Film Corporation remains in charge of the office.

Screen Snapshots Show: Movie Home Life

In line with a belief they have always held, Jack Cohn and Louis Lewy, producers of Screen Snapshots, the single-reel novelty offering which gives the public glimpse of film stars a close range, will offer an innovation in the next issue of this series.

They have prepared for this issue a special subject, of which the in- troduction is a real "first". The innovation is that of the "unthinking public believes Hollywood is like," and which shows scenes showing; in a fantastic way; how ridiculously unbalanced the public opinion of Hollywood is. Then comes a title "And this is the way things are which come scenes made at various times on various streets and homes in Hollywood—not specially posed, just any scenes, showing the quiet, tranquil, domestic and interior portions of the leading producers' and directors' homes, and film players.
Anchor Selling Campaign
Morris Schlank Offers Varied Program for Independent Buyers

WITH thirteen features and a series of comedy shorts for independent exhibitors to choose from, Morris R. Schlank, president of the Anchor Film Distributors, Inc., has begun his selling campaign of Anchor-distributed productions from his Los Angeles headquarters.

J. A. Kent is now on a selling tour embracing all territory east of Chicago, P. B. Duma is handling the west of Chicago districts. Both report excellent progress, states a communication from Mr. Schlank.

The titles of the Anchor productions now offered are "The Heart Of A Man," starring Ford; "Another Man's Boots," and Ivor McFadden Production, "Tell Tale Eye," "Broken Hearted," "The Stranger of the Hills," "Threads of Destiny" and the first two of a series of four race-track screen dramas starring petite Peggy O'Day in "They're O'F and "Thundering Hoofs." A series of five other features, with one of the best known stars in the leading roles, will be announced as soon as prints are made.

The comedy program offered by Anchor comprises twelve fun films featuring Little Napoleon, said to be the greatest of the chimpanzees and produced by Mr. Schlank personally, and twelve two-reel "Anchor Comedies" featuring Jack Richardson, the comedian. The last named subjects are now in production.

Another series of "great author" series to be released by Anchor will be produced by Ivor McFadden from Saturday Evening Post stories written by Eugene Manlove Rhodes, the first of which will be "Dwellingsplace of Light," with Robert Gordon, of "The Rosary" fame, in the stellar role.

Carewe Film in Production
Burr Denies Rumors That "I Am the Law" Was Ever Offered for Sale

In order to offset any rumors that "I Am the Law," the first of the Edwin S. Carewe all-star productions featuring Kenneth Harlan, Alice Lake, Rosemary Theby, Noah Beery, Wallace Beery and Gaston Glass has already been completed and offered to one of the large national distributing corporations for nation wide release, C. C. Burr, president of Affiliated Distributors, Inc., and producer of Johnny Hines in "Burn 'Em Up Barnes," made public the following statement:

"It has come to my attention that rumors have been afloat stating that "I Am the Law," which Edwin S. Carewe is now directing on the coast has been offered in completed form to one of the large interests for distribution and release. This statement is absolutely untrue, first because 'I Am the Law' has not yet been completed, and secondly because this picture is being made exclusively for the independent market and will be released exclusively through Affiliated Distributors, Inc. As an instance I might state that states-rights territory has already been sold to First National Exchange of Pittsburgh and others whose names I shall announce to the trade shortly.

"It is extremely disconcerting to hear these ungrounded rumors at this time because Bernie Fineman, Benny Zeidman, Edwin Carewe and I pooled our resources to obtain the above mentioned stars at great cost primarily to do our share in the general rejuvenation of the independent market. The 'kickers' in the independent field were bawling the fact that there were no real productions in the state-right market, and it was in order to help offset this unwarrantable complaint that the Edwin S. Carewe Pictures Corporation was formed with the sole purpose of filming pictures for independent release that were good enough to play the very best first run houses in the country. This production will be in line with the high calibre of other independent releases that have gone big like "Burn 'Em Up Barnes," Where Is My Wandering Boy Tonight?" and 'School Days.' Very often a picture is made and then offered to the larger interests for release. Where the picture is a good one it's chances for acceptance are good, but most often these productions after having been shopped around are offered to the state-right market where it has its ultimate consumption.

"So far as "I Am the Law" is concerned I wish to emphatically state that it has never been offered to any of the large interests because as soon as it is completed it will be released through my own organization, namely Affiliated Distributors, Inc. We have never tried to peddle 'I Am the Law' to the big interests, and exchanges can be positively assured that 'I Am the Law' with it's record breaking cast and big story will be theirs if they want it. Our future rests with the independents, for it is they who are catering to."

Many Two Week Runs for "School Days"

The Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, is said to be doing such record breaking business that many of the theatres throughout the country, including the Strand, Milwaukee, Newmart theatre, Newark, N. J., and War Memorial, Cincinnati, have held the feature over for a second week.

The fact that these theatres have held the Warner production is said to be due to the picture's exploitation possibilities. Practically every organization is following the feature, is taking advantage of the Warner slogan, "Advertise with Music," and the prologue possibilities with local talented youngsters.

Clear Advertising Assured
Pacific Film Bans Salacious Ads in Exploiting All Their Releases

BELIEVING that salacious advertising of pictures is always harmful to the industry, Julius Singer, eastern representative of Film Service Corporation, has announced that same degree of cleanliness will mark the publicizing of the release of this company's pictures themselves. Mr. Singer is of the same opinion as a writer in a New York paper recently, that it is bad policy to have the directors for the evil of censorship as those who advertised and titled the pictures.

Pacific Film is now offering "The Able Minded Lady," "The Girl from Rocky Point," "Forbidden Kingdom," "The Fatal 30" and the Folly Comedies. These last named, the comedies, have been sold on the state-right market to the following concerns: The Merit Film Company, New York; 20th Century Film Co., Philadelphia; Celebrated Players Film Corp., Chicago; Midwest Distributing Co., Milwaukee, Wis., Reliance Film Exchange, Washington, D. C.; Quality Film Corp., Pittsburgh, Pa.; Peerless Film Service, California; Standard Film Service Co., Cleveland; Greater Features, Seattle, Wash.; Federate Film Exchange, Omaha, Neb.; Fine Art Pictures Corporation, St. Louis, Mo.; Independent Film Exchanges of America, Denver, Colo.; Standard Film Corp., Kansas City, Mo.; Elbaran Film Corp., Atlanta, Ga.; and others. Pacific Film notes that crosses his fingers every time the ranch-woman talks of love. There are many humorous situations all through the story.

"The Girl from Rocky Point" has elicited high praise by all who have seen it. It is a beautiful story taken by the sea with Ora Carewe in the leading role. Walt Whitman has an important part and is a real star to be counted upon. "The Forest King," a red blooded story of the great out-of-doors laid in the valley of the Giant Redwood where a man is measured by the good he does—and not by his money. "The Fatal 30" is also in great demand, states Mr. Singer.

Mr. State Rights Buyer—Listen!

Pat Sullivan, my boss, has just made a contract with Miss Winkler to star me in a series of twelve cartoon comics. I am the only trained cat in the movies—and I’m the first. For information about my new distributing arrangement, drop a line to

M. J. WINKLER
220 W. 42d St. New York

Lucy Fey, Billy Quirk and Matthew Bantz in a scene from Pyramid's "My Old Kentucky Home," to be released through the American Releasing Corporation.
Motion Picture News

Third M.P.T.O. Reel Is Filled with Interest

The making of an omelet from an ostrich egg is shown in the "Omelet" series, a color serial in which Elmer Field and Truman Van Dyke are co-starred, and rumors regarding the expected sale of this serial notwithstanding.

Mr. Louis Auerbach, of the Export & Import Film Company, overtures to Mr. Wallace Selig, states that his company will stick to its original intention of state rights for the fifteen episode chapter picture which is now close to completion at the coast studios of Selig.

Warner Bros. Give Up New York Exchange

Harry M. Warner, of Warner Brothers, announces that he has disposed of his interest in the New York Exchange to Bobby North, who also held an interest in the enterprise. The transaction, according to Mr. Warner, also includes the interests of White Barber, by arrangement with Marshall Nealan, has been secured for two major producing world rights to "Riches," and "Little Heroes of the Street," Charles G. Norris' popular novel, "Brass," has been purchased for projection early this fall, and it is said that another popular novel by one of America's foremost writers will also be purchased.

Carewe-Burr Feature Sold in Pittsburgh

An indication of the trade's confidence in Hollywood films, Carewe-Burr Feature has announced this week that First National Exchange of Pittsburgh contracted to buy "I Am the Law," the first Carewe-Adjusted release, for Pittsburgh district. Despite the fact that production on this feature has not yet been completed.

Coming as it does at this time, such an announcement is extremely heartening to those independents who know the needs of their market and are bending all their efforts to meet those needs, believes Mr. Burr.

New "Wandering Boy" Sale

Buyer of Equity Feature Believes This Is the Day of Melodramas

JOE GOODSTEIN, of the Arrow Photo Co., of Denver, and Salt Lake City, is preparing to push the purchase of "Where Is My Wandering Boy To-Night," Mr. Goodstein and his general manager J. A. Conant arrived in New York this week and the sale was consummated immediately. Mr. Goodstein's territory includes Washington, Oregon, Idaho, and Montana, Colorado, Wyoming, New Mexico and Alaska.

Mr. Goodstein is confident that the show business runs in cycles and now is the cycle of the old time "mellers"; and that melodrama of today can be a good story is the money getter of the present day. "I am so sure about this picture," said Mr. Goodstein, "until I got a veritable flood of requests from exhibitors in the territory asking for information as to whether I would be likely to handle this production in the western states. I have not received similar letters from exhibitors asking whether I will handle certain big pictures in my territory to meet the present-day interest look to us for the winners. But I never got as many requests as for this picture. 'Where Is My Wandering Boy Tonight,' Exhibitors to whom I never sold a dime's worth of tickets, have been ringing me saying that if I secured this picture, they would book immediately."

The plans for exploitation of "Where Is My Wandering Boy To-Night" are the most elaborate the Arrow Photo Co. has ever laid out," said Mr. Conant. "We are going to put this production across unlike anything ever handled by us and we will make at least one premium per unit to our expectations and backed by the exploitation prepared and with some of our original ideas, an exhibitor that plays this picture and that uses the material in the way it is presented to him will make a real clean up."

Both Messrs. Goodstein and Conant are highly confident of the prospects of the production and another selling record was established by Equity for it took just exactly thirty-five minutes from the time of the arrival of these two gentlemen in the Equity offices to close the deal.

Holds Morning Matinees

Columbus, O., Theatre Shows "Four Seasons" to Children on Saturday

DURING the engagement of "The Four Seasons" last week at the Southern theatre in Columbus, O., the theatre management held four special Saturday morning showings at 9, 10, 11 and 12 o'clock, betrothing a better than expected attendance.

The Columbia, O., State Journal newspapering on the special matinees for the school children in the theatres goes on to say: "The "Four Seasons," a picture that justifies superlatives. It may be called the oddest picture ever made, since the drama is enacted by all the birds, animals and insects of nature's kingdom, while the skies, woodlands, forests, streams, mountains, plants, books and nests provide the background.

That the drama unfolds one with its awe-inspiring scenes cannot be denied, two at times soars with an intensity of purpose as the scheme of life is challenged, be it ever so humbly enunciated at times. Each animal has its peculiar gift of expression. And this is the theme of strands that goes onceasingly through eternity. "The frail of the species may be singing a swan song. For a wolf may lie on the shores of the shrilly fall. And birds trap themselves sometimess. Nature is cruel, too. But each creation has its life-sustaining lesson to the cruelty. The will to live causes them to work unceasingly for survival, fighting, beingashed to the world into the world. The pellygow grows into a frog before summer has passed. The chicken leaves its shell. The hatching season has arrived. The warmth of soil and sun brings the woodchuck from his hole. And they thrive and multiply. And autumn discovers the weaker forces preparing to leave the earth, the growing cycle goes on about us. Meanwhile the background are being changed by unseen forces."

The "Four Seasons," a picture of the four-reel nature classic produced for Kinetoscope by Raymond L. Dittmar, originally purchased through the Hodkinson Exchange.

Barth with Associated Screen News

E. G. White, general manager of The Associated Screen News, Inc., has made the announcement of the appointment of Gus Barth as head of the selling branch of the Associated.

Mr. Barth has been sales-manager for the Claremont laboratory, and the appointment is well known throughout the trade. The Associated Screen News since its incorporation has gradually assumed a very prominent place in the laboratory field.

Nurnberg Heads Pacific Publicity Staff

Victor (" Vic") Nurnberg, formerly head of the advertising and publicity staff of Reelcraft and an old friend and associate of the late J. A. Colby, has been named sales manager of the advertising and publicity force of the Pacific Film Company of Culver City, California. He will also act as personal representative to Julius Singer, Eastern head of the Pacific.

Another "Great Authors" Picture on B'way

Henry Wadsworth Longfellow, of "The Great Authors" series, produced by the Kinetoscope Company, is chartering audiences recently at the Strand Theatre where all of the series are playing and physical-pre-release engagements.

National distribution of this series on "The Great Authors" is being handled by Goodstein & Hodkinson Corporation. There are twelve subjects in the series, each deal-

ing with some of the most noted and each complete in a single reel. They are being released one every forty-five days.

The picture of Longfellow gives a complete story of his life and dramatizes portions of "The Village Blacksmith."

"School Days" Chosen for Benefit Show

Through an arrangement made by Harry M. Warner, of Warner Brothers, with the Messrs. Lee and J. J. Shulbert, Gus Eardley's "School Days," featuring Wesley Barry, was shown at the Astor Theatre, New York, on February 26th for the benefit of more than 200,000 kiddies both rich and poor. The profits from this show, with the Kiddie Club Foundation, by Eleanor Schorer of the New York Evening World.

Many screen personalities made personal appearances.

A. E. Cobb Leaves Arrow

Agnes Egan Cobb, who has been associated with Arrow Film Corporation for the past four months, has severed connections with that firm and will take up the duties of general sales manager for the new Film Distributors Co., Inc., with offices in the Mecca Building, New York.

Goldwyn Short Subjects Make Ideal Fillers

Goldwyn's two new series of short subjects, The Sport Review and The Grand Stand, which are not on the market for four months and the corporation has had time to find out just how the exhibitor regards these program fillers.

The demand for them was very big from the start and has kept increasing as each new subject was issued. Exhibitors have found that their patrons greatly interested in both the sport and the travel reeds, states the trade which is as much as they do the feature photos screened on the same program.

Perrin to Be Starring in Sea Stories

Jack Perrin, the well known screen player of heroic roles, will be the leading man in a series of screen plays that will be staged in a series of six famous sea stories, according to an announcement made by the Anchor Film Distributors that they will release this series on the independent market.
“The Innocent Cheat” an Arrow Release

MUCH interest has been aroused over the announcement of the forthcoming release of “The Innocent Cheat,” a special attraction being distributed on the State Rights market, by the Arrow Film Corporation. This picture is one of the big specials released on the State Rights market, by Ben Wilson, who is also the producer.

The story is from the pen of J. Grubb Alexander. Mr. Wilson has given a capable cast to the interpretation of the story, with such well-known favorites as Roy Stewart, Kathleen Kirkham and Sidney de Gray.

“The Innocent Cheat” is the story of mother love, unusually big in its appeal, with a tremendous dramatic climax, it is said.

The picture abounds in magnificent scenery and has some fine photography.

Second “Felix” Cartoon Is Completed

Pat Sullivan, producer of the series of “Felix” Cartoon Comics which Miss M. J. Winkler is distributing on the state rights market, announces the completion of his second release. “Felix At The Fair” is the title of this subject and it is said to contain as many laughs as there are feet in the film. “Felix At The Fair,” it is announced, will be available for release on the independent market the latter part of the present week.

New Territory Assigned by Second National

Second National Pictures Corporation has completed a deal with D. E. Oglesby and W. V. De Parley, for the distribution of the twelve special productions and feature releases, now controlled by the concern, in North and South Carolina, withdrawing this territory from the region to be covered by the Atlanta exchange.

New Series for Balshofer

William Fairbanks Will Be Featured in Eight Pictures a Year

NOTHER working unit has been put into the producing field by Mr. Fred J. Balshofer, for a period of three years. He will make eight pictures a year featuring Fairbanks in stories of the big outdoors.

Mr. Balshofer is not a stranger to the stories of the outdoors, although he has confined his efforts of recent years to the production of the society type. After many years of creating new stars in polite drama, Mr. Balshofer once more has turned his attention to the big outdoors; but with new views of the subject. He proposes to put upon the screen a new and complete human element doing natural human things and injecting high drama as occasion demands, for the purpose of entertainment.

“All life is attended by drama,” said Mr. Balshofer in discussing his new plans. “But it is real drama, with more vivid than the fictional work of the artificial force so-called thrills in pictures. I believe the time has come to inject into the moving picture productions artistic scenic values and careful drama. It is time the rough, unpolished edges were removed from the productions.

“We are making many of these stories from the heart of the big hunting and fishing camps, the Kentucky Blue Ridges and the Big Pines, and are packing into places where a motion picture camera never has been previously. Virgin locations, massive and beautiful will be visited for the different filming for this series will be ready in May and will be made under the supervision of Mr. Balshofer.

Terriss Begins New Picture

Star Pictures Announces Dolores Cassinelli as Star of New Film

TOM TERRISS has begun to work on the Peerless story cast in Fort Lee on a modern society drama for the Star Pictures Production Company, of which Harry Cahan is general manager. Major Fiorella H. LaGuardia, formerly president of the Board of Aldermen of New York City, is general counsel of the company.

The pictures made by this company are to be known as Tom Terriss Productions. The first, written by Solita Solano, was adapted by Ben Harris. The working title is “The Challenge.” The featured player is Dolores Cassinelli, “The Cameo Girl.” Rod LaRue, well-known for his driving man. Others in the cast are Warner Rich- mond, Frank Norcross and Jane Cullin.

The assistant director is Rodney Hickock, who was David W. Grif- fith’s assistant for two years. Hal Roach is completing production work on “Over the Hill,” the cameraman.

“His Nibs” Scores at Allen

S. Barrett McCormick Exploits Exceptional Feature in Cleveland

CHARLES (HIC) SALE in “His Nibs,” the unique feature offering of Exceptional Pictures, Cleveland, which is being handled, in preparing their expansion in the Ohio territory of Phil Selz- nick Productions, scored a triumph at its showing at the Allen theatre. Cleveland, where it was presented. The demonstration has proven conclusively that given the right sort of exploitation the picture will be a big box-office success, an exceptional.

In fact, even before the showing Phil Selznick expressed his glow regarding “His Nibs,” as believing that in this unusual pic- ture he had the biggest state-right money-making production of the year. The results at the Allen theatre have vindicated his judgment.

Contents of the Latest Official Movie Chat

THE coming release of the “Official Urban” Motion Picture Theater Owners of America begins with a foreword to impress on the millions of patrons of the theaters the high standard of the exhibitors.

The foreword says: “The Motion Picture Theater Owners are the custodians of the sight, sound and speed of the Western world. It will always be used for the advancement of good government, the highest of living ideals and the general welfare of all the people.”

Then comes the travel section, discussing some of its interesting points since the revolution. Following this comes a section devoted to industry; a fascinating picture of the great processes in the mining regions of Pennsylvania. “Curi- ous Hobbies” lend a lighter touch, depicting old little toys in “Movie Chatter” for the youngers. Then to the Arts and Sciences showing the death masks of some of America’s greatest men—Washington, Franklin, Lincoln and General Sherman. The Fore and Pastimes are covered by views of snow- diving, a sport peculiar to the height of the Western country and the final pictorial section are some magnifica- tion studies in zoology.

The Public Forum closes the reel.

New Comedy Series to Be Issued

C. S. Earnhardt, president of the Commercial Film Studios, in St. Louis, has just contracted with the Forward Film Distributors, Inc. for the distribution of twelve-reel situation comedies, featuring D. W. McReynolds.

Ellis Making Anti-Tuber- culosis Picture

Carlyle Ellis began photography last week on a short screen play for the New York Tuberculosis Association. The subject is pri- marily for use in street showings to children throughout the city, a new educational enterprise of the association.

A thrilling moment from “Taking Chances,” a Phil Goldstein production, in which Richard Talmadge is starred.

Ethel Dwyer, who plays the lead in Arrow’s “Ten Nights in a Barroom” and who has just returned to New York after a tour in “Lombard, Ltd.”
Current Paramount Issues

March 5th Marks Release of First of UFA Series and Wm. Hart Film

PATRIUM ushers in its 1923 campaign with the release on March 5 of three productions: "The Dragon's Claw," the first of the big UFA series; "The Woman of the World," William S. Hart in "Travelin' On"; and the George Fitzmaurice production, "An Anniversary of Love." The series of four spectacular productions released under the general title, "The World," has been heralded as one of the greatest achievements in all the history of the screen. It was made in Europe under the direction of Joseph May, while Mia May, one of Europe's foremost actresses, made a leading role in the production. The picture is said to have cost approximately $1,000,000 and twenty thousand people were employed in making it. More than 3,000,000 feet of negative film was used, Paramount declaring that the total cost of making the productions was eighteen months.

In "Travelin' On," William S. Hart is again seen in one of his usual roles, for, as in "War's Hymn," this year's hit, Hillyer adapted it and directed the production. The picture is a typical Arizona as it was in its most picturesque days. Mr. Hart's leading woman is Ethel Grey Terriss, while James Parley, Brinsley Shaw, Mary Jane Irving, Robert Kortman, and Willis Marks are prominent in the support.

Having played many weeks at the Criterion theatre in New York as well as in several other large cities, George Fitzmaurice's production, "Forever," is already established as one of the outstanding pictures of the year. It was adapted by Ouida Bergere from the novel, "Peter Ibbetson," by George Du Maurier, and the play by Du Maurier and John Nathan Raphael. The cast was headed by Wallace Reid and Ethel Ferguson and also includes Elliott Dexter, Montagu Love, George Fawcett, Paul McAllister, Dolores Cassinelli and Barbara Dean.

Selznick's March Releases

Two New Subjects of Star Series and Talmadge Revival on Schedule

THERE will be three Selznick pictures exchanged during March--two in the star series and one revival of a Constance Talmadge early success. March 10 is the date for the release of "Mrs. Leffingwell's Boots"; March 20 brings Conway Tearle's "The Love Music of Her Voice" and March 30 is the date for Elaine Hammerstein's "The Reckless Youth." "Mrs. Leffingwell's Boots" was made from the Augustus Thomas stage play of the same title. Harold Arlen directed the picture and it was that was originally classified as one of the best pictures Constance Talmadge appeared in at one early year. New prints, newly titled and edited, will be circulated by Selznick.

Conway Tearle's newest issue, "Love's Masquerade," was directed by William P. S. Earle when the picture was released during Fort Lee, N. J., Arthur Houseman, who has won high praise for his comic work, in "Why Announce Your Marriage?", is one of the leading players in Tearle's support and the company also includes Florence Billings, who was the only one time a Selznick director; Daniel Hayes and Robert Cheek, Edwina Mounts, and, naturally, the story and scenario of "Love's Masquerade." Where the story is concerned with the title, for it relates the case of a partner in mist and parses the way for an exposure of the divorce evil, and finally presents a logical solution for many of the misunderstandings fatal to married happiness.

Universal to Star Tom Santschi in Series

Tom Santschi, one of the oldest and most popular leading men and character actors on the screen, has been placed under contract by Universal. Mr. Santschi will star in a series of two-reel Western and Northwest Mounted Police. The series is now being prepared for him by the staff of writers and cameramen under the supervision of Robert N. Bradbury.

"Hills of Missing Men" Is McGowan Release

The current offering of Playgoers Pictures is "Hills of Missing Men," another of the popular Jack McGowan westerns, the date set being February 20th. Playing a role which calls for the supposed villain of the story, Santschi's role was that of the devil hero before he is disclosed as the real hero, Jack McGowan again has the opportunity for dramatic intonation with Santschi which has made him a distinctly popular figure with the fans, in his previous releases by Playgoers Pictures.

The picture is announced by Playgoers as the most unusual "Western" released in months. Prominent in the cast are Jack McGowan, Jean Perry, Florence Gilbert, Hellen Holmes, Andrew V. McLaglen, Ben Sebastian and Robert Bradley. The feature is in six reels.

Motion Picture Edition of Zane Grey Novel

Grosset & Dunlap, the publishing firm that makes reprints of popular novels two or three years after the first appearance, has signed its intention of co-operating with Goldwyn in exploiting the Zane Grey picture, "When Romance Rides," a Benjamin B. Hampton production, made from Zane Grey's novel, "The Butterfield Route." The co-operation will take the form of a "movie" edition of the novel illustrated with stills from the production and with the one-sheet poster prepared by Goldwyn as a fronts piece to the book.

The photographs were of "Wildfire" will contain pictures of all the leading players as they appear in various scenes. The chief characters are portrayed by Claire Adams, Carl Gantvoort, Jean Hersholt, Harry L. Van Meter, Charles Arling, Tod Sloan, the jockey Frank Hayes, Mary Jane Irving, Walter Perkins and Babe London.
TEN new productions, to be released as The Entertainment Series, are announced for distribution by the Gunning organization. Ricord Gradwell, managing director of the Gunning organization, today issued the following statement, announcing that the series is planned to answer the demand of exhibitors for rentals at reasonable rental prices, and the desire of motion-picture patrons for features of real romance.

The pictures comprising the series have been carefully selected. Mr. Gradwell is reported to have bought rights to several of vivid action stories, punchy titles and all round excellent casts and direction, as well as to the last of a scaled star in a weak vehicle. All of The Entertainment Series are productions which can be offered to exhibitors at a profit, rates which will assure his making a profit.

The ten productions announced for release as The Entertainment Series are: "The Fire Bride," a story of the South Sea Islands, romance, adventure, and buried treasure. The production was actually made in Tahiti, in the South Seas, with local scenes, featuring Ruth Rennie, Walt Whitman, Fred Stanton and Edward Hearn. It is an action picture, and the sturdy fisherman of the South Sea coast, actually made in that locality.

"The Madame of Love," a Wray Physioc Production, featuring Jean Scott and Bernard Siegel; a story of romance and mystery, the sturdy fisherman of the South Sea coast, actually made in that locality.

"Blow Your Love Nest," a Wray Physioc Production, featuring Jean Scott. It was photographed on an island twenty miles off the Maine coast.

"Don't Blame Your Children," a story of love, ships and the high seas, and the last of a scaled star in a weak vehicle. It is at the mercy of a storm at sea. It is a powerful lesson on the effects of pleasant intentions will against children's rights.

"Mrs. Dane's Confession," a tense drama, featuring Lucy Marion and the last of a scaled star in a weak vehicle. Directed by Michael Kertes.

"The Blue Mountain Mystery," a straight mystery story, unsolvable until the final scene.

Each of the productions differs from the other in the locale, the type of entertainment, and cast, so that the series, as planned, gives the greatest possible variety of picture production, states Gunning.


"The Foolish Fool," a story of romance, with a strong supporting cast, featuring Jean Scott and the last of a scaled star in a weak vehicle. It is a film produced by the studio, and shot entirely on location, at the cost of $20,000. It was released March 10th, and is now being exhibited in most of the large cities.

"The False Fronts," the story for which was written by the celebrated Miss Shattuck, managing-director of the Allen theatre, was screened before a large and enthusiastic audience at the big Allen theatre on Saturday night, following the regular performance. Many out-of-town visitors were present, among them Mr. McCormick and his associates.

The visitors included Charles Rogers and Mark Golden of Robertson-Cole; Louis Baum of Equity; Howard Dietz of goldwyn; Jack Reilly of the American Releasing Corporation; T. J. Connors of Metro; Eddie Bonn of Warner Brothers; Fred Reecroft, representing the New York Times; Arthur James, representing The Motion Picture World; Tom Hantis, representing The Motion Picture News; L. T. McCray and Howard McCallum, representing Exhibitor's Trade Journal.

"False Fronts" tells the story of a Southern youth, Keith Drummond, who is left penniless by the death of his father. He is determined to abandon his college work. His only heritage is a fine name and a crop of debts. His father's former counsel advises the boy to come to New York to seek his fortune and he sets out on a new chapter of life, recommending him to a legal acquaintance who has also known the boy's father. The New York barrister, John Lathrop, a human scientist, loans him the $20,000 for an indefinite period and tells him to go ahead and see how well he can do. Keith takes up the challenge, marries Helen Baxter, the beautiful daughter of a nouveau rich widow, and goes the easy way to financial ruin. At last abandoning the gay life, Keith disappears. Later trouble developing in the oil properties owned by the Baxters, Helen, accompanied by Lathrop, her attorney visits the Montana oil field where she finds her husband. Keith hardened by the experience of the oil field, has developed into a leader among real men. After Helen sacrifices $20,000 to protect the interest of the small investors in the company, a reconciliation is effected between Keith and Helen back on the road to happiness.

"False Fronts" was made in Cleveland at the Bradley Photographs Laboratory and 13th and 30th Street. Samuel R. Stadler who directed "Women of Love," "The Count," and "Dangerous Toys," co-starring William Desmond and Martha Mansfield, are also attached to "False Fronts." "False Fronts" was produced by the Herold Brothers of Cleveland. The Herolds are prominent local merchants, who have been identified with Cleveland for the past forty years. This is their first attempt at producing motion pictures. They expect to extend their activities to California and to establish a permanent studio there, as is declared. The cast includes Edward Earle, who plays the part of Keith Drummond; Frank Baxters, Mr. McCormick in his role of John Lathrop; Barbara Castleton as Helen Baxter, and Marjorie Kemble as Keith's first sweetheart.

Philip Spitalny, musical director for the Allen theatre, wrote a special score for "False Fronts," which was also presented for the first time at the premiere showing of the picture. The entire 5-piece size of the symphony orchestra participated in the event.
More "Theodora" Successes
Exploitation Aids as Unusual Box Office Sensation

GOLDWYN'S Italian spectacle, "Theodora," continues to be the box office sensation that it was on its first showing at the Astor theatre, New York, and in the other towns where it was screened at the $2 top scale—Boston, Pittsburgh, Cleveland, Detroit and Chicago, announces Goldwyn.

"Theodora" is a picture that lends itself readily to exploitation and the exhibitors who have put all their showmanship behind a thorough exploitation of this spectacle have reaped a harvest, it is reported. In a number of instances it has been shown without anything out of the ordinary in the way of exploitation and advertising and has made money for the exhibitor, but those who do their business are leaving a large share of the profits that should accrue to them from showing the spectacle, and it is in this line "Theodora" has been handled by Goldwyn as a special. It has been booked individually on its own merits. The home office and the branch exchanges have been flooded with letters and telegrams from exhibitors expressing their enthusiasm for the play as a film spectacle and their delight with its box office earnings.

From the thousands of bookings which "Theodora" has had during the past several weeks, the following brief list of large city showings has been selected:


Dustin Farnum appearing in "Iron to Gold," a William Fox release.

"Dollar Devils" Nearly Ready, Says Gunning

"Dollar Devils," the first big Victor Schertzinger Production, being made at Santa Barbara, for release through Wd Gunnin, Inc., is near completion, according to telegraphic information from the Coast received at the Gunning home office. "Dollar Devils" is reported as an elaborate special, fully up to the sensational possibilities of its box-office title. With his first production finished, Schertzinger, the director, has his plans all ready for the second production of a series of four. The release date of "Dollar Devils" has not been set yet, but the picture will be cut and titled with as much speed as possible, consistent with its production standard.

Joe Dowling of "Miracle Man" fame is one of the all-star cast taking part in "Dollar Devils," Andrew Arluckle is another well-known actor who has been cast for the first two productions. The second picture will be started in production within a few weeks.

E. J. Montagne Finishes New Continuity

Edward J. Montagne, who made the adaptations of a Man's Home and "Concept" has completed the next starring vehicle for Elaine Hammerstein, called "Evidence." This is a story of greasepaint and society, and is said to afford Miss Hammerstein one of the strongest dramatic roles of her career. "Evidence" will start in production as soon as the star finishes her present picture, "Redless Youth," which is also a Montagne script.

Redwood Trees of California Are Filmed

The Redwood trees of California are starred in a prattle-motion picture produced by the Rothacker Company. Nature endowed this tree with peculiar properties which make Redwood lumber more valuable for certain purposes than any other wood. However, the commercial value of this American tree is little known in foreign countries. The mission of the practical picture is to inform the world on this subject.

Carroll W. B. Klingsensmith, formerly of the Rothacker Chicago practical picture division but now of Los Angeles, photographed the Western scenes.

Fannie Hurst Praises Screen Adaptation

Before sailing for Europe on the steamship Olympic on Saturday, February 18, Fannie Hurst author of the Cosmopolitans, the little vehicle which put out the following letter to the producing company:

"The screen version of my story 'The Good Provider', which was run off for me in your projection room is, in my mind, a supreme example of how a story may be successfully and sincerely transfigured to motion pictures without throwing the narrative version out of the window before starting to photograph. Not only because of its fidelity to one of the most significant scenes of the story, but also because of the rendering of the individual characters as created by the artist's imagination."

I want personally to congratulate Frank Borzage (the director), Vera Gordon, Dave Davidson, William Collier, Jr., and every other member of that cast, not to overlook John Lynch (the scenario writer), and the man behind the camera."

"Peggy Behave" Shown at Central Theatre

Baby Peggy's second release in the new series in which she appears at the head of her own company, grown ups was shown on the Central Theatre bill with Priscilla Dean's "Wild Honey." The critics who were present at the "Wild Honey" premiere at Universal's New York first run house Monday night were very flattering in their comments. The little girl, the N. Y. Times characterized her as "weirdly expressive and winning."

Fox Obtains Pictures of Volcano from Air

Russell Math, Fox News cameraman, had a narrow escape from death recently while filming scenes of the crater of Mount Vesuvius from an airplane. The machine became unmanageable and fell to earth near the crater, fracturing Mr. Math's arm. Twelve hundred feet of unusual scenes were obtained before the accident, which will be shown in Fox News in the near future.
First Nat'l Subjects Completed

F IRST NATIONAL announces the completion of five new productions for release through its exchange. The projects recently completed include: "Fool's First," a Marshall Nelis production of an Arthur Allen story, "Alias Julius Caesar," starring Charles Ray; "Rose O' the Sea," a Louis B. Mayer production of a John Fox, Jr., story; "Primitive Lover," starring Constance Talmadge; and "The Duchess of Lagnais," with Nor- ma Talmadge in the stellar role.

The filming of "Fools First," Marshall Nelis's latest production for First National release, has just been finished at the Hollywood studios. Claire Windsor, Richard Diamond and Herbert Russell, as directors, take the principal roles. "Fools First" was started on January 15 by Direc- tor Nelis.

"Fools First" was filmed in San Francisco and partly in Los An- geles. Other outdoor scenes were shot at Vernon; other "hits" at Sunset Inn and some scenes in the First National Bank of Hollywood. Dur- ing the filming, portions of the production were filmed in San Francisco many scenes were filmed in the St. Francis hotel in San Francisco, and at San Quentin prison.

Besides the principals, the following other well-known players have important roles in "Fools First": Ray Griffith, George W. Seigman, George Dromgold, Helen Lynch, Hazel Keener, Shannon Day and Leo White.

"Fools First" was adapted by Margaret North from the Saturday Evening Post story by Hugh McLain Helber and tells of the regen- eration of a crook through the wiles of the daughter of a master crook. The girl apparently abets her father but really aids him in building up a legitimate and highly profitable business for the firm he originally intended to rob.

"Baby Peggy" Montgomery has given an important role in "Fools First" by Mr. Nelis, who was de- lighted with her work in "Pen- rod." "Fools First" was photo- graphed by Karl Struss, David Kesson and Ray June.

Charles Ray has finished the film- ing of his last photoplay for First National release. The Ray studio announce that the title of this produc- tion is "Alias Julius Caesar." The supporting cast includes Bar- bara Bedford, William Scott, Har- vey Clark, Robert Fernandez, Ed- ward Carey, Carl Miller, Thomas Bert, Offord Milton Ross, Tom Wilson, Philip Dunham and S. J. Bingham.

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"Loves of Pharaoh" Going Big

IN producing "The Loves of Pharaoh," which Paramount is releasing, and which is now being shown at the New York Cri- terion, Ernest Lubitsch, who made "Deep Blue Sea" and "Passion" and "Gypsy Blood," generally con- ceded to have done his greatest work. The picture opened at the Criterion on opening night last Wednesday, the first full day of the engagement, the number of the picture exceeds that of any other day in the history of the house with a single exception, ac- cording to word from the Famous Players-Lasky headquarters.

New York's newspaper critics are unanimous in acclaiming the picture as one of the screen's greatest masterpieces. Alan Dale said in the American: "It is one thing to make the history on the characters of a picture and another to establish the brand. Yet the brand in "The Loves of Pharaoh" at the Criterion theatre is magnificently established. One of the most sensational pictures I can recall for a long time." The Telegaph said: "Hugo Riesenfeld presented this drama of the Nile for the first time last night at the Criterion theatre, for an extended engagement. He has found another record-breaker." The Telegaph said: "So many superlatives have been poured on motion pictures in this review that it is difficult to do 'The Loves of Pharaoh' justice. Simple words and few may be effective by contrast. This picture has been announced as the master work of Ernest Lubitsch. It is." The Sun: "The production reaches high spectacular heights. The film for the first time Mr. Lubitsch has known admirably where to stop." And the Times: "It is a magnificent production through its stirring testimony to the genius of Ernest Lubitsch, its young director.

The handling of the mob scenes in "The Loves of Pharaoh" is undoubtly the most striking feature of the picture. How he accom- plished the result of the mob scenes is credited to Lubitsch himself when he was in New York a few weeks ago.

In the first place, the director did not go to Egypt for his setting, as one of the newspaper critics felt certain he must have done. The production of all stages at sandy location—a miniature desert—three hours distant from Berlin by boat. The extras were trans- ported thither every day on ten steamers. During the three hours' journey the people made up and donned their costumes were ready for work immediately on ar-

Will Not Leave Screen,
Says Miss Frederick

Pauline Frederick has been de- nied marriage to Dr. C. A. Rutherford as to whether she intends to retire in the immediate future from the screen. Miss Frederick says that she has no intention of leaving her work, which she says is be- come more fascinating to her from day to day.

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A scene from "The Fire Bride," a new picture to be distributed by Wad- guning, Inc.
“Four Horsemen” Scores in South Business Slump

In Miami, Arizona, where the low prices for copper and cotton have brought about an all-around slump, so that a number of picture houses are about to close because of weaknesses in the business conditions, the Four Horsemen of the Apocalypse, called the Herbert Renon from Los Angeles, finished Sweets,” in the greatest title in the Miami Photoplay’s history. A telegram to Mr. Rosenberg at Metro’s Los Angeles Exchange:

"In face of very bad business conditions we did capacity business both days. Mere words cannot do production justice. Congratulations to Metro for making this masterful house-talk all house records for advanced price pictures."

Goldwyn Subjects Ready Films of Current Season Finished; Elaborate Plans for New Pictures

With its production for the current season practically all completed, Goldwyn Pictures Corporation is already far along in its preparations for big new photoplays for the coming season. Production chiefs from the studios at Culver City, Calif., have been in New York for various periods of time consulting with executives here about the new season and the type of pictures to be made.

Paul Bern closed some important new deals for original scenarios and screen stories, and a number of novels while he was in New York and Casting Director McIntyre engaged many of the players for important roles in new pictures, in accordance with Goldwyn’s announced intention of finding new screen faces.

Among the important pictures which will receive early production are Rupert Hughes’ "Bitterness of Sweets", the author, which will adapt from his short story of that title and upon which he will get to work as soon as he has put the finishing touches to "Remembrance" which he wrote, directed, titled and edited, Gouverneur Morris, author of "The Penalty", "Ace of Hearts" and two big picture novels now coming out but not yet released, "Yellow Men and Gold" and "Whims of the Gods", has written a new original screen story under the temporary title of "Always Warm and Green."

Peter B. Kyne’s story, "Brothers United", which was turned down but will be filmed as will Kathleen Norris’ new novel, "Sia", not yet published. Charles Kenyon and Katherine Newlin have both turned over to the scenario department original screen stories which have been purchased, and Mr. Kenyon’s work and deals with the life of a grand opera prima donna. Mrs. Burt’s story is another western drama, "The Summons", and "The Man Who Saw the Town", opinion of editorial officials, is her best work for the screen.

A big production of Hall Caine’s masterpiece "The Christian", is also under way. Three stories by Carey Wilson have also been purchased by Goldwyn and it is expected that two of them will go into early production.

In the hands of Herbert Brenon, the most recent Fox production is "A Stage Romance," the star will be supported by Myra Bullock as leading woman.

Fox News Service Improved

Director-in-Chief Home After Reorganizing Staff

"We unquestionably have the best representation in Europe," reports Mr. Hancock. "The most skilled cameramen, the liveliest operators, editors, and others, at all times and under all conditions capable of producing quality film in quantities.

None of our continental cameramen speaks less than three languages, and some of them speak five. Hence my work was made very easy, because I could converse with them in English, and give them their instructions in this language. Each man was sent back to his post immediately after the conferences with his pockets filled with typewritten instructions. Already much excellent material has been received, and every ship brings film of a quality which cannot but please both exhibitor and theatre patron."
Talmadge Sisters in East for Vacation

Norma and Constance Talmadge arrived in New York on Friday of last week for a short vacation in the East. Accompanying them were Joseph M. Schenck, president of the Norma and Constance Talmadge film companies; J. D. Williams, manager of Associated First National Pictures, Inc., distributors of the stars' pictures, and Felix Feist, in charge of the Talmadge booking department.

The Talmadge sisters stopped at the Hotel Ritz-Carlton for ten days. After they have visited the Broadway theaters in search of new picture material, and bought a lot of advance models in street and evening gowns for their forthcoming productions, they will spend a three weeks' vacation in Palm Beach and then directed to New York before leaving for Hollywood, again, the second week in April.

Mission: Film Experts Work on New Process

Director Clarence Goldert and cameraman Gordon Pollock, of the Mission Film Corporation, are in selection, working in a new process for making some ethereal scenes necessary to complete Clarence Heathways' story, "Carry on the Race." By the use of various colored dyes in a tank of water in a manner heretofore unused in motion picture making, they expect to achieve an effect of space and infinity never before realized.

Fox to Make New Brand of Farce Comedy

From Fox Film Corporation comes announcement of the organization of a new comedy unit at the West Coast Studios, with the purpose of which will be to produce a type of comedy burlesquing the old-time melodrama.

It is with a view to creating original situations for farce pictures and with the hope of successfully breaking away from the bathing girl comedy by substituting a new feature that William Fox has undertaken this plan.

The directors, actors and girls who are to make the western fun-films will compose a unit entirely separate from the other Fox comedy organizations—those include the Sunshines, the Al St. John, Clyde Cook and recently added Lupino Lane special comedies.

One idea is, that instead of frolicking through a couple of thousand feet of frisky film, chased by or chasing a low-bred comedian with baggy pants, the girls will appear as lady cow-punchers and cow-ladies, attired in becoming farce costumes.

The girls are now being trained in wild west accomplishments with the lariat and the six-shooter.

20-Page Press Book for "Mistress of World"

A press-book of full newspaper size and comprising twenty pages has been prepared by Paramount for "The Mistress of the World." Four pages are devoted to each of the four productions titled "The Dragon's Claw," "The Race for Life," "The City of Gold," and "Saved by Wireless." The covers are given over to the series as a whole.

In all, there are reproductions of twenty-three ad mats, running in size from single column to full page; sixteen production cuts, re-productions of thirty posters of all sizes from one-sheets to twenty-fours, and fifty-four publicity stories. In addition, there are illustrations of countless lobby displays, slides, insert cards, heralds, etc.

Century Production Is Pressed Forward

Julius Stern, president of Century comedies, who has recently returned from Hollywood, announces that production at his studio at a rate which he has never before attempted. This, however, does not mean that rental prices are to be raised, states Mr. Stern. "The success of Century is built on the success of the exhibitor," states Mr. Stern, "and to borrow a line from Carl Laemmle we believe in 'live and let live,' which includes the small exhibitor as well as the big one—and we want to keep him happy and contented. The big problem today is to produce good comedies so economically that they can be sold to the theatre owner at a price which guarantees him profit without worry."

Mae Murray Story Is Laid in Spain

In Mae Murray's next picture, "Fascination," which is now being screened at Tiffany Studios, New York, for release by Metro, all of the scenes are laid in Spain. The interior settings are being constructed by Charles Caldwell, who built the Paris cafe scenes for Miss Murray's last picture, "Peacock Alley." The designs for these scenes were obtained through models at the Metropolitan Museum and from Spanish books of household design.

In "Fascination," Miss Murray appears as the daughter of a Spanish-American marriage. The story is by Edmund Goulding, who wrote "Peacock Alley," from a story by Ouida Bergere. The production is being made by Tiffany Productions and directed by Mr. Leonard. The cast includes Helen Ware, Courtney Foote, Creighton Hale, and Vincent Coleman.

R-C Star Has Unique Role in "Clementina"

Pauline Frederick appears in a novel role in "The Glory of Clementina," a picturization of William J. Locke's novel of the same name, announces R-C pictures. Her role is that of an eccentric artist who cares nothing for personal appearances. Her dowdy costume is contrasted with her great beauty, when in the latter part of the picture she takes up a woman's weapon to win the love of a man.

The picture was directed by Emile Chautard, and the cast includes Edward Martinдель, George Ows, Lincoln Plumber, Edward Hearn, Jean Calhoun, and Wilson Hummel.

Two Eddie Lyons Comedies Are Announced

Two new Eddie Lyons' comedies are being rushed into the market. The titles of these are: "Why Not Now?" and "Rentled Trouble."

The result of Eddie Lyons' efforts to amuse the public is that his pictures are in constant demand by independent exchanges and exhibitors all over the world, and Arrow therefore, feels justified in giving Eddie Lyons' comedies the utmost available exploitation and advertising.
New Star's First Picture

**Florence Vidor Starred After Contained Risks in Public Favor**

**WOMAN WAKE UP**

Florence Vidor has to her credit the excellence of Florence Vidor to stardom. This honor, which was accorded her in the new Associated Exhibitors release, has been internationally acclaimed by the public. A few years ago Miss Vidor had no intention of appearing on the screen. She and King Vidor, who embodied her in the role of Lily, had many meetings with the screen play's producers, and were not interested in stardom. Subsequently, Thomas H. Ince borrowed her for "Beau Revel," and "Singing Lips" and other productions. When "Hail the Woman" was produced, with Miss Vidor featured in the cast, the public became more than ever insistent that she should be accorded the recognition which is due to her. Miss Vidor has "arrived." Thereupon, Associated Exhibitors captured her and arduously bestowed by the range of dramatic features particularly suited to her charm and personality.

The first on the list, "Woman, Wake Up," written especially for Miss Vidor by Ben Moore Clay, is a satirical play, in which she portrays a woman caring for her a role which requires a combination of subtlety and the quickness of a mental and infinite taste. It presents her successively as a prospering outdoor athlete; a domestic home-loving wife; a saucy but innocently drifing flirt; and, finally, the devoted wife again.

"Woman, Wake Up" serves adequately as Florence Vidor's first starring vehicle and the new star has proved the utmost of her opportunity. She is not new upon the screen. After her successful appearance in "Kittel's" "The Real Adventure," the story of a wife who goes home in his writings, she is in a rather than a beautiful ornament. Production is well under way and an announcement regarding it is expected shortly.

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Hamilton-White Close Year

**Finish First Year of Comedy Production for Educational Release**

LOYD HAMILTON, popular comedy star, and Jack White, leading producer, of the Hamilton-White Comedies, Inc., are putting in their final work on the first comedy production of their new producing organization, with a fine showing to their credit for Mermaid Comedies. Hamilton has been finishing his work on the sixth and final picture of the year in which he is featured, while White is about to start the seventh of the Jack White productions, which will be the last of the year's group of Mermaid Comedies.

Starting off the new series with Robinson Crusoe, Ltd., which, as one big national trade journal expressed it, "has been a hit wherever shown," Hamilton, as the star in six of the thirteen pictures, and White, as supervisor director of all Mermaid Comedies, have put the best effort of their careers into these pictures.

Hamilton has been known to film fans for several years. Beginning with the old "Ham and Bud" comedies he has been vowing a new series among exhibitors and theatre-goers. Hamilton's pictures have frequently attracted exceptional comment from newspaper critics at big first run houses, even when playing with big features. Exhibitors and trade publics have written him several in their praise of Hamilton's latest work. Critics of the trade press have stated that he has been doing the very best work of his long career this season.

Big first run bookings have also been a good indication of the growth of Hamilton's pictures. From Broadway to Los Angeles and San Francisco, the Mermaid Comedies have been a place in well-known first run houses. All of the four pictures of the series that have been released by the New York Exchange have been placed in the Strand. They are "Robinson Crusoe, Ltd.," and "The Vagrant," featuring Hamilton, and "For Land's Sake" and "Free and Easy," Jack White productions, with all-star casts, including Lige Conley. Other representative first run houses that have regularly run Mermaid Comedies this season include the Olympia in Boston; New Chicago, Tivoli and Riviera in Chicago; Stanley in Philadelphia; California in San Francisco; Theatres in Los Angeles; Broadway Strand in Detroit, and Loew's in Cleveland.

No expense or effort has been spared by Hamilton and White to keep the Mermaid Comedies up to the highest standard. They have been written and directed by a strong staff of actors, writers, editors, directors and cameramen.

Shirley Mason Picture Just Completed

Shirley Mason has just completed "The Ragged Heiress" at the Fox Hollywood studios. It is the first picture made by the new Fox director, Harry Beaumont.

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Fox Acquires Rights to "If Winter Comes"

William Fox has won out in the bidding for the screen rights to "If Winter Comes," the biggest seller of the year, and the production will be made into a motion picture before next autumn. Several companies in the market for the A. S. M. Hatetchinoff novel, but the contract was signed by Fox and the author last week. The book has been self-published, with 20,000 copies a day since its publication four months ago.

"If Winter Comes" will be made into a big special production, but the Fox company has not decided who will head the cast or direct it.

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Exceptional Titles for Owen Moore Picture

The titles on the new Owen Moore picture, which, in all likelihood, will be released under the title "Sink or Swim," will represent the best efforts of some of the most capable title writers who have ever contributed to the motion picture art, declares a statement from the Selznick offices. The arrangement under which the titles are being secured is brand new to the industry, it is declared.

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News Reels of Highest Import, Says Circuit

The Rochester Times-Union in a recent letter to the Regency Corporation, which operates three motion picture theatres in Rochester, announced its purpose to print four pages of illustrated news events from all parts of the world. The object of the letter was to ascertain in favor of the news pictures, just how much interest views of current events held for the public. The question, of course, was proposed, which representative news reel runs in the Regency houses. Here is the answer the Times-Union received:

"The motion picture exhibitions today certainly considers the news films as one of the most important parts of his program. Surely, we would not sacrifice the Pathé News on our programs, and we give it a position where it will be shown to the greatest number of people. This is because we know from comments made by our patrons that news pictures have great popular interest."
“Rupert of Hentzau” Is Obtained by Selznick

SELZNICK has secured the screen rights to "Rupert of Hentzau," the internationally known novel written by Sir Anthony Hope. The preliminaries for the purchase of this novel were concluded by Mrs. Selznick, Fieffewell, during his recent trip to Europe, the negotiations being carried on with Sir Anthony Hope in person. The details of the transaction have just been closed, making formal announcement of the purchase possible.

"Rupert of Hentzau" was first published in America in 1896. The book sold in the hundreds of thousands for many months without abatement. Since then the demand for the work has necessitated a new edition at frequent intervals in this country.

Talmadge Revival Set for March 10

Constance Talmadge in "Mrs. Leffingwell's Boots" is the next of the Selznick revivals, being scheduled for the Select branches about March 10. The new excitations of the photoplay have been completed, and the new prints are being turned out by the laboratory. As is the custom, "Mrs. Leffingwell's Boots" will reach the exhibitors accompanied by a complete new set of advertising accessories.

Miss Rich in Leading Role in Fox Picture

Irene Rich, the leading woman, as been selected by Director Emmett J. Flynn for an important role in his next production for William Fox. Miss Rich’s last appearance was as leading woman for William Russell in "Strength of the Pines."

Mr. Big Time Exhibitor:

If you are in the vicinity of New York City it will pay you to see the presentation of

"THE SHEIK'S WIFE"

at the MARK STRAND THEATRE

Broadway at 47th Street, ALL NEXT WEEK

COMMENCING MARCH 5th.

—A Vitagraph Special

"Gypsy Passion" at Strand

Big French Production Booked by Vitagraph for Broadway Run

"GYPSY PASSION," Vitagraph's spectacular French production, will have its Western hemisphere public premiere at the Strand theatre, on Broadway, New York, early in April. This picture was taken from Jean Richepin's gypsy story, "Marka, the Child of the Bear," by the writer and academician himself, Jean Richepin, who not only arranged his novel for the screen but acted one of the principal roles in it. Directed by Louis Mercanton, called "the Griffith of France," the distinguished cast which includes Irene Th. Rejane, second only to Sarah Bernhardt in fame, and written by a member of the French Academy, "Gypsy Passion" represents the very best that Europe has to offer America in the cinema line, states Vitagraph.

The picture has behind it a long and imposing record of Continental successes including a private showing before the Royal family of England. While this will be the first public showing in America, this French production was screened under private auspices last year and scored a success. The critic of the New York Times happened to be present at the screening, and in his summary of the best pictures shown during the entire year, had no hesitation in stating in his motion picture columns that this picture "belonged among the leaders."

Perhaps the most distinctive feature of "Gypsy Passion" lies in the picturesque backgrounds and unique exteriors amid which the action takes place. The fact that most of the locales--such for instance as the feudal chateau, the ruined monastery, and the Twelfth century church of "Les Saintes Maries de la Mer."--could not be duplicated in this country, was one of the chief reasons which led Vitagraph to purchase this picture.

Critics Praise Nazimova

Los Angeles Showing of "A Doll’s House" Wins Favorable Comment

"NAZIMOVA reaches the apex of a long career in drama in her screening of the famous play, "A Doll’s House," and has proven herself, in this picture, a master of versatility in her conception of Nora Helmer, Ibsen's famous character," says the critic for the Los Angeles Record, in writing of the showing of this United Artists release at the California theater. "With finely drawn figure Nazimova depicts the awkwardness of a life whose chief object, according to the interpretation of her husband, is charm."

"Nazimova has come back in her first United Artists’ production of Ibsen’s "A Doll’s House,“ says a review in the Los Angeles Examiner. "The great Russian actress gives herself to the screen with a sincerity and generosity that has never been equaled in any of her film productions, The supporting cast has been chosen with excellent taste." "Ibsen’s pathetic play of the woman who literally changed herself into a doll to dance, plays an over every whim of her ambitious and egotistic husband, has never failed to excite human interest," says the reviewer for the Los Angeles Herald, "and in this screen adaptation, with Nazimova as the star, there is added a newness to the drama. Nazimova’s work is true, and especially in the closing scenes is her real dramatic art most prominently displayed."

"Wilderness Tales" Are Opened at Capitol

THE first of Robert Bruce’s "Wilderness Tales," titled "And Women Must Weep," was opened at the Capitol theatre, New York City, last week. This marks the premiere of this series of single reel pictures in which Mr. Bruce has combined drama with scenic beauty, "And Women Must Weep" is an adaptation of Charles Kingsley’s poem, "The Three Fishers." Educational Films Exchange, Inc., is releasing this series.

"And Women Must Weep" was presented by S. L. Rothafel with specially arranged orchestral music. The subject was given unusual praise by the reviewers of the local dailies and hailed as a triumph of the photographer’s art. A novel display at the entrance to the big house consisted in the posting of clippings of reviews from the national trade papers of the film industry on a big placard which was suitably framed. On the placard were also posted a letter from E. W. Harmonson, president of Educational Pictures, with the comment, "This Way, Out" is New Carey Wilson Story

"This Way, Out," the third story that Goldwyn has bought from Carey Wilson, a new film writer recently attached to its scenario department, is entirely different in story and treatment from either "Captain Blackbird," an adventuring romance of the South Seas, which will soon be ready for production, or, "Women Love Diamonds," a three-episode New York story.

The theme of "This Way Out" is the potential power of the commonplace, the terrible strength of the monotonous trifle in everyday life.

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Motion Picture News

Additions to Christie Acting Forces

With the return of Charles F. Christie, general manager of the Christie Company, to his studio from the East, the announce-ment was made that he had signed up George Stewart, younger brother of Jack Stewart, to star in Christie comedies to be made for educational releases. At the same time the arrival of Charlie Stevens, Chicago beauty contest conductor by the Chicago Journal, almost a year ago, being judged the winner over thousands of girls who tried for the honor of receiving a contract with Christie.

Hodkinson Closes for Nine-Picture Run

A nine-picture run with play dates beginning February 16, was closed by Hodkinson in Detroit last week with Charles Gar-field, managing director of the Colonial Theatre, in Flint, Mich.


Tom Forman to Direct Katherine MacDonald

Tom Forman will be in charge of Katherine MacDonald's forth-coming production, "The Woman Conquers," an Associated First National release. Mr. Forman will have Clyde Balsley for his assistant director. Joseph Brotherhood will be the cameraman.

"The Woman Conquers" will introduce Miss MacDonald as a young society girl of New York who is satiated with her position and environment and who goes to the northwest territory where, after a series of thrilling and unusual experiences, she conquers her old self and finds that life holds out new possibilities and hopes.

Christie Comedies Get Favorable Reviews

Newspaper reviews from Boston, Detroit, Los Angeles, Buffalo, Syracuse, and several other localities show that a two-reel comedy can receive as favorable attention as the features enjoyed by the pictures,弄得clares a statement from the Christie studio. Christie comedies reported as rivaling the features played on their respective programs for first honors include "Hokus Peiku," "Rumbling Renault," "Pare and Simple," "Second Place," "Oh Buddy' with Neal Burns, and "A Barnyard Cava-lier" with Bobby Vernon.

McCranken Leaves on Alaskan Expedition

Harold McCranken, of Columbus, Ohio, widely known as an Alaskan big game hunter and writer on film, in the far northwest, left on Jan. 15th on an expedition into the land of the midnight sun for a series of motion pictures.

McCraken, who has spent many years in hunting big game and exploring in the far northwest, is making a year's trip solely to get a series of motion pictures of genuine adventure in some of Alaska's most out of the way sections; filming intimate stories of the big game for which the territory is famous, its primitive native life, and thrills such as only Alaska can provide.

"French Heels" Booked by First Run Houses

First-run bookings on "French Heels," the Irene Castle produc-tion released by Hodkinson which had its premiere at the Cameo Theatre in New York during the past week, continue to pile up, ac-coording to an announcement from the W. W. Hodkinson offices.

Three of the biggest houses to sign up for the release of "French Heels" were Barbee's Loop in Chicago, the Butterfly Theatre in Mil-waukee and Asher's Capital in Cincin-nati. The Southern in Columbus and the Colonial in Indianapolis are two others of great importance.

Mammoth Press-Sheet for "Over the Hill"

A mammoth press sheet comprising eight pages printed on one side only to permit of easy clipping has been prepared by the Fox Film Corporation for its production, "Over the Hill." This is the third edition of a press sheet for the Fox special since its initial presentation on Broadway in September of 1929. The new publication is one of the most elaborate ever prepared, to aid the exhibitor in exploiting or advertising a picture. It is filled with a new selection of cuts and press material and presents many useful suggestions and ideas based upon "stunts" already staged by theatre managers in exploiting the big production.

"Old Swimmin' Hole" on Model Program

The adoption by the Visual Instruction Association of New York City of the Charles Ray-Frist National feature "Old Swimmin' Hole," as an aid to study in the American literature classes of the city schools, received the endorse-ment of a large audience of adults at the Maxine Elliott Theatre in New York City recently. A film entertain-ment had been arranged by the association to further its work of encouraging the use of pictures in public school instruction.

Dr. Ernest L. Crandall, Director of the Bureau of Lectures of the Board of Education, and President of the Visual Instruction Associa-tion, declared in his opening address that what the organization regarded as a model motion picture pro-gram, at once of entertain-ment and instruction, and of great value, and well adapted to audiences anywhere, had been arranged. "The Old Swimmin' Hole," in which Charles Ray is presented by Arthur S. Kane, had been unani-mously chosen by the com-mittee in charge as the fea-ture offering.

New Century Release Is Mystery-Comedy

A comedy which begins as a mystery story will be Harry Sweet's next release "Off His Beat." This is in line with Julius Stern's policy of eliminating slapstick and pro-viding regular plots for his Century Comedies.

"Off His Beat" provides a new role for Sweet who, instead of being a rube chased by cops appears as one of them.

It is directed by Tom Bucking-ham and the leading lady is Lois Scott, a Fox comedienne who has recently been signed by Century.

Scene from "At the Sign of the Jack O'Lantern," produced by Rencio Film Co., to be released by Hodkinson.

Robert G. Vignola, well known director of Cosmopolitan produc-tions, who is now engaged in pro-ducing "When Knighthood Was in Flower," believes that the absurdity and uselessness of censorship can be impressed upon the public by ex-planing, on the screen, where a scene has been deleted, and briefly describing it. This will have a double barrelled effect, states Mr. Vignola. In the first place it will bring ridicule, a powerful weapon, upon censorship, and secondly it will not break the continuity of the story.

"Having shown the public how prejudicial to their interests cens-orship is," states the director, "the next step is to get from them through the exhibitors expressions of opinion as to the justice of the cuts made in the particular picture which they've seen. An offer of prizes should act as a stimulus."

A scene from "The Shik's Wife," a Vitagraph picture made in Algeria under the direction of M. Henry Roussell.

Colleen Moore, as she appears in "The Wall Flower," a Goldwyn release.
Exploitation by Wireless
Universal Stars
sands Through
Talk to Thou-
Radio Telephone

PERSONAL appearances by wireless is the novel means of exploiting Universal stars. Co-op-
ized the Radio Corporation of America, Universal's publicity department arranged to have Frank
Ninero and Norma Shearer, leading woman in "The Leather Pushers," take part in an impromptu enter-
tainment which was broadcasted to 4,000 one-hundred thou-
sand radio "fans" within a radius of two thousand miles. This is the first time that screen stars have appeared at these entertain-
ments, as most of the talent has been obtained from the Metropol-
tian Opera House and headline vaudeville acts.

The innovation, whereby screen stars could be heard instead of seen
by thousands, proved so popular that Universal was invited to con-
tinue supplying the feature part of the programs at the radio concerts.
At the last broadcasting, Friday, February 24, Reginald
of H. C. Witwer's "The Leather Pushers," told some particularly
amusing anecdotes of life in India as an opera singer and some of
his experiences in the Royal Flying Corps.
Besides the hundred thousand radio operators listening in on
these entertainments, there may be an unlimited number of auditors.
On the night of Miss Shearer's and Mr. Mayo's appearance, at one
receiving instrument, attached to a Magnavox, were more than 4,000
American Legionnaires, while more than 600 members of the Electrical
Incorporation "listened in" on an instrument
installed at the Engineers' Club, New York City.

Pathe Releases of March 5
List of Short-Subjects Headed by
Playlet With Baby Marie Osborne

PATHE EXCHANGE, INC.,
announces the addition of the
new Pathe playlet, "Little Mary
Sunshine," starring Baby Marie
Osborne. It is a collection of short
subject features and the once serial
episode scheduled for release the
week of March 12th. The offering
has been re-edited and cut down
to three reels from its original fea-
ture length. It was directed by
Reginald DeCourcy, who also plays the
leading role opposite the famous
child actress. Other members of
"Danger Rails" is the eleventh
episode of the latest Pathe serial,
"White Eagle," starring Roland
Roccella. Entertainment is provided
in one instance by a runaway stage
coach bearing the star, which over-
turns while crossing a bridge over
a deep stream.
"On the Fire" is the current re-
issued one-reel comedy starring
Harold Lloyd and Bebe Daniels.
"Shub" Pollard are also in the
cast. "The Bow Wows" is the

Pathenews Scores "Scoop"
Airplane Views of Roma Disaster
Hurried to Screens in Fast Time

IN enabling New York theatres to screen actual scenes of
the Roma disaster at Hampton Roads within less than twenty-four
hours, Pathenews claims to have scored one of the cleanest "beats"
in the history of its service to motion picture patrons and to the
newspapers. The first newspaper pictures of the tragedy were repro-
duced from Pathenews negatives, according to word from the home
office.
These pictures, seen in New York on Wednesday, February 22nd, are
shown throughout the entire East-
cran division as a Pathe News Spe-
cial. They present the highlights in
the history of the great Italian di-
rigible purchased by the United
States Government, together with
tragedy for the country at large they are featured in the
regular issue, No. 17.

At the moment of the fall of the
stricken dirigible, the Pathe
news correspondent covering that region
was twenty miles from the scene.
The moment the news was wired to him he engaged an airplane.
In less than half an hour he was
photographing the burning wreck
disembarkation of the air. He
quickly took other views, including
photographs of survivors, wired
Editor Ed. Holmes, and got his negatives
aboard the first fast train for New
York.
In the meantime at the Home
Office of Pathe News other nega-
tives of the Roma, with members
of her crew and officers probably in
the list of the dead at Hampton
Roads, were assembled and made
ready to play their legitimate part in
the pictured news of the disaster.

Wanted
Film Salesmen—
Men with a past record of
results thoroughly experienced,
progressive, unmar-
willingly to travel

For such
salesmen the
Universal Film
Manufacturing
Company has
openings on its
sales force

Apply in person to
Harry Berman,
Gen. Sales Mgr.,
1600 Broadway,
New York
Cleveland

M. B. Horwitz, president of the Washington Capital Theatre, has opened in New York recently. Horwitz is the largest single acquisition, the house being a branch of seven houses, all of them in one of the main theatrical districts. E. C. Fueras, assistant manager of the Loew’s State theatre, has written a letter to the Herald Brothers of Cleveland and directed to Samuel Bradley, the new manager, asking that he be allowed to have the chance of a main theatre in Cleveland.

San Diego

H. H. Hommer, who has been acting as manager of the Players Theatre for the past three years, is now the new manager of the Majestic.

Incident to the showing of "Fightin’ Man," the Human Fair theatre in Long Beach, California, presented Rogers presented in person H. H. Van Jam, the writer of the scenario, who has been in the city for several weeks in connection with a series of articles on scenario writing which he has been conducting in the Evening Tribune. Van Jam is expected to hold a luncheon of the Ad Club, Virginia Browne Days, the national organization, also appeared at the Plaza during the week of the anniversary of the establishment of the organization.

At the Rialto theatre, the management presented as a special attraction a feature picture Scott, a handsome Western pianist. The week’s showing of "The Swamp," featuring Sonny Hayslawn and Bessie Love, drew good houses.

Kansas City

A private showing of Urban Movie Chat, "The Aberdeen Machine," at the Alvin theatre, was last week. Leading theatre workers and producers were extended invitations and extended an invitation to the management towards Urban Movie Chat. An educational picture, "The Four Seasons," also was shown.

When a brass band played in front of the Princess theatre in Macon, Mo., last week, it was reported that a number of people were called to the theatre. The band played a selection and then presented another one, which was received with loud cheers. The audience, followed Mr. Hinkle, the owner of the theatre, who was present.

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The Missouri department of the American Legion presented the Man Who Was a Country" as the official motion picture of the department. It has been selected by the department as the official selection of the picture. The picture, which is adapted from the story of the same name, will be shown for the first time in Missouri at the Capital theatre. The first showing of the picture is scheduled for February 25, to be held there and thereafter in each city in the state.

Salt Lake City

M. J. Dune, for five years connected with the Greater Features, Inc., in San Francisco, has been appointed manager of the Salt Lake, a division of the Salt Lake Motion Picture Co. Mr. Dune has had experience in the motion picture industry.

On a whirlwind tour of the West in preparation for the tenth anniversary celebration of the motion picture industry during the month of March, S. R. Kent, head of the local office of the general manager of distribution for Famous Players-Lasky Corporation, will be in Salt Lake next week. Stephen C. Sanders, manager of the division of exhibition in the Salt Lake territory, will visit Salt Lake.

Clay Saunders, it is said, will inaugurate through his local representatives while here the extensive advertising program envisaged to reach the public.

At a recent meeting of the Salt Lake City Film Distributing Board of Trade, M. W. McCarthar, secretary and general manager, and a member of the executive committee, was present. The members of the board were present at the meeting. The board is now looking for the best picture soon in the Western territory.

Leopold, manager of the Modesto, has found many of the troubles involving east-west movement of films.

Censorship has ceased no annoyance to local exhibitors. The coming of the Sunday closing has been enforced in a few cities, but the movement has not spread.

Indianapolis

Bandits carried a five hundred pound bounty upon the head of the theatre of the Gary theatre at Gary, Ind., early in the morning of February 14, and escaped.

After sale of the Lenwood and Gayety theatres by the Horwitzes, it was announced that the purchases were not gone through with the aid of Arthur H. Robinson, who had occupied the bench the four local houses of theificador organization.

The theatre, the Lenwood, Gayety, Broadway and Rialto, has repossessed to Ed Gates of the Hoffmans, for $27,000. Gates represented the Casper Amusement Company, capitalists, and repossessed the property for $31,000. Other directors are named as directors of the company.

John Hoffman was acquitted by a jury in court last week on a charge of Sabbath desecration. The trial was held on Sunday, February 12. Huns- tering last year had one of the latter "no blank" scraps on his hands the state has seen.

The Gem Theatre Company of Indiana Harbor has filed final certificate of disolution.

"The Four Horsemen," starring whom looks like a monthly theatre, was last week. All house records were shown, all of which were set up by the three weeks’ showing of "The Sheik" during the past several weeks ago. Prices were advanced from $5 to fifty and seventy-five cents, which is from twenty-five to thirty-five cents above the regular scale. The picture was first run here last fall at the Majestic, legitimate, at $1.50 top scale.

Western New York

The Lafayette Square theatre, Buffalo’s new picture and vaudeville theatre, was opened Monday night, February 17. The house, which has a seating capacity of 2,000, was built by the Motion Thea- tre Corporation. Fred M. Shaler is managing director. C. Sharp Minor is organ- izer. The front of the house is all of the interior. It represents approximately $100,000. A large auditorium is included in the house. M. Shal- ler is head of the company which built the building.

Richard Gassner has purchased the Variety theatre, an east side neighborhood house in Buffalo.

After Harold F. Franklin had heavily advertised the coming of Buster Keaton in "Painless," he was unable to show the

Comedy at the Hippodrome and North Park, Buffalo, because the state censor has not yet given approval. As a result a thousand of patrons were disappointed.

The Pastime and Majestic in Buffalo both found it wise to keep the business cents and report business picking up as long.

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Operation and Function of Appliances for Stage Lighting

Possible to Produce Numerous Pleasing Original Effects

Last week we started discussing the various mechanical means of securing lighting effects on the stage, and had finished with the footlights, outlining their advantages and the like. The discussion will now continue with the other lighting devices.

The border lights furnish the general illumination from a natural direction, that is, overhead. They are therefore probably the most valuable portion of the stage equipment. Border lights are virtually inverted footlights suspended from the gridiron structure. The number of sets in use will depend on the depth of stage. Some of the theatres, for example, the Metropolitan and Manhattan Opera Houses, employ seven or eight rows. The size of lamps used for the borders will depend upon the character of production, and in practice we find from 60 watt Mazda B lamps in the average theatre to 1000 watt Mazda C lamps in show houses such as the New York Hippodrome. The old style border light is open to the objection stated above in connection with the footlights in improper distribution of light, low efficiency and mixing of color. The latest form of border-light employs individual mirrored glass reflectors with Mazda C lamps as pictured in Figure 2, page 1520. These are the same type as used in the show window and are a logical advance in practice. They overcome the trouble just mentioned and enable one to employ the higher efficiency Mazda C lamps. These make it possible to get the same illumination for less money or greater illumination (generally the desire of the producer) for the same expenditure.

Gelatine screens are ordinarily employed with this equipment to obtain color modification, and, as mentioned in the first article of this series, special precautions should be taken to have a suitable holding device for this to prevent its being knocked out of place or punctured as a drop is being raised. Unquestionably, the future will see the application of separable glass color caps to this equipment.

The remarks given under footlights as to the desirable number of circuits and division into sections apply with equal force to the border lights.

Proscenium and strip lights are virtually border lights hung in vertical positions, and assist in reducing the sharp contrasts which might prevail in the vertical plane. The individual mirrored glass reflector is now being successfully applied to this service also.

A most useful device for lighting a given area to a greater intensity than the rest of the stage is the bunch light often known as the open box or Olivette type shown in Figure 3, page 1528. Hand-fed arc lamps were formerly used for this service, but with the introduction of the high wattage,

(Continued on page 1520)
high efficiency, Mazda C lamp, the arc was largely replaced by the 1000 watt unit. Its advantages are remote control, ability to be dimmed and simplicity of operation, which facts materially reduce the number of operators for a given production. Color modification is attained by the use of gelatin screens; the units are portable and adjustable as to height and direction and can be plugged in at will from any stage pocket. Open box lights also prove very useful suspended from the gridiron to illuminate cycloramas.

When it is desired to draw the attention of the audience to an individual performer, a group of performers, or a special part of the scene, it is common practice to illuminate this area to a very high intensity of light relative to the surroundings. This is accomplished by means of the spot lamp which directs a strong, concentrated beam of light. The spot lamp is fitted with a lens which enables the operator to adjust the size of the spot at will. For the very highest intensity the hand-fed open arc is necessary. For lower intensities concentrated filament (floodlighting) Mazda C lamps are suitable. The standard form of spot lamp is pictured in Figure 4, page 1528. This particular equipment uses a Mazda C lamp. The direction of the beam can be changed at will and a performer moving about the stage “followed with the spot.” The handle at the base of the housing permits one to move the lamp toward or away from the lens, enlarging or decreasing the size of the spot. Color modification is obtained by the so-called color wheel shown in place with individual gelatin screens fitting in grooves directly in front of the lens.

One of the most useful recent developments in stage lighting equipment is the suspension type spot lamp pictured in Figure 5, page 1519. This particular device carries a 500 or 1,000 watt Mazda C floodlighting lamp and, as its name implies, is hung from the gridiron or other support. A color screen holder will be noted at the base of the unit. For high intensity work, arc spots are employed in a vertical position.

One can readily picture the effects which are produced with the general stage lighting of a moderate intensity of one color and spots of different colors of higher intensity superimposed on the general lighting. Ornamental vases, urns and decorative features of this character can be made very effective by the application of suspension type spot lamps, and in fact it is generally more desirable to bring out an individual performer with a spot lamp from overhead than by one in the balcony or “front of the house.” Shadow effects are more natural and the harsh, sharply defined spot does not show up on the back drop.

Another useful device is the so-called baby spot illustrated in Figure 6, page 1510. This employs a 250 watt floodlighting Mazda C lamp. It can be plugged in at the foot lights or suspended from the borders and functions as its name indicates.

There are times when a very sharply defined spot is desirable and a piece of apparatus known as the scipticon, or a regular stereopticon, can be used to produce this. These have an objective lens. (Continued on page 1528)
How the STRAND GAINED a patron

STRAND THEATRE
FLINT, MICH.
GEORGE BACHMAN, Architect
Speckled gray Terra Cotta

SUPPOSE you were not in the moving picture business but were a paint salesman. And suppose you had been sent to Flint, Michigan, to get a certain big order from a prominent automobile manufacturer there. You arrived at noon. After lunch you took a jitney out to the factory.

On your way out you passed several motion picture houses—plain-looking and uninviting—nothing about them to attract your attention or interest you. Then you saw the Strand,—clean, handsome and compelling. What would you say?

You'd say to yourself: "That's where I'm going tonight." And if you were asked to explain just why you favored the Strand you'd probably say: "I don't know exactly why, except I felt pretty certain that such a fine-looking theatre would be showing a good picture, and that the surroundings would be pleasant."

* * * * *

Modern, progressive owners of motion picture houses are recognizing this attitude of the average person—and they are cashing in on it! They are building handsome, up-to-date theatres to attract the passer-by—buildings that are permanent advertisements. And their gate receipts show that this is good business.

Witness, for example, the Strand Theatre, pictured above. Here is a fine example of the up-to-date motion picture house. Faced entirely with speckled gray Terra Cotta the Strand presents an attractive appearance to the passer-by,—extends to him a cordial invitation to enter.

The fact that so many of America’s most attractive theatres are faced with Terra Cotta is not surprising. Moderate in initial cost Terra Cotta is almost negligible in cost of maintenance. It is fire, weather and dirt-resistant. An occasional washing with soap and water restores the original bright surface.

If you are planning a new theatre, or merely an alteration of your present one, write and tell us about it. We can send you information which may save you time and money when you decide to build. Address National Terra Cotta Society, 1 Madison Avenue, New York, N. Y.
Olimpia theatre, Mexico, is a combination of various styles of theatre architecture to meet the requirements of a Latin country.

Mexican Theatres Make Great Strides in Type of Construction

An Interesting Description of the New Olimpia House

It is very interesting to note the progress that is being made in Mexico relative to the construction of new motion theatres and the policy followed in adopting ideas quite similar to those most common in this country.

William Fait, Jr., who is manager of the new Olimpia Theatre, Mexico, and who also is a friend of the Morrow Picture News, describes in a letter this latest theatre and also gives some of the interesting experiences that he has met with while operating in Mexico. Mr. Fait writes as follows:

"As per my promise to you I am enclosing herewith photographs of the Olimpia theatre, the newest and finest house in Mexico.

"The house is a combination of various styles of theatre architecture to meet the requirements of a Latin country. It is built of steel and concrete, fireproof throughout. The capacity is nearly four thousand, divided as follows: Orchestra, 2,000; boxes, 250; balcony, 800, and gallery, 850. The decorations are a combination of dark blue, light green and ivory with gold relief, almost an impossible combination to visualize, but which has worked out to one of the most beautiful decorative effects that I have ever seen.

"There are four separate lighting systems with dimmer equipment throughout, making any lighting effect possible.

"You will note that the booth is set in the front of the balcony, which makes projection as near perfect as modern projection machines can make it.

"The stage has a forty-two-foot opening, a depth of forty feet, and is 90 feet from wall to wall.

"We are equipped with a three-manual Morton organ and in addition we are using a 40-piece (count them) orchestra.

"All of the stairways and lobby decorations are of white granite. Floors of tile except in the auditorium proper.

"The picture marked Cabaret is on the front of the building on the second floor, while not yet finished, it is to be used in conjunction with the theatre as a tea room in the afternoons and cabaret at night and operated as a part of the theatre and without extra admission charge.

"We are at present playing a picture for a week which is an entirely new policy for Mexico, the usual custom being a daily change. We are also using a programme similar to that used in the best houses in the states, this being also a departure from the custom here of playing two features, a couple of comedies, and numerous subjects in order to make a three and half or four-hour programme. Thus far we are encouraged, although it means an educational campaign and possible loss for a time.

"Have been presenting the feature picture with prologue, another innovation in Mexico which is being well received. However, the production of prologues here is rather a different proposition than in New York. There is no such animal here as a booking agency, no concert bureaus, no vaudeville agencies, no costumers, no music house with any library to speak of, and very little professional talent. Imagine then if you can the difficulties connected with each attempt at a prologue. Before I came to Mexico I thought I had done everything in a 'showshop' but play the piano, but I have since learned that there were several positions I had not occupied, including Vocal Instructor (I can't sing a note), Ballet Master.

(Continued on page 1524)
THE REPUBLIC

A GREAT NEIGHBORHOOD HOUSE ACCOMMODATING
OVER 3,500—ONE OF THE LARGEST AND FINEST
MOTION PICTURE THEATRES IN NEW YORK CITY

SINCE ITS OPENING HAS USED

POWER'S G. E. LAMP

WITH

POWER'S PROJECTORS

IN CONTINUOUS, PRACTICAL AND
SUCCESSFUL OPERATION

POWER'S PROJECTORS

WITH

POWER'S G. E. HIGH INTENSITY ARC LAMP

REPUBLIC THEATRE, BROOKLYN, NEW YORK CITY

NICHOLAS POWER COMPANY

EDWARD EARLS, PRESIDENT
NINETY GOLD ST., NEW YORK, N.Y.
Radio Phone Installed in Theatre Prove Successful Venture

Apparently there is to be no limit to the usefulness and entertainment value of the radio phone. The Ascher Brothers, owners of the Palace Theatre, Peoria, Ill., are probably the first to make use of this medium as an added attraction for their theatre. It is difficult to estimate the importance this mode of entertainment will have in our theatres in the future. While the radio phone is as yet in a relatively experimental stage, the exceedingly gratifying results so far obtained indicate its unlimited possibilities.

From the following article appearing in the Peoria Journal, it appears that this pioneer attempt proved successful:

"The joys of a radiophone are no longer confined to the home or workshop in Peoria. This city is among the first in the country to offer wireless telephone entertainment in a theatre.

"The first entertainment of the kind here was given last night before 900 amazed theatregoers when Ascher's Palace theatre tested a large radio receiver, installed behind the stage during the last six weeks, as an additional number on its entertainment bill.

"Although the program, which The Journal-

Transcript radio news bulletins sent from the J-T. radio department to Bradley Institute at broadcast via the radiophone by Professor G. Shalkhauser, was not heard distinctly in every part, the theatre management gave the device a trial last night and tonight promises a clear radio number to its patrons. The radio stunt had been unannounced, and the squawks and howls from the machine as Langford Bourland, a member of Peoria Radio Club "tuned in" the communications, as well as the portion of the bulletins heard, took the audience by surprise.

"The idea for installation of a radiophone in the theatre, that the public might keep up with the rapid advance of radio science sweeping the country was devised in January. The idea was caught up and formulated by Richard Robertson, special representative of Ascher Brothers, Chicago, and brought to the Palace theatre. For weeks Mr. Robertson and Professor Shalkhauser, an authority on the radiophone worked to develop it.

"Tense interest held the audience when first words caught from the air by the hi-aerial, the best to be obtained, were issued as
Announcing the Fastest Film ever manufactured

EASTMAN NEGATIVE FILM

Super Speed

Super Speed Film practically eliminates under-exposure. It is ideal for ultra-speed, slow-motion photography; for interiors that are poorly illuminated; for dull days on location.

When unfavorable conditions spell failure, Super Speed Film spells Success.

Price 4¾ cents per foot, perforated

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
from a loud speaker device with which the apparatus is equipped. A portion of the program was distorted from lack of accuracy on the part of the operator in judging the proper tone for so large an audience and by the newness of the venture. Tonight, however, Professor Shallkhauser will operate the receiver and tests will have been made to assure the “listeners” an audible number in every part.

“The Peoria Radio club will attend in body the radio program to be offered at the Palace tonight.

“The invitation was extended Ernest Stid- ham, president of the club, and the membership of sixty radio enthusiasts, by Robertson.

“Much interest in the radio-theatre project here has been shown by radio fans. President Stidham this morning expressed his delight in the interest taken by the theatre.”

Motiograph Machines for Senate Theatre

Lubliner & Trinz’s 3,200-seat Senate Theatre is the latest of the big Chicago motion picture palaces to be equipped with the new Motiograph De Luxe machines, the Amusement Supply Company having just completed the installation of four projectors, three in the booth and one in the projection room.

Owing to the extreme length of the throw, 202 feet, an unusually powerful light is necessary in order to obtain adequate illumination on the screen, and the new Motiographs De Luxe, which have been installed, are equipped with the new De Luxe House and Arc Lamp, which have just been perfected by the Enterprise Optical Manufacturing Company. This is a much larger lamp house than the company has been furnishing heretofore, with its regular Motiograph De Luxe equipment, as will be realized from the following dimensions:

From floor to top of new lamp, 22½” (inside measurements). From front wall to back wall, 19½”. From side wall to side wall, 12”.

The De Lux Arc Lamp is made much heavier than the carbon arc lamp, previously in use, the engine in making this new arc having in mind the heavy amperage, such as the Senate is using, from 125 to 140 amperes.

Another interesting feature of this new lamp is the arc striker, which enables the operator to strike his arc without throwing the lamp out of alignment.

Head Electrician Joseph Leahy and Operators Edward Kappel, Frank Hassett, Walter Mulvihill, Harry Sommer and William Hassett, report themselves as very much pleased, not only with the steadiness and ease of operation of the Motiograph De Luxe, but also arc enthusiastic over the convenience and illumination given by the new Lamp House and Light.

The brilliancy, depth and steadiness of the pictures shown on the Senate screen by the new Motiograph De Luxe projectors has caused a large amount of favorable comment by patrons of this big house, who have expressed themselves as delighted with the projection.

Marr and Colton’s New Bulletin

The Marr & Colton Company, builders of theatre organs, have published a new bulletin on their product. This publication is intended to give a short description of their organ and organization.

New Combination House for Idaho

Pocatello, Idaho, is to have a new $250,000 combination picture and show house. It will be built entirely by local capital. C. M. Lewis, manager of the Colonial Theatre in Idaho Falls, is now promoting the new enterprise.—HUNT.
Again!

Motograph DeLuxe H

WINS

In competitive tests

Chicago's Senate

Lubliner & Trinz's Largest Theatre
Seating 3500  Costing over a million dollars
Is now using

4 New Motograph DeLuxe H

Quality Counts!

Watch announcements for other installations

Enterprise Optical Mfg. Co.
564 W. Randolph St.
Chicago
Stage Lightning

(Continued from page 1520)

in addition to the single lens of the spot lamp. By using an opaque slide with an opening of the particular shape desired, a spot of some particular contour can be obtained. As an example of the effective use of this device, suppose a solo dancer is representing the "Spirit of St. Valentine's Day." Instead of painting the drop or cyclorama in color, this might well be of a white or some light, neutral tone, the entire stage flooded with pink light and a clear spot in the shape of a heart used to follow the dancer. The clear light would be of a sufficiently high intensity to overcome, as one might say, the colored light and the dancer would constantly appear in a white spot. As soon as the spot moved that position would again appear pink. This is obviously more attractive than if the drop were painted pink and a spot lamp merely gave a greater brilliancy in the area of the spot. By working with uncolored drapes, applying the color in light rather than in pigment, effects far in advance of past practices can be readily obtained.

The scipetron can be fitted with a special head containing a revolving disc which is painted in a certain manner and driven by a clockwork mechanism. This is used to produce the effect of running water, falling rain or snow, moving clouds, flames, fireworks, sand storms and innumerable special illusions.

The switchboard for controlling all the stage lights, as well as the house circuit, should be located in such a position that the electrician can view the entire scene. It should be of the dead front type, with all live parts out of reach and protected by a substantial iron net work. Each circuit should be clearly indicated by a suitable legend on the fact of the board and colored handles on the dimmers are of assistance in rapid manipulation. Dimmers should be provided to control each of the house circuits and each of the color circuits on the stage. The interlocking type of dimmer offers special advantages in convenience and smoothness of control.

Stage pockets are necessary in all parts of the stage floor for plugging in bunch lights, spot lamps and other appliances. Pockets of high current carrying capacity should also be provided in the balcony for "front of house" spot lamps and floodlights.

In planning stage lighting one should keep in mind the general principles of the action of colored light on colored objects, as pointed out in the article which appeared in the February 4 issue. By the application of these principles one set can be used for two or more scenes by manipulation of lights, avoiding the necessity for changing scenery. For many types of productions every little painted scenery is necessary. Colored lights can be used to obtain all the effects desired. It will be found that much more artistic and subtle gradations of tint are possible than when the attempt is made to produce these by the brush. Ingenuity and appreciation of the fundamental principles and experimentations alone are necessary.

Scheibelin Visits Simplex Factory

R. Scheibelin, Supervisor of Projection Equipment for the Stanley Company of America, Philadelphia, Pa., was a recent visitor to the Simplex factory, located in New York City. Mr. Scheibelin, however, is by no means a stranger to New York, having spent considerable time here once before, taking a course of instruction under the Simplex factory experts in repairing and assembling of the Simplex mechanisms, previous to taking charge of the repair department of the Stanley Company of America.

The Stanley Company of America use many Simplex projectors on their large circuit of theatres which are noted for their projection and comfortable surroundings. In order to maintain this high standard of projection, a room in the Market Street Theatre building, 333 Market street, was set aside some time ago, for the purpose of repairing and adjusting any equipment which might require the attention of this particular department.

The repair department is most modern in every respect and is equipped with a lathe, grinder, drill and necessary machinery, while other various tools including genuine Simplex factory tools and gauges are included in the equipment. Mr. Scheibelin states his experience with motion picture equipment dates back to 1906.

—Consider your summer ventilation.

Projectionists' Union Holds Ball

The first annual ball of the Motion Picture Operators' Union of Harrisburg, Pa., and vicinity, was held on the night of February 20th at Willa Garden, Harrisburg.

The Alma Sisters appeared as a special attraction and two orchestras played alternately for continuous dancing. The grand march at 11 o'clock was led by the Alma Sisters, who later distributed souvenirs. Oriental dances were given by Sydney Boyd of Philadelphia. Through electrical effects, a "snow storm" took place during a one step. At another time a "rainbow" effect was spread over the floor. Motion pictures were thrown upon a temporary screen during the program, the operators having selected a comedy picture for the occasion, and Robert Fohl, vocalist at the Majestic theatre, sang.

The general committee in charge consisted of C. J. Jones, chairman, of the Family theatre; T. W. Smith, of the Colonial; E. Z. Yost, Victoria; I. J. Katz, Majestic; Paul Patterson, Victoria; Charles Clouser, Star.

Theatre Changes Owners

G. C. Wallace, a well-known young business man of San Saba County, Texas, has purchased from Gardner & Page the Happy Hour theatre, Loureto's popular play house.—M. P. J.
We have been telling week after week about important theatres installing our screen because it shows a better picture but we failed to tell you

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HAFTONE
SCREEN
CAN BE
EASILY WASHED
AND STAND
ROUGH HANDLING

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for the hard jobs you need a
Kino Hypar Lens
It has the speed, brilliancy and crisp definition that give results even under poor lighting conditions.
Round Closing Dissolves and Vignetting Shutter is useful in making fade-aways or bust pictures.

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THEATRE SPECIALIST
Structural Investigations and Reports on Existing Theatres
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TransVverter
Produces
Perfect
Arcs

TransVverter permits the most artistic projection of pictures.
Double Arc TransVverter provides two arcs in series, simultaneously, thus making possible a perfect dissolve.
No ballast is used as automatic voltage is provided.
The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

Improve your projection and your attendance and profits will grow accordingly.

TransVverter will do it.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
Cleveland, Ohio
National Anti-Misframe League Forum

Let's Shoot!

Come on, fellows, let's put some more pep in the Forum. Undoubtedly all of us are enjoying the revival the league is now having and let's keep it going a little faster every week. Write in about your problems. Have you questions on electricity or mathematical problems you want solved? Shoot them in, that's what the league is for.

always doing all that he can to help his fellow projectionists and the N. A. M. L.

Very sincerely yours,

JAMES W. BRYAN,
N. A. M. L. No. 1415, Idle Hour Theatre.

Dear Editor:

I guess it will seem peculiar for an assistant projectionist to join the league, but I wanted to get an early start. Although I am only seventeen years old, I have had three years' experience in the booth.

To get to facts I am going to take up the subject of which a brother member brought up on the correct place on the shaft to set the shutter. The brother said the correct place to set it was where the spot was the smallest. I want to ask him how it may be done on Powers 6b machines. The shutter shaft on Pwers extends only about six inches from the base of the machine.

If this can be done on Powers there will have to add about six more inches to the shutter shaft.

Let's have a discussion.

Yours truly,

TRUE E. ANDERSON.
N. A. M. L. No. 1636, Community Theatre, Russellville, Ark.

Brother Anderson is certainly welcome to the league as a conscientious assistant projectionist is in a position to push our ideals just as well as anyone else.—Ee.

Gentlemen:

I will find your application for membership in the Misframe League. Although I have always taken the best of care of the films that we receive—or that we have used in our circuit, an organization like this is a system that I have waited a long time to see, and now that it has its start I would like to see every operator in the United States join. If any operator refuses to join, it shows that he is not interested in the work and he should not be connected with the work.

There is one question that I would like to ask, and that is: Why won't our exchanges cooperate with us and help us take care of their films and keep them in the best condition possible? They may answer and tell us that they do, but THEY CERTAINLY DO NOT. I dare say that 95 per cent of the films that we use in our circuit are not in perfect shape. There will always be some defects that will attract attention of the audience. It has been a long time since I've seen a picture that does not have a misframe in or some defect. Of course if all operators did what we do in our office or our other theatres, we would have less trouble. As soon as films reach us we rewind them and take cues from it so we can

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practiced in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary correct misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in pictures when the film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Dear Editor:

Liberty Theatre, Attalla, Ala.

L. M. NEELY.

(Continued on page 1532)
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SUPERFINE WHITE

THE ALPHA MOTION PICTURE CO.
23 Grant Street
Stratford, Ontario, Canada
Dear Sir:
I noticed your inquiry about the new N. A. M. L. membership buttons. I am sure all of the boys would rather have a better button, but since this league is for the general improvement of projection and not only to repair misframes, I suggest the name be changed to something like National Association for the Improvement of Projection.

Yours very sincerely,
Joseph Stull
2203 St. Antoine St., Detroit, Mich.
N. A. M. L. 1014.

What do the other fellows think about this?

---Editor

Dear Sir:
I am sending in my application and wish to join the N. A. M. L. I have been reading about the League and wish to say that I believe it is a good thing.

At present I am keeping good films, but have received some bad ones with punch holes, misframes and bad patches. I have been operating for the past four years, and have studied the conditions of the films, and if the operators don’t do something the company will.

Very truly yours,
Thoman Stephens.
Box 94, Gorman, Texas.

Gentlemen:
I have just looked over some of the letters written by brother operators and think that it is about time I should join the Anti-Misframe League. I have only been in the game a short time, but have always tried to show an interest in my work. I have every kind of up-to-date equipment that a booth requires for good projection, and also many ideas that might help all brothers in the league. Hopping my application is accepted, I am.

Yours for better projection,
Lester E. Brown.
Box 43, Buhl, Idaho.

I am projectionist at Orpheum Theatre, Connersville, Pa., and would like to join the League. I have been receiving some very bad films and think the N. A. M. L. is a very good thing. We have some projectionists around here that use punch marks and ruin the film, so I think I will join the league and try to make it easy for others. I remain.

---
Site for New Motion Picture Theatre

Seth Mosely and H. E. Blanchard of Norfolk, Conn., have just consummated a deal at Winsted, Conn., whereby they secure J. H. Alvord's Main street store property as a site for a new motion picture theatre. The new owners announce their intention of immediately starting construction of a theatre building. The property is located in the heart of Winsted's business center, between the post office and the telephone exchange. Less than a month ago plans were completed by a local company, headed by Stephen Mulcahy, to build a motion picture house on the opposite side of the telephone exchange. It is considered unlikely by Winsted people that both theatres will be constructed. —AGARD.

New Orpheum Opens

Another beautiful theatre, the Orpheum, has been opened at Fergus Falls, Minn. It was constructed by the Orpheum Theatre Company and presented "The Inner Chamber," featuring Alice Joyce and four acts of vaudeville on the initial program. The Orpheum seats 684 and is of veneered brick construction. A 28 foot stage, large enough to accommodate any road show and dressing rooms equipped with shower baths are features of the theatre. Gaudiness is missing in the beautiful, simple decorations. The simplicity enhances the pleasing and artistic effect of the whole. Frank McCarthy, of McCarthy Bros., well known Dakota theatrical men, is manager of the Orpheum.

House Thoroughly Remodeled

Manager J. B. Mason, of the Dream theatre, San Diego, has been thoroughly remodeling the house, improving it from front to rear. He has also had installed an organ at a cost of some $8,000. The Dream is one of the most popular of the low-priced motion picture theatres in the city.
Michigan's Newest Theatre Simplified

With the Paramount production of the "Sheik" as the principal feature, the new Bridgman Theatre, Bridgman, Mich., was formally opened to an enthusiastic audience on January 20th. The theatre has been equipped with the most modern appliances, including a $10,000 pipe organ, and it is said to be one of the finest little theatres in the State of Michigan in the way of decorations, comfort and equipment.

The equipment in the projection room, which was installed by the Michigan Motion Picture Supply Company of Detroit, Michigan, exclusive distributors for the Simplex products in Michigan, consists of two Type "S" Motor Driven Simplex Projectors equipped with Snaplite Lenses which project the picture on a Gardner Velvet Gold Fibre Screen. R. O. Bissett is the projectionist.

The builders of this model little picture palace are F. W. Gast and O. A. D. Baldwin, bankers of Bridgman, Mich.

Mammoth Coliseum to Show Superfeatures

The New Coliseum, 750 box seats and seating capacity of 5,175 was opened at Oklahoma City, Oklahoma, Jan. 15, with "The Merry Widow" as the opening attraction. Special Super feature pictures, operas, musical recitals, large road attractions and other large gatherings including stock and automobile shows will be shown in the New Coliseum as the necessity demands.

The building is located near the big arch in Packington. It is 100 x 250 feet in dimensions. The stage is as high as an eight story building, from floor of basement to roof. Fire protection has been assured by twelve lines of 2½ inch hose. There are eight dressing rooms, all above the stage, each furnished with hot and cold water. The heating plant consists of a 10 inch steam pipe from the Morris Packing plant and a 6 inch return water pipe. The heating system alone cost $25,883 and is guaranteed by contract to heat the building to 70 degrees when it is zero weather outside. The pipes run in a concrete tunnel. There is 46,000 feet of radiation in the building, more than in any other building in the state, outside of the state capital. The largest girders in the state are across the stage of the Coliseum, measuring sixty feet in length, six feet in height, and eight inches in width. Nineteen thousand feet of rope is required to handle the scenery. The building is of reinforced concrete and steel, three stories high and strictly up-to-date in every particular.

Activities in the Southwest

J. H. Elliott, proprietor of the Queen theatre at Corpus Christi, Texas, has re-released the theatre on Chaparral Street for a period of 25 years. Early in the year he will completely remodel the structure, adding space to the auditorium and installing new seats to bring seating capacity to 750 persons.

J. M. Calhoun has let the contract for a new theatre to be built at Ennis, Texas, to be operated by Frank Moncada.

The Arcade theatre at Lancaster, Texas, is being overhauled, renovated and practically made new.

A new fireproof movie theatre is being built at Carroz, Texas, which will be managed by McHenry and Price of Dallas, Texas.

Install Powers Projectors

Frank Davidson of the Independent Movie Supply Company's Buffalo branch, has installed Powers machines in the Victoria, Rochester and the Groveland, Groveland, N. Y.—TAY 1 OR.

Open Harrisburg House

A score of the leading representatives of the motion-picture industry of the country were present at the formal opening of the new Regent Theatre, 410-412 Market street, Harrisburg, as the guest of the owner and managing director, Peter Magaro, on the night of Wednesday December 21.

The theatre was opened with addresses by Lieutenant Governor Edward E. Beideman, of the State of Pennsylvania; Mayor George A. Hoverter, of Harrisburg, and Warren R. Jackson, secretary of the Harrisburg Chamber of Commerce. An appropriate response was made by Mr. Magaro, following which the Paramount film, "Don't Tell Everything," presented by Adolph Zukor, and played by Wallace Reid, Gloria Swanson and Elliott Dexter, was thrown on the screen.

Following the performance, a banquet was tendered by Mr. Magaro to his guests in the Regent restaurant.—BERGHAUS.

Create New Marquee and Canopy Designs

The Newman Manufacturing Company of Cincinnati has just issued an attractive folder which shows their exclusive marquee designs to splendid advantage. They have created 28 marquee and sidewalk canopies which they construct in quantities.

SERVICE

Projection—Ventilating—Heating—Fire Prevention
Theatre Furnishings—Construction Material—Music—Lighting

Motion Picture News is in a position to advise any theatre owner on any equipment problem.

We are in contact with all the manufacturers.

Our Technical Department is at your service.

Consult us if you need advice or help.
McCormick Does Big Things with His "Jazz-a-Weeks"

Scenes from one of S. Barrett McCormick’s elaborate "Jazz-a-Week" performances, which have been attracting attention at the Allan Theatre, Cleveland.
Synchroized Music Company Reorganized

Walter Engels Becomes President and Headquarters
Established in New York

THERE has been a complete reorganization of the Synchronized Scenario Music Company personnel, which had headquarters in Chicago, with the result that the executive personnel has been changed and the head office moved to 359 Madison Avenue, New York City. The following executives are now in charge of the company: Walter Engels, President; Charles Grémert, Vice President; W. Rodman Fay, Treasurer; George M. Waugh, Secretary; M. J. Mintz, Director of Sales.

Walter Engels, President of the company, made the following statement in regard to conditions surrounding the organization and its future policy:

The Synchronized Scenario Music Company was organized to meet the demand for proper music scores to fit feature play pictures. Herefore Musical Directors, Pianists and Organists in Motion Picture Houses have been sorely tried to choose and adapt suitable music for their feature pictures—not only were they compelled to do this over-night, and sometimes even between performances, but frequently they had even to accompany pictures without any preparation whatever.

Another consideration was that many musicians, particularly in the smaller communities, had been laboring under serious difficulties, because they lacked experience with musical dramatic presentations, such as operas and music drama, and thus were forced to invest pictures in a manner that would not interpret satisfactorily the moods and sequences; even when given cue-sheets, they were at a loss to know where to begin and how to end the selections chosen. Doubtless, many such musicians recall with chagrin many fruitless hours of labor which they spent thus to produce what proved to be utter disappointments or failures.

This is absolutely obviated by the method of the Synchronized. Each selection is properly cued to fit the picture, and the director or player has merely to watch the picture about the time each cue is due, and then proceed without further worry.

The staff of Adapters engaged by the Synchronized is without question the ablest in the world; each man has distinguished himself in the music world in general, and in picture music particularly, they are all the foremost men of the day.

A picture is reviewed by either one of them and his secretary. The titles and actions are properly cued and the time for each cue is registered from a stop-watch. The selections are then made (this work sometimes requiring days of research), after which it is properly marked and adapted. Then it gets into the hands of an expert proof-reader, who allows no slip-ups of any sort to escape him, after which it goes to the music copyists who prepare it for the press. From thence it is returned to the proof-reader, who sees to it that no errors or inconsistencies have entered. Then, it goes to the press, after which the score is bound and sent out to the theatres.

The music in "Synchronized" scores is chosen from the best music available in catalogues familiar to all theatre and picture musicians. A large proportion of the selections can readily be found in every general theatre library, and when the director finds something in a "Synchronized" score that he does not possess in his library, he may accept it as a valuable suggestion, that it is something worth while to have.

Each score is arranged so that it can be played by solo pianists or organists and is supplied with a complete index of the selections used, also giving the composer’s and publisher’s names, and the proper successions. Thus such theatres as have orchestras, no matter how large or small, can also use the service. It saves the director the time and labor of adapting, for all he has to do is to pick off-hand from his library the suggested music or its equivalent in substitution, and he can do so with the comfortable assurance that the music is exactly the proper music through every minute of his picture.

An additional factor in this is that the "Synchronized" warning arrows and cues make it impossible for any director to misinterpret any scene or action in the picture.

Plainly, "Synchronized" scores make of every picture an opera, wherein the actors do all but the singing, while the accompanying music supplants the missing word.

A striking part of the "Synchronized" scheme is that it is in full keeping with the widespread demand for "Better music for our films." "Synchronized" brings the best music to even the smallest communities and everywhere tends to improve popular musical tastes, thereby becoming an important factor in the musical development of our country.

The sales problem of the company was taken up with M. J. Mintz, who made the following interesting observations:

The progressive exhibitor today is giving the application of music to his picture the same consideration and serious attention he does to the ventilation of his theatre. He has learned that it is one thing to bring people into his house; another, and more important thing, to keep them coming.

The time has passed when the picture alone could be depended upon to draw big audiences regularly, and build up a consistent business: the correct music to fit every action, scene and mood is demanded by all audiences, not only the critical.

The exhibitor who does not believe this, has only to canvass his audience after any performance and he will learn things from the very people he caters to, that will not only astound him, but make him wonder how he lasted this long.

“The Discovery of Handel,” the second of a series of twelve musical interpretations staged at the Kinema theatre, Los Angeles
### OCTOBER

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<thead>
<tr>
<th>Feature</th>
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<td>Day &amp; Son</td>
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<td>Gris Gris</td>
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<td>Woman's Place</td>
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### NOVEMBER

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### DECEMBER

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<td>furniture</td>
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### FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)
Comedy and Short Subject Releases

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<td>Bobby Vernon</td>
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<td>Call the Witness</td>
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<td>Jimmy Aubrey</td>
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Short Subjects

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(Continued on page 1653)
AFFILIATED DISTRIBUTORS, INC.

I am the Law (Special Cast)

ALEXANDER FILM CORP.

Adventures of Captain Blood

(Fifteen two-reel features)

AMERICAN RELEASING CORP.

Dancing's Isle (Special Cast)

My Old Lady (Special)

The Cradle Buster (Alben Hunter)

The Light of Alaskan 3.

Jelle of Alaska (Jane Novak)

Jen of the True Cross (Sadie Dunn)

ARISTA FILM CORP.

Prejudice

When I am Rich

I Duty

ARROW FILM CORPORATION

Impulse (New Yorker)

The Innocent Cheat (Special Cast)

Ten Nights in a Bar Room

A Yankee Dawg (Jackie McHose)

The Star Reporter (Billy Rhodes)

A Motion to Adjourn (Daw-Stewart)

SPEED COMEDIES

(One Released Every Week)

MURIEL OSTRICH COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GEOFF PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

He Who Heirates

A Man Made Like

FEATURES

Hills of the Missing Man (J. P. McGowan)

Don't Miss Your Wife (Leah Baird)

Clansmen of the North

Women and Worthless Goods

Lad Godiva

Bugs Bunny, the Movie Star

ASSOCIATED PLAY-O-CINES

Soul of a Woman (Jana Novak)

Perfect Marriage (Pete Morris)

GHOST CITY (Helen Holmes)

AYWN FILM CORPORATION

Across the Border (Big Job Williams)

The Dough Boys

C. B. C. FILM SALE CORP.

Life's Greatest Question (Roy Stewart)

CARNIVAL COMEDIES

(Two Reels Twice a Month)

SCREEN SNAPSHOTS

(One Reel Twice a Month)

STAR RANCH WESTERN

(One Reel Weekly)

CLARK-CORNELIUS CORPORATION

Living Lies

Diamond Carlists

R. CLARK SYNDICATE, INC.

Miss Paul Revere

Inflation

Woman's Womancer (New Yorker)

The Love Slave (Lucy Doreine)

The Wrongs of Women

The Defenders (Margery Wilson)

DI LORENZO, INC.

Black Away (Big Boy Williams)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

The Great American Cattle Drive

Cold Feet (Christie Comedy)

Was Ever There (Christie Comedy)

Hark the Crash! (Walter Brennan)

'Tis in the Bull (Christie Comedy)

Oh, the Man (Christie Comedy)

And Women Must Weep (Bruce Skelley)

Schoolboy Love (Campbell Comedy)

Soldier's Story (James MacDonald)

SELE-ROG PLAY-O-CINES

CHRISTIE COMEDIES

MERMAID COMEDIES

PUPPET COMEDIES

TORCHY COMEDIES

CAMPBELL COMEDIES

CHESTER COMEDIES

VANY COMEDIES

GAYETTY COMEDIES

SKETCHOGRAPHS

BRUCE SCENICS

CHESTER OUTINGS

CHESTER SCENACKS

C.I.L.—SLOW SPEED

KINOGRAMS

EQUITY PICTURES CORP.

Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)

Minor (Jack Dougie)

GRUMPY

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Sell serial 15 episodes.

FAMOUS PLAYERS—LASKY CORP.

PARAMOUNT

(April Releases)

If You Believe It, It's So (Thomas Meighan)

Beyond the Rocks (Gloria Swanson)

The Green Temptation (Berta Compson)

Travelin' On (William S. Hart)

(Serial Cast)

The World's Champion (Wallace Reid)

Her Husband's Trademark (Gloria Swanson)

Fool's Paradise (Special Cast)

Mistress of the World (Chapter 2—spec. prod.)

The Heart Specialist (Mary Miles Minter—Realart)

Beauty's blended with brains (Special Cast)

The Mistress of the World (Chapier 3—spec. prod.)

One of the Citizen (Thomas Meighan)

The Gilded Cage

A Stampede Madonna (Jack Holt)

The Star Walker (Constance Binney)

The Truthful liar (Wanda Hawag)

Boomerang Bill (Lionel Barrymore)

Screen Snapshots (Special Cast)

Midnight (Constance Binney)

Through a Glass Window (May McAvoy)

FEDERATED FILM EXCHANGES

CHESIRE COMEDIES

(Once a Month)

HALLROOM BOYS COMEDIES

(Twice a Month)

JOE ROCK COMEDIES

(Twice a Month)

SNAPSHOTS

(Twice a Month)

MIRACLES OF THE JUNGLE

(Fifteen-episode serial)

FIDELITY PICTURES CORP.

FEATURES

12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

The Duchess of Langeais (Narma Talmadge)

The Soul of the Gipsy (Mae Marsh)

Smillie Through (Narma Talmadge)

The Good Measure (Narma Talmadge)

Pools First (Special Cast)

FRENCH WOMAN (Constance Binney)

Gas, Oil or Water (Charles Ray)

The Light in the Dark (Hope Hampton)

The Final Account (Isabel Foster)

Rose o' the Sea (Anita Stewart)

If I Could (Constance Binney)

The Woman He Married (Anita Stewart)

Stolen Hearts (Lottie Lee)

Lost and Found (Jackie Coogan)

The Soul of Dorothy Philiphe)

One Clear Call (Special Cast)

The March of the West

Lorna Doone (Special Cast)

PILGRIM'S PROGRESS

Domestic Relations (Katherine MacDonald)

The Deuce of Spades (Chas. Ray)

Smudge (Chas. Ray)

The Seventh Day (Richard Barthelmess)

The Last Chance (Dorothy Gish)

Kizomba (Mabel Normand)

The Sheik (Humphrey Bogart)

Finding Home (ince Prod.)

Bling Blue (ince Prod.)

Kneaded of the Dust (Waltah Prod.)

Vultures of the Philippines (Special Prod.)

The Barnstormer (Charles Ray)

The Song of the Sea (Special Cast)

White Fang (Special Cast)

Slippery McGee

The Hall Heidi

COMEDIES

Pay Day (Charles Chaplin)

My Wife's Relations (Butter Keaton)

For Love or Money (Sennett)

Cops (Butter Keaton)

The Blockhead (Sennett)

The Broken Wheel

MUTT AND JEFF CARTOONS

FOX NEWS

(Two Reel)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

Glorious Fool, The

A Man's Woman

His Back Against the Wall

Wing and a Prayer

Doubting for Romeo

Doubting for Romeo

Grand Lunacy

HODKINSON CORP., W. W.

Golden Dream (Bert Lytell)

The Rise of Roscoe Paine (Irma Cowen)

At the Sign of the Jack O'Lantern

The Phantom Bride (Bert Lytell)

McGOVERN & EGLER

SHORTY HAMILTON SERIES

Apr. 9—The "Em" Cowboy

Mar. 27—Grizzly

Mar. 13—Fonny Boy

Feb. 25—Hit's a-Gallopin'

Feb. 13—Pep

METRO PICTURES CORP.

Missing Husband (Special Cast)

Fatination (Max Murray)

The Phantom Bride (Bert Lytell)

Mar. 29—Stay Home (Gareth Hughes)

Mar. 13—The Prisoner of ZENDA (Special Cast)

Mar. 6—Glass Houses (Viola Dana)

Feb. 26—The Light That Failed (Bert Lytell)

Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)

Shadows of the Past (Heida Nora)

KINETO REVIEW

(One Reel Issued Weekly)

SCOTT PICTURES, INC.

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast)

The Voice in the Dark (Special Cast)

The White Cliffs of Dover (Special Cast)

The Voice in the Dark (Special Cast)

Double Stakes (Gladye Roundtree)

The Last Mile (Charles B. Walsall)

The Call from the Wild (Pakke Lee)

The Runaway (Jessica Morgan)

FOOLY COMEDIES

(Starring Goo, Goo and Yermon Day—One reel)

PATHE EXCHANGES

The Isle of Zorda (Special Cast)

SPECIAL

Get 'Em Hutch.

(Fifteen-episodes—Starring Chas. Hutchinson)

(Continued on page 131)
COMING RELEASES
(Continued from page 1540)

White Eagle (Serial)
The Dry Ranger (Serial)

SHORT SUBJECTS

1922

Selznick (Lewis J.) Ent.

First National Pict. Corp.

With Stanley in Africa (Serial)
(Adventures of Capt. John (serial) (Cecil, Montagu and Louise
Lorraine)

Widmark the Weasel (Serial)
(Edwardian Epics—Starring Art Acord)

Jewel of the Ganges (Serial)

Jan. 1, 1922—Foolish Wives (Stroheim).

COMEDIES

(Fashions, 5 reels)

Two of a Kind (Century)

Mint (Century)

Rovin' (RKO and Jansen)

A Movie Mix-Up (Star)

Universal, Dec. 31

Desperation (La Plante-Lincoln)

Trickey (Dorothy Woods-Hal Goodwin)

NEWS AND MAGAZINE REELS

Thursday evening of the Week

Friday—International News

VITAGRAPHE EXCHANGES

FEATURES

The Shangra (Pauline Starke)
The Man Hunter (Wesley Ruggles)
The Shik's Wife (Special Cast)

Gypsy Passion (Special Cast)
The Magnificent Ambersons (Jean Paige)
The Mine from Down East (Earl
.
Island Wives (Corinne Griffith)
The Prodigal Judge (Jean Paige)

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES

Across the St. Gothard Alps.

A Borneo Venetian

Island of Surprise

Monkey Kicked Out of Baraboo

An Alpine Ride on the Banzerhorn

Jungel Bete.

An Arctic Hike on the Great Aletsch Glacier.

A Boy's Own Adventures.

UNITED ARTISTS CORP.

Salome (Nazimova)

Fair Lady (Special Cast)

A Doll's House (Nazimova)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Two Flags (Priscilla Dean)

Human Hearts (House Peters)

Mar. 27—The Dangerous little Demon (Merie Prevost)

Mar. 13—The Wise Kid (Gladys Walton)

Mar. 3—Track to Earth (Frank Mayo)

Mermaid Man (Harry Carey)

SERIALS

The Adventures of Robinson Cruso.

(Rightful Epics—Starring Harry Pearse)

PRODUCERS SECURITY CORP.

The Great Alpin (Montrose Silhur)

The White Tiger (Wilder-Lyell)

The Soul of Man

R.C. PICTURES CORP.

The Son of the Wolf (Special Cast)

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Byrne)

The Queen of the Molluga Roug.

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES

ELLEN GIBSON SERIES

FRUTZI RIDGWAY SERIES

CATILOP FILM COMPANY

NEAL BRADLEY SERIES

LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Selznick (Lewis J.) Ent.

First National Pict. Corp.

With Stanley in Africa (Serial)

WHITE EAGLE (Serial)

COMING RELEASES

(Continued from page 1540)

White Eagle (Serial)
The Dry Ranger (Serial)

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Monkey Kicked Out of Baraboo

An Alpine Ride on the Banzerhorn

Jungel Bete.

An Arctic Hike on the Great Aletsch Glacier.

A Boy's Own Adventures.

UNITED ARTISTS CORP.

Salome (Nazimova)

Fair Lady (Special Cast)

A Doll's House (Nazimova)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Two Flags (Priscilla Dean)

Human Hearts (House Peters)

Mar. 27—The Dangerous little Demon (Merie Prevost)

Mar. 13—The Wise Kid (Gladys Walton)

Mar. 3—Track to Earth (Frank Mayo)

Mermaid Man (Harry Carey)

SERIALS

The Adventures of Robinson Cruso.

(Rightful Epics—Starring Harry Pearse)

PRODUCERS SECURITY CORP.

The Great Alpin (Montrose Silhur)

The White Tiger (Wilder-Lyell)

The Soul of Man

R.C. PICTURES CORP.

The Son of the Wolf (Special Cast)

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Byrne)

The Queen of the Molluga Roug.

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES

ELLEN GIBSON SERIES

FRUTZI RIDGWAY SERIES

CATILOP FILM COMPANY

NEAL BRADLEY SERIES

LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Selznick (Lewis J.) Ent.

First National Pict. Corp.

With Stanley in Africa (Serial)

WHITE EAGLE (Serial)
LASKY

Cecil DeMille has almost fully recovered from inflammatory rheumatism and is going to a ranch for a stay of three weeks.

James Cruze, Wallace Reid, Liela Lee, Walter Long and Alan Hale are in San Francisco for two weeks taking exteriors for "The Dictator," from the Richard Harding Davis play.

The "Vale of Paradise" company, directed by Rollin Sturgeon, is at Mesa, Arizona, for exteriors. Jack Holt and Bebe Daniels are the leads. The continuity is by Will M. Ritchie.

Betty Compson, Penrhyw Stanlaws and the "Over the Border" company are returning from four weeks at Truckee, Cal.

Sam Woods is beginning "The Gilded Cage," from continuity by Elmer Harris. Gloria Swanson is the star.

George Melford is directing Dorothy Dalton in "The Woman Who Walked Alone." The story is laid in London and South Africa. Milton Sills is opposite the star, who makes her debut as a blonde leading lady.

The complete cast for "The Ordeal," directed by Paul Powell, includes Agnes Ayres, Conrad Nagel, Ena Murphy, Edward Sutherland, Adele Farrington, Claire Burton, Ann Schaefler, Claire Duven, Floyd Whitlock and Shannon Day.

"Our Leading Citizen," directed by Alfred Green and starring Tom Meighan, is in production.

INCE

"A Man of Action," an original story by Bradley King, is the title of the next Douglas MacLeain picture, now being directed by James W. Horne. The players include Margarette de la Motte, Raymond Hatton, Wade Beteler, William Courtright, Arthur Hall, Arthur Malette and Katherine Lewis.

Lambert Hillyer is directing "The Brotherhood of Hate," an all-star production, which is now half finished.

C. Gardner Sullivan's "Someone to Love" has been put into production. John Griffith Wray is directing. Madge Bellamy is to play the lead.

Arthur V. Beck has completed the Leah Baird production "When the Devil Drives." It is now being edited.

Maurice Tourneur will require two weeks more to complete Lorna Doone.

ROACH

Hal Roach supplied the story for the next Lloyd comedy. The scenario is by Jean Haze and Sam Taylor. Lloyd will appear as a much travelled youth.

"Do Me a Favor," a Snub Pollard comedy, is ready for shipment. Director Herbert McGowan is beginning a second children's comedy from a script by Tom McNamara, the cartoonist.

Gilbert Pratt is directing Paul Parrott in a lodge picture, titled "The Joiner." Harold Lloyd has been ill with the flu, but has almost recovered.

UNIVERSAL

Tom Santschi has been engaged to star in a series of two reel Western and Northwest police dramas, directed by Robert N. Bradbury.

Arthur Stutter, head of the serial and short feature department of Universal, is now preparing continuity for the first serial, "The Guilty Oath.

Now being edited are "Human Hearts," "That Lass o' Lowrie's," and "The Spirit." A number of stories are in preparation for filming upon the return of the stars from their personal appearance tours. They include "Under Two Flags," for Friscella Dean; "The Suburban Handicap," by Charles Zane, as an all star picture to be directed by King Baggott from George Hull's scenario; "The Flirt," by Booth Tarkington, with continuity by E. P. Younger; "Afraid to Fight," by Remick Brown; "Out of the Silent North," by Drape Atrai Stairs; a South Sea story by G. B. Lancaster, with scenario by George Hively—all three for Frank Mayo; "Trimmed Burning," an Ozark Mountain story by Hapsburg Liebe and "The Cherub of the Seven Bar" by Ralph Cuming, both for Hoot Gibson; "The Night of Nights" and "Never Mind To Morrow," an original story by Bernard Hyman, both for Marie Prevost; "The Trogtooter an" a road show story by E. Younger; "Top of the Morning," by Anne Caldwell, and "M'Liss" by Bert Bane—all three for Gladys Walton. The scenario is being written for Louis Joseph Vance's story "The Black Bag," by Bernard Hyman and George Hively for Herbert Rawlinson.

INDEPENDENT PRODUCERS

Morris R. Schlanck productions has engaged Harry Burns to direct a series of twelve reel comedies featuring Little Napoleon, a chimpanzee. The first is titled "An Old Rag." Paragon Productions has leased the Brenthood studios to make a series of two reel Crescent Comedies features Jack Richardson. The first is titled "A Colorado Knight." and is directed by Bruce Mitchell, Francis Ford, director, Peggy O'Day, star, and the company has gone to Taipuan to film race track scenes for their new productions.

All of the above three companies are working for Anchor Film Corporation release. Morris Schlanck is president of the company.

Dick Hatton is editing "Four Hearts" and is started to film "Phantom of the Hills," co-featuring Maryn Aye and Bob Reeves. It is to be a two reel. Hughs Productions has completed editing "Riding Wild," in which Roy Stewart is featured with Marjorie Dean, Johnny Walker and Wallace Beery in the supporting cast.

Double-day productions are starting next week on a Lester Cone production.

Western Pictures Exploitation Company will distribute the above named four subjects.

THE BURTON HOLMES LABORATORY

IS UNDER THE PERSONAL DIRECTION OF

OSCAR B. DEPUE

HE HAS BEEN WITH BURTON HOLMES FOR 30 YEARS

AS FELLOW-TRAVELER, CINEMATOGRAPHER AND LABORATORY MANAGER

HE WILL GIVE YOUR WORK HIS PERSONAL ATTENTION AT 7510 NORTH ASHLAND AVENUE, CHICAGO

THE WILLIAMS PRINTING COMPANY, NEW YORK
"WHY IT LOOKS JUST LIKE A SIMPLEX!!"

When men say this while examining an alleged "improved" picture machine they pay a splendid tribute to Simplex engineering and design

—for it has become recognized in these days of warm competition that to be in the swim at all, a machine must have at least a few of the features that years ago started the Simplex on its way to acknowledged leadership

—and that the Simplex is "right" in design and construction is evidenced in the fact that today the majority of representative American Cities are at least 75% Simplex

all of which prompts us to say that—

"IT MAY LOOK LIKE A SIMPLEX—
BUT DOES IT FUNCTION LIKE A SIMPLEX?"
"Here's wishing you all good luck and less need for it."

—George Eastman

The Motion Picture Industry is not a creature of luck; it is an institution—too substantial to be rocked by obstructionists and destructionists whose reach exceeds their grasp.

Let us convert or condemn the thoughtless volunteers who provoke preposterous publicity by confusing fancies with facts.

Let us suppress the ridiculous stories which are circulated within the trade at the expense of the Industry:

I don't believe that the sturdy little fighter who made Independent "Pictures" possible ever thought that "The Red Lantern" was a railroad serial—

There are no copies of cables inviting Will Shakespeare and Vic Hugo to write for the "fillums"—

Nobody has ever seen a party of Motion Picture people jump out of an empty cab.

Joke, if you will, judiciously; work consistently; cultivate courage and courtesy; employ manly methods; remember that The Golden Rule is not a metal yard-stick, and we will find more Pride, Pleasure and Profit in this Motion Picture world of ours.

Watterson R. Rothacker

There are reasons—
Come and see them.

Watterson R. Rothacker

Founded 1910
RESERVE YOUR COPY

NOW

of MOTION PICTURE NEWS

Booking Guide

(Next issue out this month)
Walter E. Greene and F. B. Warren have the honor to announce

to the Exhibitors of North America and the Distributors in all countries of the world the release by

![American Releasing Corporation Logo]

of a tremendous production to be exploited by American Releasing Corporation with the vast and unrivalled prominence and publicity which we have contracted for in the seventeen

Hearst Newspapers

blanketing the country from Coast to Coast. We announce for national release on April 2 and for earlier pre-release the world-known story

SISTERS

From the popular novel by

KATHLEEN NORRIS

with an all-star cast including

SEENA OWEN  GLADYS LESLIE  MATT MOORE

Directed by Albert Capellani

An International Film Service Co. Production

In serial form the story of "Sisters" will be published by us in New York, Boston, Chicago, Washington, Atlanta, Milwaukee, Los Angeles, San Francisco, Detroit and Seattle Hearst newspapers with an aggregate daily circulation of more than 3,000,000 copies and a daily reading clientele of 20,000,000 Americans—the largest audience reached by any publications on earth.

Simultaneous first runs will be held at every point on the map of America and 150 prints are available to meet these engagements.

Wire for fuller details to our nearest exchange or to

Home Offices
15 West 44th Street, New York City
Telephones: Vanderbilt 7078-7079
ADOLPH ZUKOR ........ PRESENTS

BETTY COMPTON IN
"The Green Temptation"

A NOTHER triumph for the star who always triumphs!
The soul-stirring story of a little Paris dancer. Rushing on through amazing action, bringing tears and thrills and laughs.

And the star does some of the most amazing dances ever screened!

The great cast includes Theodore Kosloff and Mahlon Hamilton.


Scenario by Julia Crawford Ivers and Monte M. Katterjohn.
Take a Tip!

HERE'S a picture that will be one of the big hits of the year.

People will laugh at the picture, at themselves, and at their neighbors. They'll talk about it, and joke about it, and chuckle about it long after they've seen it.

No finer cast was ever assembled for a comedy. Besides the featured players, it includes such favorites as ZaSu Pitts, Tully Marshall, Sylvia Ashton, Otis Harlan and Arthur Hoyt.


Jesse L. Lasky presents

"Is Matrimony a Failure?"

A Paramount Picture with T.Roy Barnes  Lila Lee  Lois Wilson  Walter Hiers
YOU know what that title means to your box-office.

Everybody's heard of the play—the dramatic sensation of the decade. Everybody wants to see it.

And with two big stars in it, and produced by a master like William deMille—

You don't have to be told how much you'll make!

From the play by George Broadhurst. Scenario by Clara Beranger.

ADOLPH ZUKOR PRESENTS A WILLIAM DEMILLE PRODUCTION

"Bought and Paid For"

WITH AGNES AYRES AND JACK HOLT

A Paramount Picture
Thank God and First National, there are some clean pictures being made! — B.P. Schulberg

Philadelphia, January 17, 1922

Mr. B. P. Schulberg, President,
Preferred Pictures, Inc.,
Georgia & Girard Streets,
Los Angeles, Cal.

Dear Mr. Schulberg,

I have looked over our records in reference to the Katherine MacDonald pictures and I find that they have required little or no changing. They are about as clean as any we have to examine, and we wish that every producer was as careful. If they were, I doubt if there would be much use for censorship. But they are not, and as long as some producers insist upon introducing the serious sex problems, the salacious situations and the slap stick comedy into their films, you may depend upon it there will be need of such bodies.

Of her recent pictures, Miss MacDonald's producers have been so careful that we have been passing them "as is," meaning without eliminations, and they may well be referred to as an example of what clean pictures are and what they mean to the public.

Very truly,

Harry L. Knapp

Don't miss these clean-cut hits: "The Beautiful Liar," "The Infidel," "Domestic Relations," "Heretics and Husbands."
TWENTY-ONE GREAT MERMAID COMEDIES for EDUCATIONAL PICTURES WEEK April 16—23 “Exhibitors’ Prosperity Week”

ROBINSON CRUSOE, Ltd. featuring LLOYD HAMILTON
FOR LAND’S SAKE featuring LIGH CONLEY

THE VAGRANT featuring LLOYD HAMILTON
STEP THIS WAY featuring LIGH CONLEY

MOONSHINE featuring LLOYD HAMILTON
NONSENSE featuring JIMMIE ADAMS

ROLLING STONES featuring LLOYD HAMILTON
THE GREENHORN featuring LLOYD HAMILTON

THE SIMP featuring LLOYD HAMILTON
SPOOKS featuring LIGH CONLEY

DUCK IN featuring LLOYD HAMILTON
BANG featuring JIMMIE ADAMS

SUNLESS SUNDAY featuring JIMMIE ADAMS
THE RAINMAKER featuring LLOYD HAMILTON

FREE AND EASY featuring JIMMIE ADAMS and LIGH CONLEY
HIGH AND DRY featuring JIMMIE ADAMS

AFRESH START featuring JIMMIE ADAMS and LIGH CONLEY

BOOK THEM NOW!

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
It's making every promise good!——Exhibitors now playing it First Run will praise more than we have!

For they will have record audience laughter ringing in their ears!

Goldwyn presents

Come

Ask Rothafel!
He has the world's biggest motion picture house to fill at the
CAPITOL, N. Y.

Ask F. A. Miller!
He picks 'em with care for the Los Angeles folk at the
CALIFORNIA

Ask Aschers!
(of Chicago)
They judge 'em with a microscope. They are playing it at the
ROOSEVELT

Ask J. E. Tompkins!
Colorado Springs people demand knockouts at the
AMERICA

Ask J. Lourie!
He knows how hard Boston is to please. He's using it at the
MODERN

Ask J. J. Galvin!
He holds Wilkes Barre's audience records and grabbed this one for
POLI'S

Or ask E. Quigley, Capitol, Cincinnati; J. Erber, Erber's, E. St. Louis; F. T. Dolle, Alamo, Louisville, Ky.; R. Wettstein, Merrill, Milwaukee; F. D. Hill, Lyric, Reading, Pa.; J. H. Rice, Loew's State, Salt Lake, Utah;—

Or any of the First Run Exhibitors Now Playing It!
with Colleen Moore

On Over!

Rupert Hughes has done it again!

A Goldwyn Picture
Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company

I've seen thousands of moving pictures in the years I've been in the business. A few of them moved me to tears, laughter or excitement. Most of them left me cold.

But, when I saw the prize fight in the Universal-Jewel-Collier's first picture of "The Leather Pushers" series, I STOOD UP AND YELLED. I got so excited that I forgot I was sitting in the Universal projection room with the man who wanted to sell me the pictures sitting right alongside of me!

Mind you, the deal whereby Universal afterward bought the pictures was not even made yet—and I was forgetfully making it easier for the seller to land me by yelling my head off at what I saw.

Well, "The Leather Pushers" will do the same thing to you. And, what's more important, it will do the same thing to your audience! When you can make them yell, you've got them! And how many pictures do you get in the course of a year that will make your people get up and emit loud noises?

Harry Pollard directed "The Leather Pushers" and he put his heart and soul into each picture—for there is a series of them, each story complete in two reels.

"The Leather Pushers" Featuring Reginald Denny

12 KNOCKOUT ROUNDS OF 2 REELS EACH
Reginald Denny plays the lead, that of a handsome young college man whose father has gone broke and who goes into the prize ring to make his fortune. Denny is simply a knockout in every picture.

H. C. Witwer wrote the stories for Collier's Weekly. They were so tremendously popular that Collier's kept asking Witwer to write more and more of the articles. And he did. They will give your old blood a ride such as it has not enjoyed since you were a mere squirt.

This is the kind of stuff the movies need—something new, something with a terrific kick, something to send people out of the theatre talking about the show, something clean, something that delights the women as much as it excites the men.

Millions of people are now reading "The Leather Pushers" in the daily newspapers, where they are being published by special arrangement. Millions more will want to read them after you have shown "The Leather Pushers" in your theatre. SEE EVEN ONLY ONE OF THESE AND YOU ARE SOLD FOR THE WHOLE SERIES!

Newspapers now running the story are: The Washington Post, the Boston Post, The Omaha News, The Chicago Daily News, The Philadelphia Record, the Brooklyn Eagle, the New York Telegram, the Dayton News, the Berkeley Gazette, the McKeesport Record, the Portland (Ore.) News, the Montreal Star—AND MORE ADDED EVERY DAY!

The best first run houses in the country are booking "The Leather Pushers," and their only kick is that "there are not enough pictures in the series." That's the kind of a kick I love to hear!
In Celebration of Universal

Mr. Carl Laemmle has turned Exchanges to be run as our own and May. We are to receive In appreciation of your past share these profits with 

to make good Mr. Laemmle's business with all our might and May the biggest and most ever had. The greater the bus - the larger your share. For you please get in touch with We thank you.

Employees
Sal's Tenth Anniversary

over to us all the Universal during the months of April the lion's share of the profits. patronage we have decided to you—the Exhibitor. We intend faith in us by going after your main. We offer during April and liberal proposition you've iness—the bigger our profits your sake and our own, won't us right now—this minute?

Universal Exchanges.
Why?

It is the question of the ages, originally asked, it is said, when primitive man first wondered at the dark shadow which glided before him as he walked westward toward the hunting grounds in the light of the rising sun.

If he could have answered his own perplexing question he would have explained the mysteries of light,—even now only partially solved after the passage of countless centuries,—and he could have predicted that photographs and later motion pictures some day would play an enormously important part in the affairs of mankind.

Why?

does the swift progress of

SECOND NATIONAL PICTURES CORPORATION

to a position of prominence mean much to the advancement of human thought and achievement in the utilization of light and shadows for the entertainment and instruction of the human race?

The excellence of the pictures distributed by this concern, the systematic methods employed and the attractive terms offered, tell——

Why

"The Night Riders"  "Her Story"
"David and Jonathan"

Second National Pictures Corp.

140 West 42nd Street  New York City
Whitman Bennett presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel "The Net"

Directed by Kenneth Webb
Scenario by Dorothy Farnum

The new Rex Beach picture—A high-class melodrama, with mystery, adventure, intrigue and vengeance, where-in a beautiful woman's hate turns to love.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ADAMS • PRESIDENT
Who is "YOUR BEST FRIEND"
LEWIS J. SELZNICK
presents

CONWAY TEARLE
in
"Love's Masquerade"

Story and Scenario by
EDWARD J. MONTAGNE
DIRECTED BY
WILLIAM P.S. EARLE

Your Favorite Screen Star in the Outstanding Performance of His Brilliant Career.
$1,000,000.00
AND
ONE YEAR IN TIME
HAS BEEN SPENT IN PRODUCING THE WORLD'S GREATEST PHOTOPLAY

"Determination"

TO BE RELEASED ON THE STATE RIGHT MARKET DIRECTLY AFTER PLAYING THE LEGITIMATE THEATRES IN THE KEY CITIES

Produced by
UNITED STATES MOVING PICTURES CORP.
JAMES W. MARTIN, PRES.

World rights controlled by
LEE-BRADFORD
701 SEVENTH AVE.
NEW YORK CITY.
William Christy Cabanne's
"BEYOND THE RAINBOW"

An R-C PICTURE

Consult your conscience! Your secret is common gossip.
Here is a 100% Story.

Every family has a skeleton in the closet. Each person has some misdeed or secret recesses of his head or heart that would cause embarrassment.

A heedless young girl, at the urging of her conscience, follows the note to six people.

Consulate your conscience!

What happened?

—a fake Count admits—
—a secret rum addict—
—a society idler admits—
—an ex-convict hid his—
—a millionaire thought—
—a lovely typist—

Then the millionaire comes to know—

The unraveling of the mystery of the lovers makes an audience say—

"You know I'll never—

Go out with you!"
As a 100% Cast

the closet. Almost every discretion hidden in the which if known to the world disgrace.

Avenue ball, sent the

or secret is common gossip.

ill broke loose.

as a barber.

to his hidden bottle.

hoodwinked his friends.

handcuffed, in his room.

scapades had be-

heir nearly fainted.

mysteriously shot.

he and the romance that will draw big here.

WHO SHOT THE MILLIONAIRE?
The Pre-release Reviews
Praise to the Skies

HARRISON’S Reports: "'Beyond the Rainbow' should have a one hundred per cent appeal. Excellent society drama. Head and shoulders above the average 'movie.' Story absorbing. Message inspiring. Cabanne's direction something for him to be proud of."

The Film Daily: "The best picture Cabanne has made since 'The Stealers.' Will satisfy every one in any audience. Murder mystery particularly effective. A genuine surprise twist."

Exhibitors Trade Review: "A brilliant cast. Story abounding in love, humor and a touch of mystery. Ample reason for anyone going to see 'Beyond the Rainbow.' Enough action to keep things going at a lively pace."

Motion Picture News: "A remarkable cast. A fine surprise for a climax. Should have a wide appeal; if this is Cabanne's intent he has succeeded admirably. Cast of the highest class. A physical thrill for a finale."

Morning Telegraph: "There should be a pot of gold at the end of this rainbow."

Play this picture. Exploit it heavily. It is good for a record clean-up.
A World's Record

Fifty Continuous Days as the Feature Attraction at the Symphony Theatre of Los Angeles

Box-office high mark exceeded in thirty cities.

Capacity houses in every theatre where it has played.

That's the way exhibitors are coining money on the overwhelming popularity of Harold Lloyd in "A Sailor-Made Man"

Exceeds in actual box-office performance all the previous Harold Lloyd hits.

Hal Roach
Through Associated Exhibitors
Arthur S. Kane president

Harold Lloyd in
A Sailor-Made Man
A Four Reel Feature Comedy

Pathé Distributors
MARCUS LOEW
You Have Immortalized the Photoplay in Producing and Distributing
THE FOUR HORSEMEN OF THE APOCALYPSE

A WISTARIA PRODUCTION

LADY GODIVA
FOUNDED ON THE FAMOUS POEM BY LORD ALFRED TENNYSON

PRESENTED AND DISTRIBUTED BY ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT
THROUGH PATHE EXCHANGE, INC.
AT LAST! One of the Most Sensationally Famous Incidents of All History Made to Live Again.

SMASH! An Act that Rang round the World. A Deed that Resounded through the Centuries. An Exploit Immortalized by Lord Tennyson's Master Work.

IT'S HERE! Celebrated in pageant and Song; by Stage and Story, and Now on the Screen! One of the most Startling Sacrifices Womankind Ever Faced.

CRASH! Go Box Office Records when Theatres Show how England's Most Beautiful Woman Rode Unclad Through the Streets of Coventry to Save Her People.
William Fox presents these popular, proven

**DUSTIN FARNUM**
in *Iron to Gold*

You've heard of 100% pictures?
Here's one! Romance? Yes. Thrilling?
Great. Funny? Immense. Surprise?
Oh Boy!

*Directed by*
Bernard Durning

**TOM MIX**
in *Chasing the Moon*

"Mix never made a poor one!" - Box office motto.
Here's one of his best.

*Directed by*
Edward Sedgwick

## The Sensational News Feature of the Day ##

**FACE TO FACE**

## It is Fox Special Feature News Service ##
persistent box office profit-makers.

CHARLES JONES
in Pardon My Nerve
Clean and sweet as western winds and with that wholesome American Charles Jones appeal
Directed by Reeves Eason

WILLIAM FARNUM
in A Stage Romance
More welcome now than ever—the magnetic drawing power of this great romantic actor
Directed by HERBERT BRENON

WITH JAPAN!
$ Play it up as a Feature-No Extra Rental $ 
$ People Eagerly Seek it Everywhere $
From the New York Evening Telegram:

French Film and
English Star at Strand

At the Strand Theatre this week there is a distinct innovation. Hitherto the application of "foreign film" was directed solely at the German made motion pictures, and "foreign film" was invariably interpreted to mean artistic film, since only the artistic of the German productions managed to find their way into this liberal country of ours.

As they had no other European competition to speak of, very few indeed considered the possibilities of applying that term to any other division of the foreign photoplay mart. Consequently an artistic monopoly was threatened. But that, as a good number of film-goers have already confirmed, was averted with the presentation of "The Sheik's Wife," a French production by the eminent author-director, Henri Roussell, at the Strand Theatre yesterday.

Emmy Lynn, an English actress, is not only the type required for the part, but also makes good her recognized ability as an emotional actress of the highest order. Her characterization of the Sheik's wife is superb. The work of Marcel Vibert, a leading screen player of France, is equally commendable. Together, these two players carry off the acting honors in the stellar roles. This in no way is meant to depreciate the ability of the other players; their individual contributions lend a unity to the production that would otherwise have been lacking. As it is, it is not the stilted affair one usually finds in the popular conceptions of Oriental drama.

The story in brief concerns a blond English beauty who believed enough in the potency of romance to marry a Sheik, who was an Oxford graduate. As the wife of a wandering Arab of the desert she found herself face to face with immemorial customs and rigid traditions. He had sworn by all that was holy to him that she should be his only wife, the sole light of his harem. Yet, after three years, his great love for her is overruled by the clamorous demands of his tribesmen for a son and heir, and he prepares to take a second wife. All alone she fights—one girl against thousands—for the sanctity of her marriage rights.

Director Joseph Plunkett has prepared a symbolic prologue, with a group of Dervish dancers. The settings and lighting are a distinct credit.
From the New York Evening Mail:

"THE SHEIK'S WIFE"

A FOREIGN picture which takes rank with the best that have been imported into this country, from the standpoint of excellence of production, photography, faithfulness to detail and action, while the continuity is rather an improvement over many that have been shown here, is being presented this week at the Strand Theatre, a French picture, entitled "The Sheik's Wife."

This film, taken we are informed on the deserts of Arabia, is a really excellent piece of work, certainly the best French film that has been shown here. In many respects its construction is very similar to that of American productions and only on rare occasions does it have the stamp of "foreign" upon it. The picture was conceived on a splendid scale and is worthily produced. The true atmosphere of the Levant, which so many film-makers have sought to transfer to the screen, is here presented in a manner that has the unmistakable mark of fidelity to fact.

Marcel Vilbert as the sheik takes the histrionic honors of the film. He makes of the desert ruler a deeply human character, torn between his love and the laws of his people. Emmy Lynn in the title role brings to American audiences another European player who is worthy of attention.
I am the Man from Beyond.
I pass on my journey through the world, and I
sacredly promise, by the power that has brought me back to this
good plane, to shower happiness and good
fortune upon all who house me.

The Man from Beyond
The Entertainment Ten

Show Talk!

Give yourself a treat!
Read the following pages!
No press agent bull!
Just plain "SHOW TALK"
The language you know!
Read them—and see!

"Give us ENTERTAINMENT!" I say patrons the country over. "Variety, spice, adventure, love—and make it ENTERTAINING. We're sick of over-advertised, extravagantly made attempts at BIGNESS that fall so flat they don't even ENTERTAIN."

"Give me a chance at real ENTERTAINMENT that I can buy right and I'll put that word profits back on my books again," says the exhibitor.

The Entertainment Ten is here—ten corking wallops right to the heart—ten showman's bets.

Money-sounding titles everyone of them—with the box office jingle to them.

Assured entertainment in every one—with the lip advertising that chases the glooms.

Look 'em over, boys! Get out your date book! Line forms on the right!
"The Fire Bride"

The Entertainment Ten

Opens at the Keith-Moss' Broadway, Monday, March 13, for special run.

The title means something. It rings of ENTERTAINMENT. The picture backs it up.

The story is of a passion-cursed man who defies God and man for a woman and a chest of gold.
—Feel the thrill of passionate conflict.
—Feel the lure of lovely languor.
—See the Terrifying Tropic Storm.

The tropic scenes actually produced in Tahiti (Ty-tee) in the South Seas, by Alder and Unander.

All American cast including Ruth Reneck, Fred Stanton and Walt Whitman.
—With posters and other accessories that PULL PATRONS.

Ready for release today at these Gunning Exchanges

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
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<tbody>
<tr>
<td>Atlanta, Ga</td>
<td>146 Marietta St.</td>
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<tr>
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A dramatic thunderbolt

"The Madness of Love"

Opens Pantages theatre, Kansas City, March 25th.

Story of Storm-tossed hearts.

Asks and answers the question, "Have parents the right to keep lovers apart?"

Bears that sure-fire element of magnetism — sweethearts estranged.

Has that rare quality of love interest — heart interest — human interest THAT HOLDS AN AUDIENCE.

Produced on the wave-swept coast of Maine by Wray Physioc. With Jean Scott, late of David Belasco's "Kiki" company.

BOOK NOW FROM YOUR NEAREST GUNNING EXCHANGE
Hair-Raising Thriller.

You can guarantee at least ten surprises.

If your patrons like Westerns you can play it up as a Western, or if they don't want Westerns, you can play it up as a thriller. Kennedy is an Eastern revenue officer masquerading as a Western outlaw.

See Phil's escape by standing jump to a running horse.
— See his leap from a cliff to a flying auto.
— See his rescue of the girl in a real water-fall.
— See the fight in Dawson's saloon.
— See the search for gold in the abandoned mine.
— See the raid of the revenue officers.

A Long Beach Motion Picture Co. production, with Bill Patton and Dixie Lamont.
The title has the box office quality of the naughty, naughty, though the picture is not a sex story and is more a melodrama than a sermon.

Scenario based upon Hearst Newspapers Sunday Magazine feature "Are Blondes Vampires?"

Has several angles to start an argument through your local press, such as—Are Brunettes more attractive than Blondes? Or do they make better mothers? Or does their beauty last longer?

Produced by Wray Physioc with De Sacia Mooers, pronounced by Hearst papers "America's most beautiful Blonde."
EXCITEMENT—ADVENTURE—MYSTERY.

You should ring up a lot of cash fares when you play this one.

It is long on title that will immediately create a desire for the patron to see what it is all about.

Monte Carlo is a magic word with all Americans.

We believe this is the first picture actually produced at the World Famous Gambling Resort, with an American cast of players. Produced by William Humphrey by special arrangement. B & C production with Mary Clare, Percy Standing and Dorothy Cecil.
50 Million people are waiting for "The Bootleggers."

Newspaper front pages have given it box office possibilities that can not be estimated in dollars.

No subject is so alive at this time. It is a positive clean up.

The picture is fired with thrills—excitement—romance—adventure.

See rum-running by auto, ship, aeroplane and wireless.

It is the melodramatic sensation of the year.

Directed by Roy Sheldon with Walter Miller, Paul Panzer and strong cast.
Patrons are getting more like city editors, every day.

You always did have to SHOW a city editor. He insisted on reader values, news interest, human interest, or he wouldn’t print your press matter.

Now you must SHOW YOUR PATRONS pictures with meat in them. They demand something that will stick to their insides. “The Love Nest” is that kind of a picture.

Produced by Wray Physioc with Jean Scott, late of David Belasco’s “Kiki” company.
Powerful conflict of Parents' Might against Children's right.

Not a sex story nor a propaganda.

Rather a horse-sense argument applied to directing a family of girls.

Features a great dramatic development with a happy ending.

Directed by George Ridgwell. B. & C. production, with Molly Adair and Norman McKinnell.
Entertainment Ten

Ask the door-boy to get out the S.R.O. sign

Mrs. Dane's "Confession"

Few things travel faster than a woman's tongue (present company excepted). The average woman thrives on gossip.

This title means a packed house, matinee and night.

There's a touch of the "naughty boy" in the title. And this baby had a lot to tell.

If you're sceptical just hang up a one sheet and mark it "Coming". A hundred women will ask you "When?"

Try that out!

We dare you!
You've read about a lot of film with a wallop that would knock the neighbors out of their seats. But you haven't seen many such films. Right?

Well, take this tip. Have the smelling salts handy when you play this one. Tracey murdered—police baffled—no trace of weapon.

Unsolvable until the final scene.
Most posters hung up in front of a theatre are like "Welcome" on a door mat.

They’re there alright—but THEY DON’T MEAN ANYTHING!

Posters and accessories on The Entertainment Ten have been prepared by SHOWMEN.

They are aimed to SELL TICKETS for you. And they’ll do it.

Get in touch with the nearest Gunning exchange today and learn the attractive possibilities in The Entertainment Ten for your house.

Prepare yourself for EARLY DATES for a “good thing” can’t be postponed.

When you look at the press sheet, the posters, the remarkable proposition, you’ll want to put these ten fingers—The Entertainment Ten—to work for you without delay.

“The Entertainment Ten” Available at the Following Exchanges of Wid Gunning, Inc.

Atlanta, Ga..........................146 Marietta St.
Boston..............................19 Piedmont St.
Buffalo..............................338 Pearl St.
Cleveland..........................607 Film Ex. Bldg., 21st & Payne Ave.
Chicago..............................804 South Wabash Ave.
Cincinnati..........................Room 505, Film Exch. Bldg.
Dallas...............................1717½ Commerce St.
Denver................................1714 Broadway
Detroit..............................504 Joseph Mack Bldg.

Kansas City.......................Film Exch. Bldg., 17th & Main Sts.
Los Angeles.......................838 So. Olive St.
Minneapolis......................Room 610, 16 No. 4th St.
New York City.....................5th Floor, 729 7th Ave.
Philadelphia......................1235 Vine St.
Pittsburgh.........................1201 Liberty Ave.
San Francisco.....................284 Turk St.
Seattle.............................2024 Third Ave.
St. Louis...........................3626 Olive St.
Washington.......................525 13th St. N. W.
WHAT A MOVIE

A Glance at the Newspaper Headlines is Enough —

WHITE HOT COMEDY
THAT COMES SIZZLING
OFF THE GRIDDLE

Thrills Combine
With Big Laughs

STORY AND IDEA
ARE EXCELLENT

BOOK IT QUICK
THEY'LL LIKE IT

It Will Give Them a Good
Laugh, and Bear Out Al-
most Any Promises
You Make.

Emerson-Loos Spring
Splendid Satire in Their
"Red Hot Romance"

Corking Comedy
That Would Get
Laugh from Sphinx

Laundry Lists and Thrills
Have an Action Aids Lively
Comedy Drama.

Laundry Lists and Thrills
Have an Action Aids Lively
Comedy Drama.

WHITE HOT COMEDY
THAT COMES SIZZLING
OFF THE GRIDDLE

It's Worth $10,000,000
Compared with Some
of the Films Claiming
to Cost One Million.

It Is Funny with a Cap-
tal F and the Rest
of the Word Under-
scored—Has All Ma-
terial of Big Film
Only It's Different.

Lively Satire That's
Filled With Both
Thrills and Laughs

Deftly Woven Together Pic-
ture of American Hero in
South American Myth-
ics

Knockdown Comedy
Filled With Laughs
and Exciting Action

John Emerson and Anita
Loos Let Themselves
for a Treat.

A Delightful Picture
That'll Make You Laugh

Abounds in Amus-
ing, Laughable Situations

John Emerson and Anita Loos
present their own production
Management of Joseph M. Schenck

RED HOT ROMANCE
A FIRST NATIONAL ATTRACTION
A Powerful Domestic Drama with
Louis B. Mayer presents the
John M. Stahl Production

Story and Direction by John M. Stahl
Screen Version by Bess Meredith
A First National Attraction

"I'm so glad you're home, dear!"

"You're nothing but a rag-a-muffin"

"Are you feeling ill?"

"Oh—I'm tired of dishes—dishes—dishes!"

"I'm through with being a poor man's slave"

The other man's flowers

A First National Attraction
Tense, Heart Touching Scenes!

"THE SONG OF LIFE"

A drama of dishes and discontent with a human element and punch that is putting it over in the big theatres and small.

"You killed him!"

"I did it. You can't take her to jail!"

"Can't you forgive her, son?"

"Let's start all over again"
Better Films Board Urges Every Woman to See "Hail the Woman!"

Read their letter of recommendation:

Associated First National,
6-8 West 48th Street,
New York City.
The Better Films Committee of Atlanta after viewing "Hail the Woman" at the Metropolitan Theatre unanimously endorses the picture and recommends that it be shown in every community throughout this broad land. "Hail the Woman" not only emphasizes the injustice of the double standard, but gloriously exemplifies in Judith the highest type of womanhood, the women who have through the ages tended the flame of life and who dying have passed the torch to the next in line. The story and theme are not limited by locale, time or creed. Its deep heart interest grips the audience; each individual character is perfectly drawn, the technique is without flaw. In her portrayal of the fragile young mother, deserted and despairing Madge Bellamy proves herself an exquisite artist expressing poignant grief with power and delicacy and rising to great emotional heights. And Theodore Roberts was wonderful, particularly in his final scenes where we see verily that "a little child shall lead them." Our congratulations to Mr. Ince whose vision and courage gave us "Hail the Woman," which after all is but a simple story showing us what lies about us—things we cannot see save that some one point the way.

(Signed) Mrs. B. M. Boykin, Chairman
Better Films Committee.

Then let W. C. Patterson tell you how it went over in his Metropolitan theatre:

"It went over big here and few pictures made during the past year can rank with this production."

Speaking of

Thomas H. Ince's

Big American Drama of Today
Written by C. Gardner Sullivan

Directed by John Griffith Wray; Photographed by Henry Sharp; Supervision of Thomas H. Ince
Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Kid Joy Gives the K. O.
To Old Man Gloom!

Guy L. Wonders, Manager of the Rivoli Theatre, Baltimore

SAYS: — If business depression bothers you try

But turn the page and

READ IT BY ROUNDS!
BATTLE BY ROUNDS

Round I— Rivoli Theatre, Baltimore, Guy L. Wonders, manager and referee, wires:
Penrod has done such phenomenal business we are compelled to hold it over second week—
first time we have ever doubled a run. Today’s receipts ahead of Passion which holds house
record. Greatest box office of the day. If anyone has business depression tell him to run
Penrod.

—Knockout in Baltimore.

Round II— Strand Theatre, New York, Joseph Plunket, managing director and referee, says:
Played to tremendous business. S. R. O. signs out. Wonderful box office attraction.

—Knockout in New York.

Round III— Chicago Theatre, Chicago, Balaban and Katz, managers and referees:
Penrod opened to outstanding success. Audiences enthusiastic. You have a winner. Banner
business for all exhibitors.

—Knockout in Chicago.

Round IV— Capitol Theatre, Detroit, John L. Kunsky, manager and referee:
Penrod did knockout business. Critics all praised it. Great box office picture.

—Knockout in Detroit.

Round V— Walnut Theatre, Cincinnati, Ike Lipson, manager and referee:
Played to crowded houses. Wonderful box office picture. Everyone liked it!

—Knockout in Cincinnati.

PENROD Did It!

MARSHALL NEILAN’S

Big Picture of Youth and Joy
That Knocks Out the Gloom

with

FRECKLES BARRY
Will Hays Takes His Chair

WILL H. HAYS, on taking up his new office, gave an interview to the trade press, the substance of which we are pleased to give prominence here.

What Mr. Hays said commits him solemnly and irrevocably to his new and big task. It is going to be a difficult one. We all know that. Few men have ever tackled a larger and more complex job of construction.

But we have this to say: his conception of his work is so simple, true and practical, that it ought to clear away at once all puzzlement within the trade as to just what Mr. Hays is to do; and secondly it ought to enlist the confidence and the warm-hearted support of every man who makes his living from the motion picture.

Put in a nutshell, Mr. Hays' platform is this: to make and secure the integrity of the motion picture.

That's simple and conclusive enough.

The motion picture, like the church, or the press, or any institution of broad public contact, is nothing if it lacks integrity. It must not, for one thing, be used—or subsidized to commercial or political or any such selfish or short sighted ends.

Mr. Hays' conception of the establishment of the integrity of the motion picture is this:

"To obtain and then to maintain the highest possible standards of motion picture production."

"To develop to the highest possible degree the moral and educational character of the industry."

So far so good. Certainly no one will quarrel with this. Everyone wants the integrity of the motion picture insured—this above all other considerations. And, broadly, Mr. Hays' ways of going about it are apparently the necessary and proper ones.

Then Mr. Hays goes on to say this:

In arriving at this ideal there cannot be other than a mutuality of interest among all concerned. All concerned meaning, first and broadly, the picture industry and the public; or by division, the producer, distributor and exhibitor of pictures; the church; the school; Women's and Civic and All organizations for the betterment of the home and the minds and morals of the general public.

A mutuality of interest! Assuredly so.

With this ideal in mind—and working for this ideal—there can be no acrimony, says Mr. Hays.

There can be no quarrel between the picture and the church. Both are working for the same all-important end. Nor can there be any disension, with this end in view, between the picture and any organization for the public welfare.

As for the producer, distributor and exhibitor—there will always exist, of course, the differences that always and regularly exist between the buyer and seller of goods. We might add here, on our own hook, that these differences are greater in this industry than in any other because of the exceptional instability of our goods and our prices. There will always exist the suspicion and warfare that barter creates—until we buy and sell on some new basis.

But, says Mr. Hays, besides all this and in the common effort to establish and maintain the integrity of the motion picture, which means primarily its integrity with the public, there can be no division of interest or opinion between producer, distributor and exhibitor.

At any rate, here's his platform, simple, concise, straightforward.

And, he stands, by his words to the trade press, solemnly and earnestly committed to it.

Can anyone of us fail to join him in the same whole-hearted fashion?

Let's do it!
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Missouri M. P. T. O. Publishes Bulletin

One of the greatest steps taken by the M. P. T. O. of Missouri toward perfecting an organization was taken last week with the initial issuance of the “Exhibitors’ Forum,” a bulletin in magazine form, which will be circulated free of charge among the 600 exhibitors of the state. The publication is an organ through which exhibitors will be kept in close contact with each other and the activities of the state organization.

As an opening feature, Lawrence E. Goldman, counsel and secretary of the M. P. T. O. M., who is editing the Forum, has offered to print the names of all exchanges pledging themselves to refrain from renting film to non-theatrical institutions, which has caused no small amount of grief among Kansas City exhibitors recently. The blue laws, the deposit law, revenues and music tax questions will be analyzed in the “blue law” number, which will be published next week. The Forum, although a semi-monthly publication at present, probably will be published weekly in the near future.

Sales Council Is Named to Market Goldwyn Product

GOLDWYN DISTRIBUTING CORPORATION announces the appointment of a Sales Council, which will henceforth direct the selling of the Goldwyn product.

The Sales Council is composed of five members: Cecil E. Maberry, director of sales and chairman; S. Eckman, Jr., and J. E. Flynn, sales managers; W. F. Rodgers, manager of distribution, and Howard Dietz, who will act as director of advertising and publicity.

The personnel of the Goldwyn Sales Council have all been associated with the Goldwyn Company for years.

Following the inauguration of the Goldwyn Sales Council several important changes are announced in the management of the Goldwyn branches. Sidney Harris, formerly assistant to Mr. Eckman in the New York exchange, has been named manager; Harry S. Lorch, former time manager of the Omaha branch, goes to Chicago in place of Mr. Maberry; Mr. Reingold, assistant sales manager in Chicago, succeeds Mr. Lorch in Omaha, and F. J. Downey is promoted from assistant sales manager to manager of the Detroit office in place of Mr. Flynn.

Chamber of Commerce Nominates Officers

The Theatre Owners’ Chamber of Commerce at its last meeting nominated its officers for the ensuing year. Following is a slate which the members will vote upon March 28th:

For president, William Brandt and William Landau; for first vice-president, Joseph James and Charles Stein; for second vice-president, J. Alton Bradbury for treasurer, Samuel Schwartz, Hymar Rachmil; for secretary, Samuel A. M. Ross; for sergeant-at-arms, Al. Harstein.


PEOPLE AND PICTURES

Revised figures bring the total admission tax collected by the Government in 1921 to $82,396,874.85, as compared with the 1920 figures of $86,994,013.00. Revised figures on the rental tax show that it is $23,610 greater than first announced, totaling $5,926,341.75 as compared with $5,872,512 in 1920.

Marcus Loew is still opening new houses of amusement, the latest to be dedicated being the State Theatre in Boston on March 13. Apparently the hoodoo number has no terror for the theatrical and picture magnate. A large party of directors including Mack Sennett and Thomas H. Ince, and film and stage stars will be in the party which travels to Boston in four private cars.

"Business is really very good in the Middle West and South. The small houses, I admit, are not doing so well, but the medium sized and the big ones are pulling well. Not making any fortunes, but getting along nicely." Such are the findings of Charlie Giegcrich after a long trip through the territory mentioned, exploiting "The Iron Trail." And that was just one of several optimistic reports we had from callers during the week.

THERE IS something new under the sun—the clavilux or color organ, a mechanical arrangement with which the most astounding combinations of colored lights are moulded and shaped on a picture screen in fantastic and beautiful forms by an operator or organist who manipulates a keyboard from the orchestra pit.

The first public demonstration of this invention was a feature at the Rivoli theatre, New York, recently. The reception the invention receives is peculiar. A most solemn hush falls over the audience. As the varying figures of blended lights weave themselves into other combinations of color and forms, the result is uncanny. People are held spell-bound, not so much by the beauty of the color music but through respect for the mechanical device which can achieve such startling results.

As a novelty, at least, the invention is undoubtedly one of the greatest innovations ever presented in a picture theatre. What it is, besides a novelty, only the inventor, Thomas Wilfrid, is in a position to predict. Just how versatile the clavilux may be or how it can be adapted to uses other than in giving a color music program, the layman is in no position to even guess.
Let's Go! Will Hays Is on the Job

WILL H. HAYS has entered upon his duties as head of the Motion Picture Producers and Distributors Association. The offices are on the second floor of the Guarantee Trust Building at 44th Street and 5th Avenue, New York, and consist of Mr. Hays' private office and a suite of smaller offices for secretarial and clerical work. Courtland Smith, President of the American Press Association, is Mr. Hays' right-hand man; Julia Kelly, a former secretary to Mr. Hays in Washington, is secretary.

Mr. Hays' first day was devoted to organization matters. His office was besieged with newspaper men, camera men and job hunters. In connection with the latter, Mr. Hays stated that he would begin with a very small office force.

On Tuesday, March 7th, Mr. Hays gave an interview to the trade press. He had little to say, he stated, except that he was tackling the job with earnestness and a conviction of its importance. He reiterated his platform given to the newspapers the previous day he has contained in two clauses of his contract.

"To obtain and then to maintain the highest possible standards of motion picture production."

"To develop to the highest possible degree the moral and educational character of the industry."

By these means, Mr. Hays felt that the integrity of the motion picture would be secured. The industry and all its branches and the public and all its divisions, he believed, were all working to this common end.

Such a program, said Mr. Hays, would obviously take care of censorship. He had nothing more to say on this subject. As to all other questions, he was seeking information rather than giving it out.

Mr. Hays is to leave shortly for a brief stay in southern Indiana, his home town, and then is to return to New York.

Unique Celebration of Universal Anniversary

Laemmle Turns Over All Exchanges to Their Employees; Special Proposition to Be Made

The tenth anniversary of the existence of the Universal Film Manufacturing Company will be celebrated in an unusual manner this year, announces that company. This anniversary falls on the tenth of the month of May, the company having been incorporated and established on that day in the year 1912. Heretofore the anniversary has been commemorated by a month set apart in which the exhibitors were asked to book Universal Productions exclusively. This custom has now been adopted by exhibitors themselves to commemorate the establishment of their own theatres. For this reason the Universal felt that it was time to depart from the established form of celebrating such anniversaries lest they become bothersome to the exhibitor and thus defeat their own object.

The Universal exchange men have devised a form of celebration which will not be open to this objection and in which the exhibitor will share equally in profit with the Universal exchangemen. When the details of the plan were communicated to Mr. Laemmle at the Coast he very soon saw the force of the argument and the justice which the plan contained to the exhibitor. He has just given his consent by wire and told the exchanges that he wants the news to be conveyed to the exhibitors as soon as possible.

As a result the exhibitors have devised an advertisement which will be carried in the trade papers this week. This advertisement reads as follows:

"In celebration of Universal's tenth anniversary Mr. Carl Laemmle has turned over to us all the Universal Exchanges to be run as our own during the months of April and May. We are to receive the lion's share of the profits. In appreciation of your past patronage we have decided to share these profits with you, the exhibitor. We intend to make good Mr. Laemmle's faith in us by going after your business with all our might and main. We offer during April and May the biggest and most liberal proposition you've ever had. The greater the business, the bigger our profits will be. And the larger your share. For your sake and our own won't you please get in touch with us right now, this minute? We thank you."

(Signed)

Employes Universal Film Exchanges.

For the time being and because the different plans of cooperation differ in the different exchanges, these plans are not as yet being divulged by the employees. However, the salesmen and office forces in all of the exchanges have made up their minds to make the month of April and May the banner months of the year and they have asked Mr. Laemmle to make them a special concession in many respects and to give them two Jewels for release during the two months.

Colorado Theatre, Denver, Has Notable Opening

The opening of the Colorado theatre in Denver, Col., the new home of First National pictures in that city, proved a notable event in the theatrical history of that city. The new house, one of the most pretentious and elaborate theatres in the Rocky Mountain region, opened its doors on Monday afternoon, February 27th. A number of city and state officials attended and telegrams of good wishes were received from many First National stars.

The Colorado theatre has a seating capacity of 2,527 and is equipped with a $50,000 Robert-Mort organ, and is the latest thing in projection equipment and artistic decoration.

Coast Societies Combine to Oust Undesirables

THE Screen Writers Guild, the Motion Picture Directors Association and the American Society of Cinematographers met on Saturday of last week and organized the Federation of Art, a society to be composed of three members from each organization whose members are affiliated with picture production. It will be the purpose of this committee to weed out undesirables who refuse to conduct their private lives according to higher standards or who permit acts that bring undesirable publicity to the film industry.

Frank E. Woods, one of the committee-men, said: "We are firm in our determination that the motion picture business shall be kept clean absolutely from top to bottom. All but a few of the picture people are living clean lives, and if these few do not raise their standard they will be quietly dropped into oblivion."
Bill for Federal Motion Picture Commission Before Congress

Board to Have Three Members; Bill Referred to Education Committee

CONGRESSMAN T. FRANK APPLEBY of the Third Congressional District, state of New Jersey, has introduced in the House of Representatives a bill to create a Federal Motion Picture Commission as a division of the Bureau of Education. The measure, known as "H. R. 10377," has been referred to the Committee on Education, and hearings are expected to be held at an early date. The bill provides for the appointment by the President of three commissioners, at least one of whom must be a woman. The salary of the chairman is designated as $5,000 a year and the salary of each of the other two members as $5,000 a year. Provisions are also made for the appointment of advisory and deputy commissioners and for a secretary, whose salary shall be $4,000 a year.

Sec. 1. To create a Federal Motion Picture Commission, to be known as the Federal Motion Picture Commission, and defining its powers and duties.

Sec. 2. That when used in this Act (a) the term 'person' includes an individual, partnership, corporation and association; (b) the term 'interstate or foreign commerce' means commerce (1) between any State, Territory, or possession, or the District of Columbia, and any place outside thereof; (2) between points within the same State, Territory or possession, or within the District of Columbia, but through any place outside thereof; or (3) within any Territory or possession or within the District of Columbia; (c) the term 'commission' means the Federal Motion Picture Commission; (d) the term 'film' means the original negative of any motion-picture film and any copy thereof in whole or in part.

Sec. 3. That a Federal Motion Picture Commission be, and the same is hereby, created, to be composed of three commissioners appointed by the President, one of whom shall be designated as chairman. At least one member of the commission shall be a woman. The commission shall be a division of the Bureau of Education in the Department of the Interior. The commission may establish such sub-officers as in its discretion it deems necessary.

Sec. 4. That each commissioner shall be a citizen of the United States and shall hold office for six years, except that when the commission is first constituted one commissioner shall be appointed for two years, one for four years, and one for six years. Each commissioner shall thereafter be appointed for a full term of six years, except that any person appointed to fill a vacancy shall be appointed only for the unexpired term of the member whom he shall succeed. The salary of the chairman shall be $6,000 a year and of each other commissioner $5,000 a year.

Sec. 5. That the commission may appoint a secretary whose salary shall be $4,000 a year; and may appoint advisory commissioners to advise and assist in the examination and censoring of films who shall hold office during the pleasure of the commission, and serve without compensation. No person shall be appointed an advisory commissioner who directly or indirectly has any pecuniary interest in the exhibition of motion pictures or in any film exchange or firm or corporation engaged in the manufacture of motion pictures.

Sec. 6. That the commission may appoint deputy commissioners and other assistants and fix the compensation of each. Actual and necessary traveling expenses shall be allowed to those who travel on the business of the commission. The commission shall have power to make rules and regulations and exercise functions necessary to the efficient performance of its duties, and to secure obedience to the provisions of this Act, and shall be provided with necessary office furniture, stationery, supplies, projecting machines, and appliances for the inspection of films: Provided, however, That the entire cost of the commission, including salaries and all other expenses, shall not exceed $60,000 a year.

Sec. 7. That the commission shall promptly license every film submitted to it and intended for entrance into interstate or foreign commerce, unless such film is obscene, indecent, immoral, inhuman, or depicts an actual prize fight, or is of such a character that its exhibition would tend to impair the health, debase or corrupt the morals of children or adults or incite to crime, or produce depraved moral ideas or debase moral standards or cause moral laxity in adults or minors. If the commission shall not license any film for any of the reasons set forth it shall furnish the applicant a written report clearly setting forth the reasons for its rejection, and the part or parts of the film objected to, and may grant a license conditioned upon the elimination of such part or parts. The commission may require that condemned films or condemned parts of films shall be left in the custody of the commission, with all copies and negatives and other originals. Any film rejected shall, after revision, be resubmitted to the commission. Films may be submitted not only at the main office of the commission but also at sub-offices, and the commission may delegate to deputies and advisory commissioners of the sub-offices full power to issue licenses, subject to appeal to the

Sponsor Explains Purpose of Federal Censor Bill

In a letter addressed to Motion Picture News, Congressman T. Frank Appleby of New Jersey, who has just introduced in the House of Representatives a bill to create a Federal Motion Picture Commission, explains why he is sponsoring a plan of Federal censorship. Representative Appleby writes:

Dear Sir:

I beg to enclose, herewith, a copy of H. R. 10377, the bill introduced in the House of Representatives last week.

I believe the time has come for Federal censorship of motion picture films, and in the introduction of this bill it was my desire to submit a measure sufficiently comprehensive to cover the subject of the proper protection of the public, and yet at the same time place no undue hardship upon producers of worthwhile films and the motion picture business in general. In my mind there is no question as to the desirability and necessity of Federal censorship. The unbridled action of certain producers in presenting objectionable films makes it imperative for such sensitive people as we are to have a watchman at the crossroads. The Federal censorship, while not assuming the overbearing character of censorship, is, I believe, ample protection, but owing to the differences of regulations, and the fact that two censorship boards seem to think exactly alike, great loss and difficulty is being caused the producers. The potentialities of the motion picture for moral influence and educational life of the nation quickly its integrity should be protected as we protect the integrity of the family and its quality should be developed. The recreational and educational life of the nation quickly established.

The bill has been referred to the Committee on Education and it is my intention to ask for hearings at an early date. I should be pleased if you would communicate to me your impressions of this proposed legislation, together with any suggestions you may care to make, either through comment in your editorial columns or by personal communication addressed to me. Your cooperation in this matter would be most sincerely appreciated.

(Continued on page 1606)
Expect Notable Results from Convention

**M. P. T. O. Working to Make Washington Meeting One of Important Results**

THREE days of the past week were spent by the Special Convention Committee of the Motion Picture Theatre Owners of America in an important session at the New Willard Hotel, Washington, D. C., during which time all of the matters entering into the work of the big national convention of the organization were given as complete consideration as possible.

The committee is working to make the third annual convention, to be held at the New Willard in Washington from May 8th to 12th the most important and constructive as yet held by any division of the motion picture industry. The many events which have transpired since the convention in Minneapolis in 1921 will render this meeting of special consequence to the industry.

It has been definitely determined that business of the most advanced order will feature every session of the convention. The M. P. T. O. believe that the industry is, to some extent, on trial, because of events wholly outside the province of the theatre owner to create or control, and it is proposed to firmly establish the exhibitor in the highest possible position with the leaders in American official life and all divisions of thought and action and the people generally. The fact that the theatre owner comes in direct contact with millions of people daily renders his position of great consequence to the industry as the only definite means through which public thought can be favorably influenced and public confidence in the motion picture industry firmly established, states the committee.

The work will be conducted in sight of, and, as far as possible, in the presence of America's greatest men and women. The powers of the motion picture screen in shaping public thought and action are now apparent to all, and the theatre owners, the custodians of this screen press of America, stand conspicuously forward as leaders in a division of public service which is of the most vital consequence to the people of the nation.

Chairman W. A. True of Hartford, Conn., presided over the sessions of the Special Convention Committee. National President Sydney S. Cohen, A. J. Moeller, A. Julian Brylawsky and others attended the meeting. A joint session with the local Washington committee resulted in a proper apportionment of the work to be handled by each body. It was arranged to invite leading government officials and others to address different sessions of the convention and also attend the big convention dinner at the New Willard. Assurances have already been received that a record attendance of theatre owners will feature the convention and that every city and most of the towns in all states of the Union will be represented.

Special arrangements have been made by the Washington committee for the entertainment of the ladies and other guests attending the convention. The special character of this program will be announced later. Details concerning hotel and other accommodations are in course of preparation and will be submitted within a few days. Every feature of these has been given special consideration to comprehend the varying requirements of theatre owners. The question of transportation is being handled by a special committee and reduced railroad rates have been procured.

It will afford every theatre owner an opportunity to come in personal contact with the Senators and Congressmen and other Federal officials from their states and districts. This neighborly meeting will be of wonderful advantage in explaining to them the position of the theatre owner in the industry, and establishing a better understanding and more cordial relationship, which will favorably affect the entire industry.

Convention headquarters have been established at the New Willard Hotel.

Statement Shows How Theatre Overhead Has Grown and Revenue Decreased in Decade

A GRAPHIC demonstration, in figures, of the increased overhead and decreased revenue confronting an exhibitor today as compared with the same items of overhead and revenue existing ten years ago, is presented in the following comparative statement submitted to Motion Picture News by Frank J. Rembusch, directing-manager of the F. J. Rembusch Enterprises, Shelbyville, Ind. Mr. Rembusch quotes figures for the month of February, 1912, and for the same month of 1922:

<table>
<thead>
<tr>
<th>A TEN YEAR COMPARATIVE STATEMENT OF A WEEK’S MOTION PICTURE BUSINESS</th>
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<tbody>
<tr>
<td>TEN YEARS AGO</td>
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<tr>
<td>FEBRUARY, 1912</td>
</tr>
<tr>
<td><strong>Population 10,000</strong></td>
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<tr>
<td><strong>COMPETITION</strong></td>
</tr>
<tr>
<td>1912</td>
</tr>
<tr>
<td>Showing 6 Days</td>
</tr>
<tr>
<td>(No Sunday)</td>
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<tr>
<td><strong>GROSS BOX OFFICE RECEIPTS</strong></td>
</tr>
<tr>
<td>1912</td>
</tr>
<tr>
<td>$364.00</td>
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<tr>
<td><strong>INCREASE IN BOX OFFICE RECEIPTS IN TEN YEARS 45%</strong></td>
</tr>
<tr>
<td><strong>FILM SERVICE EXPENSE</strong></td>
</tr>
<tr>
<td>1912</td>
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<tr>
<td>General Film Co. per week</td>
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<tr>
<td>Several Companies</td>
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<tr>
<td>Increase in Film Cost in Ten Years 50%</td>
</tr>
<tr>
<td><strong>1912</strong></td>
</tr>
<tr>
<td>Water</td>
</tr>
<tr>
<td>Light and Heat</td>
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<tr>
<td>Rent</td>
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<tr>
<td>License</td>
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<tr>
<td>Express and Incidents</td>
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<tr>
<td><strong>$44.25</strong></td>
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<tr>
<td><strong>INCREASE EXPENSE 80%</strong></td>
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<tr>
<td><strong>1912 WEEKLY PROFITS</strong></td>
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<tr>
<td>Gross Profit</td>
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<tr>
<td>Decrease in Profit</td>
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<tr>
<td><strong>Depreciation</strong></td>
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<tr>
<td><strong>SUMMARY OF PERCENTAGES</strong></td>
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<tr>
<td>Box Office Increase</td>
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<tr>
<td>Film Cost Increase</td>
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<tr>
<td>Labor Increase</td>
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<tr>
<td>General Expense</td>
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<tr>
<td>Advertising</td>
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<tr>
<td>Length of Program</td>
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<td>1922—Open one day more.</td>
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AFTER nine years' trial, Ohio, one of the first states in the Union to adopt censorship, is face to face with the alternative of either putting into effect more liberal censorship provisions or submitting the question to the people. The November election to determine whether censorship is to remain or be done away with entirely.

A prominent Columbus attorney contends that as the law requires a board of five members, and inasmuch as the Ohio board for some time has denied two of the members the right to censor films, that the law is in default. Mrs. Evelyn Snow, chief censor, who claims that as chairman of the board she is the only one legally empowered to pass on films submitted, is acting without authority in refusing to permit the other members of the board a right to pass upon pictures. Pathe, Paramount and Universal may take court action to settle the issue.

In the case of the "Woman and the Law," ordered "rejected," but shown verbatim at the Majestic, Columbus, the film had been passed by Mrs. Arnold, member of the board, with the approval of Mrs. Snow, and had been shown in Dayton, Cleveland and Cincinnati. The attitude of the Columbus press is that Mrs. Snow has been for some time endeavoring to oust Mrs. Arnold from the board, and the press of Columbus has stood by Mrs. Barnes. Civil service was another stumbling block in the path of the removal of Mrs. Barnes.

The Ohio State Journal broke a front-page story concerning the barring of the film, and the Columbus Citizen the following afternoon took up the battle against the chief censor, editorially condemning its actions. Mrs. Snow retaliated by saying that the "Public WAS NOT FIT D JUDGE FOR THEMSELVES" or that they "WERE NINETY PERCENT ILITERATE AND ONLY TEN PER CENT OF THE PUBLIC AS CAPABLE OF EVEN THINKING FOR THEMSELVES."

The public and press were quick to resent this latest insult and many prominent officials and citizens voiced their approval of Mrs. Czarina tactics. Papers throughout the State launched attacks on the board. The Cleveland News, the Dealer and Cincinnati Post all in the Columbus papers joined in the fray. The Citizen cartoon on Friday carried a cartoon on the front page showing the public with "ivory" heads in the list of the censors.

In the midst of the fight Milton D. Vandall talked from the stage of the Majestic, Columbus, O., and Manager Frankel, with an array of legal talent headed by R. Henny and Joy H. Hunt, were busy running down the law governing same. Mr. Frankel was prepared to go before the Supreme Court and get a restraining injunction against Mrs. Snow.

Vernon Riegel, who is head of the Department of Education and has the final word concerning the rejection of all pictures submitted, "looked at "The Woman and the Law" and publicly termed the film "rot."

Mr. Frankel was in touch with many leading exhibitors of the State, and the following theatre owners assured him of their support: J. Libson of Cincinnati, George Fenberg of Newark, Fred Desberg of Cleveland, Sam Lind of Zanesville, Harry Kravitz of Piqua and Judge Poster, former Mayor, of Marion. John E. Sullivan, president of the State Federation of Labor, joined with Mr. Frankel in fighting censorship.

Fred Desberg had the film booked for showing in two of his Cleveland theatres, and late Saturday night declared he, too, would refuse to take the film from his screens during its run in Cleveland.

Pathé entered the fight with a threat for a lawsuit when the censor rejected all references made against "censors."

Thousands of people were won by the forceful plea made by Mr. Frankel in his address before the audiences of the Majestic theatre. Mr. Frankel's address follows:

"Because of the unpleasant newspaper publicity occasioned by the showing of the Paramount picture, 'The Woman and the Law,' I deem it advisable to call your attention to some salient facts in connection thereof."

"Despite the fact that Ohio's chief censor publicly characterized the production 'rot' and that every one of you here to-night are acting as pallbearers in witnessing the death in Ohio of another good film, I believe that you should know that the manager of this theatre, Mr. Howard Frankel, booked the production in good faith after witnessing it and finding nothing whatever objectionable. In fact, the picture is now being shown right here in Ohio in many of the larger cities, including Cleveland, Cincinnati and Dayton. According to the censors, after tonight, it will be forever barred from this State."

"If there be any one present looking for a sabacious or immoral scene you will be disappointed. There is not a single objectionable scene in the production. It is only fair to tell you that the manager has not made an elimination, so that you may take the place it was presented to and approved by the Ohio censor board at the time of its initial presentation."

"The question of censorship is one of the great obstacles in the pathway of a big and growing industry. Most of the producers are in favor of a standardized and Federal board of censorship, but they are unalterably opposed to the kind of censorship now being forced upon you. They cannot longer see their way to invest large sums of money in pictures only to have them forever banned in Ohio by the opinion of ONE censor."

"May I enlighten you? Among the many productions recently either totally barred or cut to pieces by the Ohio board are the following: Paramount production, 'Mid-Summer Maddest,' recalled and barred; Fox special, 'The Queen of Sheba,' recalled and cut to pieces; one of the really great screen scenes, Poli Negri, in 'One Arabian Night,' pronounced by many critics as the pièce de résistance of the picture, eliminated and banned; and 'The Two Gentlemen of Verona,' the latest production by the great Charles L. W. Howard's company ----- altogether 25 pictures, including a large number of films of the first rank, positively approved and listed as suitable for exhibiting in Ohio, are being kept from the public, are being kept from the public, are being kept from the public."

"The Vitagraph production, 'Ma Deuce,' has been cut by the censor in every instance; 'My Man,'' the silent story of the life of the great silent player, was banned from exhibition in this State; William S. Hart, that great motion picture actor, in a William J. Wilcox, Paramount film, barred; 'The Vagabond,' the splendid semi-documentary of the fighting life of the French Foreign Legion, banned and barred; 'The Ethiopian,' the latest production of the great Charles L. W. Howard company, is under a court restraint; and 'The Woman's Right,' with Miss Mary Pickford in the leading role, was reversed by the censor, the greatest motion picture star and one of the greatest actresses of the screen."
AM just a SMALL TOWN EXHIBITOR, but not very long ago your publication dwelt quite freely on the assertion that the small towns were the backbone of the motion picture trade, and the bread winner of the producer and distributor.

Hence I wish to give you quite an exhaustive idea of some of the troubles of the small town exhibitor and what he is doing to improve the picture and close up their dollars not being thrown into the coffers of the industry.

January 1st, I returned to my old love "THE SUNNY SOUTH" after having been out of the "game" for several months, not asking any questions as to their methods of doing business, and closed the place up entirely and indefinitely.

Having had many years experience in the business I knew that unless I used every device to change existing conditions I could not succeed.

Immediately upon closing up the theatre I started a "teaser" campaign in the newspapers (we only have two weeklies) and spent something over $100.00 in this campaign, trying to create interest in the public, and kept them guessing as to when they would again have pictures, what the name would be, dwelt extensively on GOOD MUSIC, Projection, CLEANLINESS, COURteY and that Douglass' own theatre would be run along Metropoli
tan ideas and that only the very best and newest pictures would be shown. After considerable remodeling, renovation, painting and no small expenditure of money I was ready to open up on February 1st.

During the time the theatre was closed there was hardly an exchange in Atlanta that did not rush a representative to see and offer me a contract, and wanting to book programme pictures in the old way.

I told each that I was not interested in programme pictures, that I intended to "spot" everything and pick only such pictures as I was used to, knowing of course that if

The Booking Guide’s Service

I received the Booking Guide and like it very much. By looking through the issues one could get a pretty good picture of the booking, know it and if it would suit your audience.

I would much rather have a good picture that is old than to show a new one that is poor.

Yours, PALACE THEATRE, Walter Kilmer, Manager, Verona, Ill.

(Next issue out this month)
$100,000 to Save Millions

March 18, 1922

The following article from a “lifer” in the Arizona State Penitentiary seems to us worth every inch of space it is given. It should be borne in mind that Mr. Ewing is known as a never advertising man, that he has prepared many national advertising campaigns and has also written for the screen.

WILL the motion picture industry have courage to spend $100,000 to save a million or ten times that great a loss?

With every little disturbance within the motion picture world comes a new group of slander-seekers and liars who vent their vicious venom upon people and personalities. They hiss their lies into greedy gulping ears and with each telling the momentum grows until there may come the day when the industry will be disturbed with these undenied, uncontradicted lies as to banish an art, destroy an industry.

And yet, the motion picture field can stop most of these vapors from postbellum pilpits—it can wet-blanket the merest scandal whisper that might be published in any slander sheet in the country.

If a united cinema circle spends $100,000 right NOW, while the public mind is receptive to any fair defense—if it puts this sum into a campaign to tell the truth, the real TRUTH about motion picture artists, producers and exhibitors, that same public mind, convinced by a bold presentation of retutative FACTS, will turn against the liars, the serpents of scandal and refuse to hear the putrid perversions.

The Associated Advertising Clubs of the World took on real stature when they instituted their famous Vigilance movement. They trebled its membership when they drove out the fakers and liars who established advertising as a clean economic and social force in the minds of the public. Every year the Advertising Clubs set aside more than $150,000 for the current continuation of this work, and now, advertising is Believed. It is recognized as a power for good, rather than an instrument of quackery and fakery.

On the very day that Dr. John Roach Stratton was yowling his generalities about opium orgies, decadent degeneracies of the film fold, Mr. Ralph Oyler, head of the Federal narcotic division, issued a written statement that gave the film people a clean bill of health. Director Oyler has assigned a number of his ablest detectives to an investigation of the dope rumors against Eastward and Western film folk and as a result of his collected reports of these agents he wrote:—“Charges of orgies among film folk are false. All reports made to me give the film folk people a clean bill of health and fix the circumstantial motive in all cases to have been extortion or attempted blackmail. Apparently then, the long-haired tourists dependent on blackmailers for the origin of the garrulous gossip are so willing to believe and so quick to spread from their prostituted pulpits, Americans are fair. They believe in the square deal, but if these bandied-about lies, the pulp distortions, and slander publications are not denied and disapproved in vigorous fashion, in sharp straight from the shoulder way, we should make them as true of all members of any industry, all practitioners of an art. Americans will soon believe the official statement of the head of a great Federal detective bureau than the snarling spleen of any slanderer and, the more the latter attempted his malicious practise, the greater would be the reaction in favor of the motion picture people. Spread these lies upon the pages of the Saturday Evening Post, the Literary Digest, Pictorial Review and other great sheets and right alongside give these DEVELOPED AND DEMONSTRATED DENIALS and the character assassins would flee in furious shame at such public pillory. They batten and feed upon silence and stink like jackals when exposed as public liars.

When the Rev. (r) George Dowrey, of Chicago, vomits his “Mr. Hays will have a hard time to get his officers” talk, we shove all “degenerate orgie” let these blatherites be given GREATER PUBLICITY upon the display advertising pages and right alongside let us run the truer saying of Father Neil Dodd, who, as a Hollywood pastor, should be in better position to know than any stay-at-home-secker-for-puritan-patter-about-far-aways. And Father Dodd, of Hollywood, counters with an effective—“Degeneracy is not rampant in Hollywood. The young girls there are as sweet and pure as anywhere and not the ‘soiled butterflies’ that one Eastern gossips call them. The inhabitants of the motion picture colony do not live the hectic, decadent and degrading life described by Sunday-soldiers.” All these blanket indictments against the fair name of Hollywood and its people are vicious, malicious lies.”

I have had more than twenty years of prison experience and we, the prisoners, never knew of any actor to commit murders as foul as those done by Preachers Richardson of Boston, Schmidt of New York and Spencer of California. Who can name any modern theatrical man or motion picture worker man, that been hung or electricuted for murder? But haven’t we records of these among the clergy? Again, most of the preachers and church leaders who came to prison in my quarter of a century who nominated for proses, sex conversions or heinous murders. Official records can be searched for comparative tables as to crimes of stage and screen people compared with their more numerous members of the pulpit. The records in the deadly parallel column, publish them boldly as paid advertising in those very publications that indulge their mistaken slander and you will find the cars of church-owners, flacks, and other thoughtless ambition-seekers and so undermine the power of any vicious publication that it would gladly and splendidly cease its falsehoods. I am not against the clergy—I do not blanket all of the ‘clergy’ with such statements. I am referring only to those with the rational rabid among them charge you picture people. I doff my hat to a true minister, a sincere pastor and these should not have to bear the burden of their powerless brothers. But the hysterical rage, rant, and inveighing against, those that blast an art, that destroys the value of a picture must be checked and checked promptly for hysteria is the most contagious disease in our social makeup. Vigorous defense is no more than a fair exchange to producers, an increased reputation to artists, an increased attendance to exhibitors.

Because of its all-around value and benefits, such a campaign should be paid for by all branches of stars to exchange men, from producers to costumers. Although my past connection with pictures has been merely that of manager of amusements for my fellow prisoner—no exhibitors—we are in a position to do much for the industry. The producers’ organization has money immediately available but they should be called on for a just portion and no more. Let the Screen Artists volunteer their share. Call with Screen Writers’ Guild for a subscription while the exhibitors will hasten to join the donation party. Then, no matter what one’s interest, let all unite for harmony in this single purpose, A DRIVE FOR TRUTH. God hates a coward and despises a quitter—so too, with Americans. If you rest supine now you lose the good-will of a vital number. If you quit in the face of fire they’ll despise you. Get together for TRUTH. Fight for your industries. —fight for truth, fight for TRUTH AND YOUR HONOR.

M. P. T. O. Public Service Plan Launched in Ohio

THE inauguration in Ohio of the Public Service Department of the Motion Picture Theatre Owners of America today (Saturday) at nine of the State Senate chamber, chairman of the Motion Picture Committee of the Federated Women’s Clubs.

Mayor Bernard I. Bracagh of Toledo opened the affair and introduced James A. Pollack, principal of the Waite High School, who assured the president the movement of the National Board of Education and support of the Board of Education. The Mayor introduced Dr. Francis Holley, the first general of the Motion Picture War of American.

Dr. Holley briefly outlined the plan and cited the great benefits upon the minds of children in showing them the manner in which people prospered in the most civilized countries.

Dr. Holley was followed by Mr. L. O. Armstrong, speaker for the Bureau of Commercial Economics, Washington, D. C., and director-general of the Motion Picture Anti-Trust League of America.

The newspapers of Toledo assisted greatly in making this premiere a wonderful success.
PERSONAL APPEARANCES
OPINIONS ON BOX OFFICE RESULTS OBTAINED

"Should Prepare Carefully"

My opinion is that a star of the first magnitude, or of the last magnitude, should produce their acts, or plan an act for their personal appearance, with just as much thought for what it would have on a screen appearance; otherwise after the curiosity in the patron has been satisfied, whatever defects there may be in the impromptu or personal appearance of that particular star permanently rests with the gross mass of people in the audience. These same defects are reflected back in the future in their productions, and therefore it is injurious to the business in general and particularly to the star.

We have noticed here in New Orleans, where there have been any number of stars stopping over for a day or more, that the interest is gradually dying out with the public, in the personal appearance. We also find after checking the expense very closely, that it is a losing proposition in the majority of cases. We are not against the personal appearance of stars or any other features as a novelty to our programs, provided thought of and planning have been put behind the project and same can be accomplished with an immediate profit and not along the theory of a stimulating to business and institutional advertising, as the argument is so often given in connection with personal appearance of moving picture players.

Trusting the above is a clear explanation of our views on the star appearance proposition, and with best wishes, we are

SAenger AMUSEMENT CO., INC.,
E. V. RICHARDS,
General Manager.

"Deicedly Timely"

PERSONAL appearances of the stars at this time, not only because of the present business depression in the theaters throughout the country, but because of the widespread comment through, which is beginning to have a tendency to prejudice the public mind against the film favorites like the scandals of the stage have reflected in a measure on the profession as a whole, would, in my opinion, be decidedly timely at this time.

The stars, in making their personal appearances in the theaters throughout the country, would not only attract increased attendance to the theaters, which at this time would mean much to the exhibitor, but would have an opportunity to get into close touch with the people and, were he or she of a nature to make friends easily, could accomplish more toward forming a barricade in the minds of the listeners against the evil influences of scandal than anything else that could be done. Of course, I do not mean that their conversation should be in the nature of propaganda, but the very presence of this or that friendly star in the theatre, having a nice little chat with his or her friends, would in itself be assurance to the audiences that all they read like many of the press stories, were largely overdrawn.

The effect of friendliness and the intimate "homey" atmosphere which would be created about this congenial star would leave the public in a frame of mind not easily impressed by inharmonious influences.

I am for the personal appearance if not overdone.

LOUIS K. SIDNEY,
WM. FOX THEATRES,
Denver, Colo.

"Bad in Final Analysis"

The recent marked increase in personal appearances of film stars, as well as players of more or less noteworthy calibre, has served to agitate in the minds of exhibitors, both great and small, that personal appearances, if indulged in on a wholesale scale, would not bolster up boxoffice receipts in these times of more or less stress. So far, personal appearances, in the greatest number of instances, has been more of a help than a harm in the boxoffice.

But like so many apparently "harmless" things—the old derby on the sidewalk—superficial appearances only too often are deceiving.

What appears harmless in the exterior quite often turns out to be a serious thing.

Film stars are ethereal beings. They live in a land apart from other mortals so far as the average human mind is concerned. They have been set upon a pedestal of spiritual idolatry by the millions of the industry. A sane exhibitor would climb the top of this mountain of idolatry; they have been so expertly built up that even the boxoffice can see nothing but the human beings, the men or women, of the picture.

But before the people, the audience, the fans reach them, the picture, the story, the film world, must be was they are to be received. A woman who would be like a goddess, a man who serves against the world, the picture is not designed to attract an actor or actress. None ever lives up to the fans' preconceived idealism.

They talk, they laugh or they giggle, as their natures so will, but how unlike the great, the masterful, the beautiful and the bold and the famous stars of the cinema they are! Just humans! Too plump, too thin, a "fierce" voice, sparse hair, coarse or effeminate, as the individual case may be. Better they had remained in theatricals! Picture and intellect are so connected as to make an offer that is only a matter for conjecture. One cannot say some new sensational means of appeal will have to be provided to maintain interest.

But! And there always is a "but" to any proposition. The public is worthy of consideration. If film stars are wanted by the best exhibitors and the producers are willing to lend their delicate wares for display over the country, then there should be intelligent discretion and judgment exercised in the matter of appearances.

The public is becoming better educated every day. Its demands and exactions are greater. The legitimate stage has educated the public to know and appreciate the best in art. So, if there is a demand for appearances from the stars, the exhibitor must be careful to scrutinize as to their fitness for the responsibility and let none go out without the vital scenic investiture which is so important to their success before the camera. If care and intelligence are exercised, a promiscuous releasing of film stars and players upon the public would bring down an avalanche of mixed talent, carrying in its wake a disillusioned public—a public with its idealism shattered. Only a few of the stars, who would have been weighed in the scales of personal judgment and not have been found wanting, would remain as real boxoffice assets.

Every exhibitor who has studied his business knows that the women are the bulwark of the boxoffice. And at the same time he knows that the women are the most critical and the easiest to disillusion. Few cinema stars have graduated from the legitimate stage and it is safe to assert that only a very few outside of former legitimate stars, can appear in person upon a stage and conduct themselves in a manner safe from criticism. And once the public is convinced that a star's drawing power is materially handicapped.

G. E. Brown
Loew's Palace Theatre, Memphis, Tenn.
Arthur S. Kane Elected President of Associated Exhibitors

Arrangement with Chas. Ray Not Affected; No Changes Contemplated

ARTHUR S. KANE has been elected president of Associated Exhibitors. Mr. Kane's ascendency to the presidency of that organization follows the resignation some weeks ago of Samuel Harding of Kansas City, who retired from the executive chair of Associated Exhibitors to devote his entire attention to a new theatrical enterprise in which he is interested. Mr. Kane entered upon his new office March 6th, making his headquarters at the offices of Associated Exhibitors at 35 West Forty-fifth Street, New York City. The change in Mr. Kane's capacity does not affect his present arrangement with Charles Ray, whose productions he will continue to present through First National and United Artists. Mr. Kane has heretofore been chairman of the board of directors and chairman of the executive committee of Associated Exhibitors, and his election to the presidency is represented to be really the culmination of a plan of reorganization launched a year ago.

John C. Ragland, vice-president and general manager of the Arthur S. Kane Pictures Corporation, will be in charge of the details of Charles Ray's business and will also supervise all the business activities of the Kane organization outside of Mr. Ray's. John E. Storey, who has been acting as sales manager of Associated Exhibitors for the past year, has been granted a year's leave of absence by Pathe for this purpose, has just been recalled by the Pathe organization to resume his sales work with that organization. Roy Crawford, treasurer of Associated Exhibitors, continues in this capacity as well as in the management of the home office.

Associated Exhibitors will continue to operate by means of its own sales organization, in every Pathe branch office and, as in the past, the two organizations will work in close conjunction, with the Associated representatives in charge of the actual sales work and Roy Crawford handling the physical distribution of the Associated product. There is no change in the arrangement existing between Associated Exhibitors and Pathe Exchange, or in the constitution of Associated Exhibitors, which will continue its policy of marketing independent productions through extensive distribution and efficient physical handling.

No changes are contemplated in the organization under Mr. Kane's presidency. He believes that Mr. Storey, during his year's leave of absence from Pathe, has brought the sales organization to a high point of efficiency and has been exceptionally successful in carrying out his mission, and that both the home office and the field sales force is functioning properly. Mr. Kane states that the present expansion comes as a direct result of the plans laid a year ago, and the successful working out of the policies, which will be continued under the new expansion. He promises continued interest in the affairs of the exhibitors as a body, and the release by Associated Exhibitors of a product which will represent the best in independent motion picture productions.

"Unquestionably, Associated Exhibitors has a more solid business than any distributing organization has had when I took active charge," declared Mr. Kane during the week. "I believe it also to have more potential possibilities. Under the sales direction of Mr. Storey the company has, in its first year, made a most creditable showing. He and his men have established the company in the good graces of exhibitors by fair treatment and clean dealing. Thus a firm foundation has been laid on which we hope to build still further."

"Associated's business has shown a consistent growth month by month. Each succeeding month for the whole year has seen a healthy increase. March is sure to cap the climax by a wide margin, for it is Brunet Anniversary Month and, owing to the popularity of Pathe's president in the industry, all our salesmen have been flooding the home office with contracts and March play dates. Exhibitors all over the country are uniting in this tribute. Mr. Storey has been keenly alive to this opportunity and, with the support of exhibitors and his salesmen, has achieved great results.

"March as Brunet Anniversary Month will be, April looms already as a dangerous competitor. So much April business has been taken already, it would not surprise us to see the month of showers go March one better."

"I am indeed happy to have taken charge of Associated Exhibitors on March 6th, because it is the fourth anniversary of the leadership of Paul Brunet at Pathe Exchange, with whom we are so closely associated," continues Mr. Kane. "It is a good omen, a happy augury, and it will be our endeavor to try to emulate the wonderful record Pathe has made under Mr. Brunet's guidance. To be in daily contact with him and Elmer Pearson as directing heads of our physical distributor makes this position doubly enjoyable."

"We shall be in the market at all times for good productions—I may add, especially for clean productions."

"As to present conditions in the film industry, I can only say that there is but one major tenet in my business religion, and that is—continuity. No time is like the present time and no industry holds so many potential rewards—financial, as well as sentimental—as our own."

Sidney Garrett, president of the Inter-Globe Export Corporation, will continue as foreign representative for Associated Exhibitors. Mr. Garrett is now in England in the interests of Associated Exhibitors, and is declared to have been unusually successful during the past year in placing this product throughout the world.

Wid Gunning on Coast for Short But Busy Stay

Wid Gunning has arrived in Los Angeles where he plans to make a brief stay before returning East again to work out his recently announced plan of "Direct Booking and Profit Sharing."

Conferences with directors who have evidenced an interest in Wid Gunning's announcement of a direct exhibitor-creator tie-up will probably take up a good deal of Wid Gunning's time while in Los Angeles, while one of the reasons for the trip is to get the first look at Victor Schertzinger's recently completed production, "Dollar Devils." This is the first of four Victor Schertzinger productions announced for release through Wid Gunning, Inc., and final production touches were put to it last week.
The Reader Has His Say

Mr. W. A. Johnson, Editor, Motion Picture News, New York, N. Y.

Dear Mr. Johnson:—

I have just read, with a great deal of interest, your editorial discussion of the percentage plan of booking in the issue of March 4th.

Also Mr. Richards' discussion in same issue.

Of course this is not the first I have read on this subject nor the first thought I have given the matter, and having read everything you have had to say on the subject in your valuable paper as well as the other fellows' views, I am compelled to say that Mr. Richards has you backed entirely off the boards with not a piece of firm earth to stand on, in my opinion.

SUT—what are we going to do? Us little fellows, I mean, we out in the sticks, so to speak.

The large city house that seats 2,000 to 4,000 and runs a picture a week to four weeks is not in this discussion, in my mind, as I know nothing about their problems and would not attempt to advise them, nor would I advise a fellow in a small town for the reason that local conditions affect this business to such an extent that every one is compelled to work out his own salvation.

I just want to relate a little instance here, however, that will prove to you very conclusively that it is practically impossible to get equitable terms on pictures just now.

On the 13th ult., a salesman representing one of the more popular and larger distributors called on me with his regular line of bull about big pictures. I signed contracts for twenty-three of his pictures at prices that I knew were very cent I could stand, as they were pictures I very much wanted to use.

He sent the contracts in to Dallas, with my deposit check, and the Dallas office immediately returned my check with the advice that it would be impossible to get contracts approved, and therefore not necessary to send them in to New York office.

I immediately acknowledged this letter and thanked them for returning my check so promptly, stating that I had really let the salesman out-talk me and was sure the pictures were not worth the money I had agreed to pay for them, and offered to play the pictures on percentage, stating in this connection that I contemplated closing my house each Monday, Tuesday, Wednesday and Thursday beginning on next Monday.

I told them that if they thought I had not offered to play square and give them all their pictures were worth to me, here was an opportunity to test them out on a percentage basis.

I offered to play the pictures in question 50–50, they to furnish a complete program—feature and comedy—together with all advertising, and that I would feature their pictures up in my advertising above the other days of the week in which I used them.

I also offered the alternative that I would play the pictures at the prices as per contract, purchase all advertising, etc., in the regular way and when all the pictures had been played we would total the receipts on the twenty-three pictures and if I had not paid 35 per cent of my receipts for film rental, I would pay them enough more in one check to bring the film rental up to 35 cent of receipts. I have had no reply to this letter, and imagine it went direct into the waste basket. Now, do you think I made them a fair proposition? Do you think small town shows will be able to operate on the terms that they will demand, once they get the percentage plan on foot?

Personally, I have always had my mind set against percentage bookings, but I am now like a drowning man, as are many other small townies, ready to grab at a straw—anything that has the slightest possibility of enabling me to keep my house open full time.

I have tried other sources with the same result, and have decided there is nothing to do but close my house to two nights a week, and have arranged to do so beginning next week.

Stars, producers, distributors or somebody has got to come to terms, or pretty soon there will be no small town shows to sell to.

Our equipments will be salvaged to pay up back rents and our houses will be rented to some one for a feed store or some line that can make money to pay the rents.

A. L. Middleton.
Queen Theatre, De Queen, Ark.

Motion Picture News

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor

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Motion Picture News

Lower Rental Drive in Eastern Pennsylvania

FOLLOWING the example set by the Chicago exhibitors, which was described in last week's issue of Motion Picture News, the exhibitors of Eastern Pennsylvania have taken a definite step in their efforts to reduce film rentals.

The plan follows closely that which is being put into effect in Chicago. A questionnaire has been sent to all exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware by the local branch of the M. P. T. O. of A. in an effort to collect information which will prove valuable in the organization's efforts to secure rental adjustments.

Hays to Meet Industry at M.P.D.A. Dinner March 16

The initial introduction of Hon. Will H. Hays to the Motion Picture Industry will be the occasion of the Motion Picture Directors Association's annual dinnerdance, scheduled for March 16th, Hotel Astor. Reservations are nearing capacity. John Emerson, president of the Actors' Equity Association, will act as toastmaster.

George Sargent, chairman of the Executive Committee, has been obliged to re-sign all personal and business activities and devote his time exclusively to arrangements for the great event which has assumed unprecedented and colossal proportions.

Orlando's Orchestra has been engaged for the dancing which will begin at ten o'clock, as well as the special numbers a Director Ball is noted for presenting.

Busy Program for Jewish Relief Fund This Week

This was a busy week for those who are cooperating to make the $5,000,000 drive for the Jewish War Relief Fund a success.

On Wednesday afternoon, at the Thomashefsky theatre on the East Side, New York, a special matinee was held. Those billed to appear included Cantor Rosenblatt, Nora Bayes, Jack Dempsey, Irving Berlin and Sisla and Blake from "Shuffle Along." On Tuesday night Sophie Tucker gave a benefit, and many well-known artists were on hand at Reisenweber's.

There will be a special benefit performance in the theatre of each member of the T. O. C. C. on Saturday of this week.

Kentucky Exhibitors Will Meet March 15th-16th

The second annual convention of the Motion Picture Theatre Owners of Kentucky will be held Wednesday and Thursday, March 15th and 16th, at the La Fayette Hotel, Lexington, Ky. The organization formed a year ago has a membership at this time of about 95 per cent of the theatre owners of the state.
First National Week Brings Big Increase in Attendance

Reports Indicate that Drive Proved Tremendous Box Office Stimulant

That excellent box office receipts were the result of First National week is indicated by the reports received by the First National home office. Many theaters throughout the country, after receiving the First National announcement, have reported the biggest business for months. At least one new box-office record has been set up in a great many instances. Capacity business has been recorded in town after town. Even where the worst possible weather, such as blizzards in the northwest, has proved a more formidable opponent than any array of competitive productions could have been, the results of the week have been such as to make the exhibitors enthusiastic over the idea, and have called forth recommendations that First National weeks be held even more frequently than once a year.

With many conflicting points still to be heard from in detail, states First National, noughty measures from exhibitors have resulted in making plain the general revival of theatrical attendance that has come about under the influence of First National Week—an increased attendance which the exhibitors are preparing to retain now that they have regained it.

In Seattle, for instance, the success of First National Week was made even bigger by the coincidence of a "Go to Theatre Week" movement during the same period. An official proclamation of Acting Mayor Robert B. Hesketh launched the movement, and the two drives working together culminated in a volume of theatre attendance that Seattle had not seen for months past.

The activities centered in the downtown district, where five of the eight motion picture houses showed First National attractions throughout the seven days, in celebration of First National Week. At the Coliseum "Penrod" Marshall Neilan's picturization of the famous Booth Tarkington stories, proved a drawing card to the old as well as the youthful spirits of Seattle. "Hail the Woman," Thomas H. Ince's picture, was the attraction at the Strand. "Polly of the Follies," Constance Talmadge's latest comedy, was the feature at the Liberty. The offering at the Rex was "Wife Against Wife," a Whitman Bennett spec, produced featuring Pauline Starke. The fifth First National attraction on the bill of fare was "Peck's Bad Boy" at the Winter Garden.

L. O. Lukas, manager of the Seattle exchange of Associated First National Pictures, Inc, was chairman of the committee on arrangements for the week. One of the features of the week was a parade on Thursday. The procession was gorgeously spectacular, and was headed by actors and actresses of every branch of the theatrical industry. Other items added to the festivities made it a "downtown theatrical carnival," and the exhibitors and other owners of Seattle's "downtown" houses are considering the success of "Go to Theatre Week," and as an excellent remedy for that sluggish box office feeling, and for stirring up the inhabitants of any place and interesting them in theatricals.

"First National Week" in North Central Ohio "went over big." Every manager judging from the general activity, went as far as good business judgment would permit in doing his part in the general put-her-over scheme. William A. Partello, manager of the Majestic, Mansfield, O., started in before the beginning and never let up until it was all over.

O. J. Bannon, of the Colonial, Elyria, made a splurge. The result was general interest in the "First Nation Week" not unlike the Elyria's been five miles around. George J. Schade, owner and manager of the Schade, Sandusky, not only offered First Nationals at the Schade, but opened up the Plaza, of which he is the lessee, to First Nationals as well. George R. Moore, of the Lion, Bellevue, ran in more First Nationals in a week than he had shown in a couple of months.

August Ilg, of Lorain, maintained "Tole'able David" at his Wonderland theatre all week and played one-a-day successes that had "made good" at Wonderland, at Dreamland, another house that caters to those of his locality. Carl F. Miller, manager of the Strand therefore, Fremont, was unable to offer all of the First Nationals he wanted to show at the Strand, and, so opened up the Fremont theatre, the road attraction house of which he is also manager for the latter part of the week, offering a First National.


"First National Week" in Louisville was also a great success. The picture houses rallied around the First National Standard. Four out of seven downtown theatres showed First National pictures through the week. Here is the list: Walnut, "The Silent Call," all week; National, Charles Ray in "Two Minutes to Go"; Pola Negri in "One Arabian Night"; Kentucky, Jackie Coogan in "My Boy"; Alamo, "Hail the Woman."

The picture houses and the stores of Louisville made a display of First National banners and the results of the contest that were held in connection with First National week that gave a gala aspect to the week. Throughout Kentucky and Tennessee it was the same. Paul E. Krieger, manager of the Associated First National for Kentucky and Tennessee reported unprecedented bookings of First National pictures.

National Exchanges Opens an Office in Chicago

Walter L. Johnson, president of National Exchanges, Inc, announces the opening of an affiliated branch exchange in Chicago under the name of the Cosmopolitan National Exchanges, Inc. Carl Hartill is the Chicago manager. With another affiliated exchange already operating in New York under the name of Metropolitan National Exchanges, Inc, National Exchanges has now its own distributing offices in the two largest cities of the country. Additional exchanges will be opened in the near future.
Federal Censor Bill Presented

(Continued from page 1997)

commission by any deputy or by the license of the film: Provided, That no film shall be refused a license except after full hearing in writing to the satisfaction of at least one member of the commission, and no film, after appeal, shall be finally refused or granted a license except by affirmative vote of at least two members of the commission. Appeal from decisions of the commission may be had to any Federal court, but only on the ground that the commission has exceeded or abused the powers conferred by this Act.

"Sec. 8. That any person desiring to license, as in this Act provided, shall submit a sworn application in the form prescribed by the commission. Said application shall be given a serial number which shall be a permanent part of the title in the film and in every copy thereof.

"Sec. 9. That when any motion-picture film has been approved the commission shall cause to be stamped thereon, by at least two members of the commission, and shall be sent to deputies and advisory commissioners, who also shall be supplied with a list of the films rejected and a list hereafter provided for of films in circulation before this law went into effect. The license accompanying the film shall be open to the inspection of any municipal official or any officer of a civic organization. The title part of any licensed film shall contain some mark or symbol, determined by the commission, which shall be plainly visible to those viewing its exhibits, and some distinctive and durable tag prescribed by the commission shall be firmly attached to the container in which the film is habitually transported.

"Sec. 10. That no person, firm, or corporation shall carry or transport, or cause to be carried or transported, any motion-picture film, developed or undeveloped, from or into any State, Territory, or possession of the United States unless such film has been licensed by the commission or has been exempted in accordance with the provisions of this Act: Provided, That this section shall not apply to films concerning the commission or any part of the commission be construed as prohibiting the carriage or transportation by or for the producer himself in one continuous journey of his own undeveloped film for the purposes of manufacture: And provided further, That the owners and lessees of motion-picture films which shall have been exhibited in the United States prior to the approval of this Act shall not be required to secure interstate license for said films, but each shall furnish the commission a list of all his motion-picture films that are in circulation in interstate and foreign commerce with a full description of each, which shall be published for information of the commission and its assistants; and the commission may require that all such excepted films passing in interstate and foreign commerce shall bear some designated mark or symbol in the title part of the film and some durable tag on the container differing from the tag for licensed films, by which the agents of the commission may recognize them as entitled to the exemption herein granted: And provided further, That any film, old or new, transported in interstate or foreign commerce, or a copy thereof, shall be submitted to the commission for inspection if the commission, on complaint of any civil officer, or of any officer of a civic society, shall so require, and the film inspected shall be licensed or excluded from interstate or foreign commerce upon the same terms as films produced after this Act takes effect: And provided further, That any exempted motion-picture film may also be inspected for license on request of the owner or lessee. That fact that any film is in any State other than the one in which it was produced or is being exhibited is evidence that the same is in interstate commerce, and shall be prima facie evidence that it has been transported in interstate commerce in violation of this Act.

"Sec. 11. That no motion-picture film which has not been licensed or exempted by the commission shall be exhibited in any place of amusement for pay or in connection with any business in the District of Columbia, or in any Territory of the United States, or in any other place under the jurisdiction of the United States.

"Sec. 12. That a fee of $1 shall be charged for the examination by the commission of each film of one thousand feet or less, and 50 cents for each film which is a duplicate of any film which has been licensed. Any change or alteration in any film after licensed, except the elimination of a part, shall be a violation of this Act and shall also void the license.

"Sec. 13. That the commission shall annually, on or before the 1st day of January of each year, submit a written report to the United States Commissioner of Education, and in its report and from time to time by other means, the commission may recommend films particularly suitable for children and make suggestions regarding recreational and educational uses of motion pictures. The commission may also investigate and study the relations between the motion picture industry and the public, and gather, compile, and publish from time to time information relating to such matters, to the end that the public may be properly informed and the board and official censors be equipped to perform their duties.

"Sec. 14. That the penalty for violation of this Act shall be a fine of not more than $500 or imprisonment of not more than one year, or both, in the discretion of the court, and the films or parts of films unlawfully transported, exhibited, or changed shall be surrendered to the custody of the commission and may be destroyed.

"Sec. 15. That the fees received by the commission shall be paid monthly into the Treasury of the United States.

"Sec. 16. That upon the expiration of six months from the date of the approval of this Act, and from time to time thereafter as circumstances warrant, the commission shall reduce the license fee to such a sum as will produce no larger income than is necessary to pay the cost of the commission, including salaries and all other expenses.

"Sec. 17.—That for the enforcement of the provisions of this Act members of the commission, or the any duly appointed officer, or his duly appointed officers, shall have the right at any or all times during the public exhibition of moving-picture films to enter, without charge, any moving picture theatre or hall or other place where a moving picture exhibition is being conducted for an admission fee or price, and no proprietor or employee shall offer any resistance thereto.

"Sec. 18. That if one or more sections of this Act shall be declared unconstitutional it shall not void the other sections.

"Sec. 19. That this Act shall take effect immediately, except section 10, which shall take effect three months after the approval of this Act by the President.

Alfred Weiss to Remain with Goldwyn

Inquiries at the Goldwyn office led to the denial of the resignation of Alfred Weiss, who had been appointed as the new president, A. S. Aronson, who was serving as vice president and sales manager, has resigned, the resignation taking effect on March 1st. Mr. Weiss, however, according to reports from the Goldwyn office, will continue to serve.

Leon L. Kahn of San Francisco Passes Away

Mr. Leon L. Kahn, one of the pioneers in the motion picture exhibition field in the West and a member of the firm of Kahn & Greenfield, who control the New Mission, New Fillmore, New Santa Cruz and several other theatres in and about San Francisco, passed away at his home in San Francisco on Tuesday morning, February 21st. Mr. Kahn was one of the early men whose foresight and knowledge helped to bring the motion picture industry to its present high level. He was the father of Lester Kahn, who passed away a few years ago and who was also a pioneer in the exhibition field.
**Oklahoma City**

The Universal Film Exchange held open house at Oklahoma City, February 19-25. Manager Sam Benjamin said that it paid big in dividends, both to the visitors and the hosts.

Manager Dan Myers of the Orpheum theatre at Muskogee, Okla., visited film row in Oklahoma City last week.

P. N. Brinch, manager of exchanges of the W. & W. Hockensimer Corporation, visited the local exchange in Oklahoma City last week.

Manager W. B. Stubbs of the Liberty theatre at Erick, Okla., visited in Oklahoma City last week combining business with pleasure.

Manager Mack Tritch of the R. D. Lewis Film Co. made a trip to Delugee, Tulsa and other eastern Oklahoma points during the week.

Ex-Manager Maddux of the Vitagraph Co. has accepted a position in Chicago.

The Phil H. Pierce Company of Dallas, Texas, will move their new quarters at 1805 Commerce Street, about March 1st.

Mr. and Mrs. Jerry Abrams left for New York City Sunday night. The Abrams expect to remain in the east at least, told all of their belongings in Oklahoma City before leaving. Mr. Abrams was former manager for Peacock Productions at Oklahoma City.

Manager Stettmund of Chandler, Okla., has donated his theatre to the various church organizations for a program every Sunday afternoon, free gratis.

The program will consist of illustrated songs, musical numbers and short talks.

**Kansas City**

Branch managers of Educational Film Exchange, Inc., from five Middle West cities attended a conference in Kansas City last week. The meeting, called by E. W. Hammons, president of Educational, was one of a series of sales conferences being held over the country for the purpose of determining the needs and desires of the exhibitors. Henry Ginsberg, Omaha sales manager of Educational; H. E. Schiller, Kansas City branch manager; Harry Hynes, St. Louis branch manager; C. L. Pearvy, Omaha branch manager; A. W. Kahn, Des Moines, Ia., branch manager, and E. J. Drucker, Denver, branch manager were among those present at the meeting. Mr. Hammons, with his wife, left for Los Angeles following the meeting.

The Fox Film Corporation Kansas City branch, after a night of labor last Tuesday night, moved into its new building Wednesday morning at Nineteenth and Wyn-ndotte streets. Incidentally, the new quarters are located next to a police station, which may be of some unknown advantage. New bins, which will enable exhibitors to exhibit accessories without delay, have been installed, while much more office space is available. An open invitation has been extended by R. Melvin, branch manager, for exhibitors to visit the new quarters.

The Universal Kansas City branch offices will have a modern projection room next week upon moving into its new quarters at 1140 Main Street. Herman Stern, Universal district manager, is now in Kansas City aiding in preparation for moving. The Universal office will be a marked improvement in service to exhibitors, according to H. H. Holmes, assistant branch manager.

Arthur Van Hecke has been succeeded by Miss Ruth G. Bosch as booker for the Kansas City Pathe office. Mr. Van Hecke has decided to forsake the film game, temporarily at least, to enter other fields of business. The Pathe sales force is agog with ambition, following the visit to the city of Col. W. T. Yoder, division manager, who left Wednesday for St. Louis.

R. Melcher, former salesman for the Kansas City Select office, has taken over the management of the Highland theatre, Kansas City. The theatre has been closed for several weeks, but Melcher, after a career as a salesman, has confidence of unearthing business wherever there is "life."

A fair idea as to how the picture, "Penrod" featuring Wesley Barry, was received in Kansas City at the Newman theatre last week, can be gained from the following item which appeared in the Kansas City Star.

"Because of the hundreds of telephone calls and written requests received by Newman theatre management, the current program, presenting "Freckles" Barry in "Penrod," has continued for an extra day. The continuance was decided upon to accommodate the many school children who were unable to attend the performance, during the week."
BUFFALO

SYDNEY Samson, manager of the Grand & Warner exchange, has received the following letter from Harris Lumberm, manager of the Lumberm theatre in Niagara Falls:

"When the reviewers tied over "School Days" with money they hit the mark. Have completed seven day run of this wonderful picture. Give you the praise of having the best box office attraction that ever played the Lumberm theatre. Put this on house and you'll return date March 10 and 11. First time in history of house picture played nine days in a row. This is sure something wonderful, clean entertainment."

Now you has to wear a half size larger hat!

The Adler Brothers have closed the local Lande office on the second floor at 145 Franklin street.

The Pathe exchange has qualified for the second division in the Brucet drive. This means that "the wrecking crew" will compete with six other exchanges now and March 25 for a prize of $1,500. Manager Bill Mack insists that nothing can be done until Buffalo Film Row has not yet recovered from Jack Thomson's appearance in a new Spring suit a la sport model. Mrs. Mack had Bill out one day last week looking over garments suitable for her husband.

Harry T. Dixon, hustling city salesman for Vitagraph, reports much interest in "The Sheikh's Wife," which was screened last week for several local managers. Branch Manager Anthony has arrived in town. He succeeds J. E. Kimberly, who is now with Nu-Art.

George Blackmon closed a record contract this week. He signed up the Woolen Mills in Fulton, N. Y. for 165 pictures all of which will be shown in the new recreation hall the company is about to open in the town. E. J. Hayes, exchange manager, reports the P. N. Drko, going like a house afire in the territory. Eddie had the office all lit up for the occasion, with brilliant decoration and a big window display. E. C. Markens of the sales staff is now sporting a flivver. Mr. Hayes journeyed to New York last week end for a conference with home office officials. It is reported that a new exploitation man is to be added to the Buffalo exchange staff. He will begin his duties at once.

ST. LOUIS

R. A. WHITE, new general sales manager for Fox, was here last week, having just departed for Cincinnati.

Charles Werner, local Metro manager, will celebrate his seventh anniversary in charge of the St. Louis Metro exchange, on March 26. He returns Saturday from a very successful trip to Kansas, Kentucky and Tennessee. He says the week was the greatest in his film experience. He has been on the job about fifteen years.

Visitors of the week to St. Louis exchanges were C. T. Hall, Ill., Louis Landau, Lyric, Granite City, Ill.; Vernon Hicks, Family theatre, Marion, Ill.; F. E. Schmitt, Star theatre, St. Jacobs, Ill.; C. E. Lutrell, Majestic theatre, Jacksonville, Ill.; Jim Reilly, Princess and Grand theatres, Alton, Ill.

DE SMOINES

HARRY M. Weinberg, Manager of the Des Moines First National Exchange made a flying trip to Chicago last week to witness the world premier of "Penrod."

Elmer J. Tilton, formerly booker with Pathe is now booking with First National assisting Frank Campbell who has been with the Des Moines office ever since its opening.

L. J. McCarthy formerly Associated Producer representative with First National has been transferred to the Kansas City office of First National.

A new member has been added to the staff of First National, Ralph Rothschild having joined the selling force.

The Des Moines First National office now occupies the entire second floor of the Hewitt Building and is considered one of the largest film exchanges in the middle west.

John C. Ingram arrived in Des Moines here last week from New York City and has taken over the post of exploitation representative in the local exchange of the Famous Players-Lasky Corporation. He succeeds Harry Hoyser, who was recently transferred to the Cleveland exchange.

FIRST NATIONAL EXCHANGES

HARRY M. WEINBERG, manager of the Des Moines First National Exchange spent last week in Omaha, looking after the interests of First National in that territory.

R. J. Barry, formerly a salesman with First National in the Minneapolis territory, is now working in the same capacity with the Des Moines Exchange.

Larry Longnecker, formerly a salesman with the Des Moines office has resigned.

The Des Moines office of First National has added a film renovator to their inspection department.

Adrian Bond has charge of the poster department with the Des Moines office.

The Booking Guide will be out this month.
Order your Copy Now.

RICHARD C. FOX, manager of the Select exchange in Buffalo, blames Jack Lait for his entering the "fillum" business. Jack published a paper called the Chicago, Saturday Telegraph at one time and Dick was employed as review man at night and advertising solicitor in the day time. On one of his trips, he called on the National Lithograph Print Company, in the Windy City and sold them a page ad. As a result of this transaction he became associated with the Lithograph Company, handling "Les Miserables," which they controlled in four states. Later he took on "From Dust to Dawn," and other "big super-specials." Then he became affiliated with Artcraft as branch manager in Minnesota. When this company was consolidated with Famous Players-Lasky, Dick was appointed sales manager in that city. Later he came to Buffalo as exchange manager, which position he has held through the country. He managed post with the Fox Film Company in England, with headquarters in London. From this position he jumped to the management of Select in St. Louis and now occupies a similar post in Buffalo. Mr. Fox is vice president of the Film Board of Trade. He is the first man to suggest such an organization in Buffalo. Four years ago he was instrumental in forming a Film Club working in co-operation with the Chamber of Commerce. The host of friends which he has made throughout the country know that Dick's middle name is "Square Deal." That's why any office with which he is connected never gets far from the top of the good business column. Niles Welch was in Buffalo recently for the opening of the new Lafayette Square. Dick was right on the job. He had pictures made of Niles meeting the Mayor on his arrival in town. These films were shown six hours later on the screen of the theatre.

IN years, and years only, J. J. Millstein, manager of the Kansas City Hodkinson branch, is known as the youngest exchange manager in that section of the country. Hardly beyond his twenty-eighth birthday, Mr. Millstein, by his unusual executive ability and fair dealing, has commanded the utmost respect of exhibitors and exchange men in the Middle West for the last eight years.

For a number of years Mr. Millstein managed Fred Warren's Hodkinson offices in Omaha, Neb., and Washington, D. C. When Mr. Warren took over the Associated Producers Corporation Mr. Millstein left Hodkinson and opened the Pittsburgh office for the former company. In Pittsburgh Mr. Millstein's health was not good and he requested a transfer, being sent to Denver and remaining there until his company merged with First National, whereupon he opened a new office in Denver. Mr. Millstein later joined the W. W. Hodkinson Corporation as manager of the Kansas City branch where he is one of the most popular men in the industry.

E. O. WEINBERG is the manager of the Mark-Strand in Buffalo. Eddie came to Buffalo many years ago from down Albany way to become manager of the Elmwood theatre, one of the largest neighborhood houses in the Queen City of the Lakes. After an unusually successful regime at the Elmwood, he was "called" to the Strand by Walter Hays to succeed Earl L. Crabb, now owner of the System theatre in Syracuse. Since taking the reins at the Strand, Eddie has put over something like 5000 stunts, all of which have been box office magnets. Mr. Weinberg in addition to his duties at the Strand finds time to act as an exhibitor member of the Grievance Committee of the Film Board of Trade. He has held several offices in the Buffalo Theatre Managers' Association. Mr. Weinberg's Strand ads are always attractive and dignified. Many of them have appeared in the Service department of MOTION PICTURE NEWS. As a result of Mr. Weinberg's able management, the Strand is still going strong, despite local business conditions.
Here is a scene from the "Penrod" prologue presented by Frank Steffy, manager of the Coliseum theatre, Seattle, Wash.

Outstanding Features of This Week's Section

A. J. Cobe, manager of the New York Central theatre, is pulling a new one in the bee tree and swarm of bees lobby stunt for "Wild Honey" as told by the cut and story of page 1610.

Frank Miller has applied the art of ad writing to lobby display work; see page 1612 describing Mr. Miller's lobby front for "Wedding Bells." Getting atmosphere in the lobby is exemplified by the cuts on page 1613, showing what the Audubon theatre, New York, did on "Face to Face With Japan."

How exploitation can be put over at practically no expense is explained by story on page 1614 relating the "Navy Day" stunt pulled by the Granada theatre, San Francisco, in connection with the run of "The Run of "The Battle of Jutland."

Mechanical ballyhoo idea for "The Iron Trail" as explained by cut and story appearing on page 1616. It went big according to a letter from Mr. Moule.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

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Rose A. McVay, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wil-
mington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
"Bee Tree" and Hive of Bees
Cobe's "Wild Honey" Stunt

"Bee trees" and a hive of bees probably are not unknown to the residents of a good many towns where the silent drama is presented, but New Yorkers are not familiar with either one, except those who once on a time lived in the rural sections. Therefore, a lobby display which Andrew J. Cobe, manager of the Central theatre, New York, has conceived for "Wild Honey," the current attraction, is the center of all Broadway's attractions.

On the sides of the entrance there are two large oil paintings of punch scenes from the picture, as well as four more directly over the entrance to the lobby proper.

At the side, directly to the left of the booth, is installed a wild honey tree. This is very cleverly arranged by bringing in from the forest a portion of the dead tree and setting it on a platform to look like the rest of the natural tree, as seen by the above illustration. The honey-combs are intact, just as the bees left them, in their original wild state.

Inside the lobby are some beautifully colored oil paintings of the action scenes, done in stereopticon effect.

The most interesting thing of all, however, is placed in the rear of the lobby, which is nothing more or less than a real honest-to-goodness bee-hive full of live bees. The hive is covered with glass, so as to be transparent, and stands upon a table with grass cloth and a miniature white fence, resembling a rural scene. As the bees swarm from one cell to another, just so the interested picture-goers swarm around outside the protecting rail.

This forceful display was placed in the rear of the lobby for two reasons, one being that the bee-hive when placed in the front of the lobby blocked the traffic, and the police made Manager Cobe take it in, and the other reason was that it was too cold out in front. It seems natural to assume that some warm weather would not be amiss.

Willett Designs Nice "Sea Lion" Lobby

Steve Willett, manager of the Liberty theatre at Astoria, Oregon, scored a ten-strike with "The Sea Lion" when he applied the principle of the flashing electric sign into one of the most effective lobby displays he has ever presented.

He flung a huge cut-out picture with the name of the feature across the front of his theatre. The cut-out was in two sections, giving the desired perspective. In one corner of the scene a lighthouse stood. Below this he had a huge eight-foot model of an old square-rigger vessel which, by happy chance, corresponded almost exactly with the ship in "The Sea Lion." Between the tips of the vessel's masts he hung tiny wireless antennae. In addition he installed in the lighthouse in the background electric lights that flashed red and white alternately.

He next tapped the sense of hearing in making it appeal to the attention of rigging up the wireless antennae on the masts of his vessel so that they flashed sparks through the day and night with the sharp staccato chatter of the real radio.
Mystery Woman” Helped Metzgar Put Over “Nobody”
Eller Metzgar, manager of the Strand theatre, Creston, Iowa, by the use of $4.00 and a few free tickets put over an exploitation campaign for “Nobody” that paid great dividends at the box office.

Mr. Metzgar made a deal with the manager of a store to go $0.50 on expense, then hired a girl for $2 a day to do a mystery stunt in one of the store’s windows. Wearing a red mask and seated on a chair, the girl wrote “I am Nobody, yet Somebody—guess my identity” tearers on a slate. She’d also mixed in ad lines telling of bargains in the store. She did this twice a day—3 hours afternoon, 2 hours at night—for four days.

Borrows Miniature House to Exploit “Rent Free”
When Barry Burke, of the Palace, Ft. Worth, Texas, played “Rent Free,” he secured from a local lumber company a miniature house about four feet square and placed it in his lobby for a week prior to the opening of the picture, and on the Monday following the opening put it in a local display window where it attracted much attention and boosted business more than a little.

The little house was illuminated and bore a little sign in the front yard stating that Wallace Reid had solved the rent problem. Mr. Burke also carried out the “for rent” and miniature house ideas in his lobby display frames in front of the theatre and put around the city a hundred cards which bore the wording “Rent Free.” See for yourself at the Palace Theatre,” instead of the customary apply inside of the owner in such and such an address.

Wright Turns Out Another Fine Lobby Display

The accompanying photograph shows the way in which Manager H. B. Wright and the staff of the Strand Theatre, Seattle, decorated their lobby for the “double headline” bill used a few weeks ago, during the run of “Three Live Ghosts” and “The Rope’s End.”

The pictures were billed equally during the week on all the billboards and in the newspaper advertising used by the Strand. And Manager Wright considered it only fair to show the same impartiality in his lobby display.

The panels of each story were decorated with a scene from the picture, the panel on each side of the lobby had a decorative enlarged scene, and the entire program for the week was billed on the panels at the extreme ends of the lobby.

Irvin’s Ushers Play Ghosts for “Three Live Ghosts” Showing

C. W. Irvin, manager of the Imperial theatre, Columbia, S. C., used some unique methods in exploiting “Three Live Ghosts.”

Mr. Irvin began his campaign with three teaser slides. As these slides were being thrown on the screen one after another, Manager Irvin had his three ushers, attired as ghosts, creep out on the stage, while the organ played spooky music. These boys were carefully rehearsed, their motion was in rhythm with the music, and they stopped when the music stopped. Every effort was made that their actions, in addition to attracting attention, should convey the idea of comedy rather than too gruesome an effect. Blue lights were used in the foot lights to further carry out the ghostly effect. This stunt was featured four times daily the week in advance of showing.

One week in advance, a cut-out was placed in the foyer of the theatre. This consisted of three figures. On one side of the cut-out these figures were painted to appear as three ghosts. At the bottom of the cut-out were the words, “Look on the other side.” On the other side the three figures represented three soldiers. This side of the cut-out was warded to the effect that “this picture relates a comedy of three soldiers reported dead who returned from the World War in time to help spend their own insurance money.”

This bit of exploitation costs only $6.50, and some good head work and paid free returns. Lem Stewart, exploitation director for Southern Enterprises, is recommending it to all of his theatres.

Lobby Front Gives Serial Big Start

The Princess theatre, Asheville, N. C., recently began playing the serial “The Blue Fox,” and the first episode opened, at the theatre, preceded with an interest-compelling lobby.

A tiny cabin occupied the center of the lobby—a log-cabin, complete in every detail. Indian blankets covered the windows, and Indian blankets masked the office. There were a number of dwarf pine-trees about the lobby—real ones, brought in that morning from the surrounding woods.

Half-hidden in the trees, as if about to creep out, was a cut-out of a blue fox, mounted most effectively.

But the best part of the display, perhaps, was a silk cage at one side of the lobby, masked and “camouflaged” as a fox den. In this improvised den, was a half-grown live red fox.

Snell’s “Don’t Tell Everything” Campaign

In exploiting “Don’t Tell Everything” Manager A. L. Snell of the Imperial theatre, Gadsden, Ala., started the ball rolling with a teaser campaign by having every house employ tell every person who would listen “a bit of scandal.” The person addressed would become extremely interested, but the one spreading the gossip would end the “whispering” by saying “I Don’t Tell Everything.”

This set the general public going for everyone who had the stunt pulled on them. ... pulled it on some one else, until the slogan of the town was “Don’t Tell Everything.”

The next stunt was to have a lot of cards. Teaser slides were used, with copy suggested by Lem Stewart, manager of the Southern Enterprises Exploitation Department, and a special lobby featuring the stars of the production, featured.

Barry Burke’s “Rent Free” lobby display when this picture played the Palace theatre, Fort Worth, Texas

View of the prologue which E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., used for "A Prince There Was"
Miller's Lobby Wins First Prize

"Wedding Bells" Exploitation Draws Crowds to the Theatre

A LOBBY that resulted in some good hearty guffaws of honest mirth, as well as some excellent business, was the one designed by Manager Frank Miller, of the Modjeska theatre, Augusta, Ga., for a two-day run of "Wedding Bells." The lobby was formed of two beaver-board walls, which completely masked the front of the theatre, a V-shaped arrangement, and the point of the V formed by the box-office. A narrow space for entrance and exit was left on either side of the box-office. Each wall held four windows, about four feet from the floor, these windows outlined in deep blue, and each one holding an "exhibit." The four feet of space from the bottom ledge of the window to the floor was utilized for the written message conveyed by each exhibit. These two walls were connected above the box-office by a giant silver-paper horse-shoe, from which hung a big white paper wedding bell. Across the bottom of the window ledges on the right, ran the words in box-car letters—"The Seven Bells of Man and Wife," and on the other side, the sentence, "All the Wives Are Belles and the poor old husbands are merely Dumb-Bells." In the order given, the windows showed, first, a small white wedding bell, beneath which were the words, "First, the wedding bell, sounding a death-knell to his bachelor days"; the second framed two alarm-clocks, with the words, beneath, "Then the Alarm-Clock Bell, destined to awaken him from the beauties of Love's Young Dream, to the grim realities of married life!" The third window framed a bronze dinner-bell, "Then the Eats bell—exciting weird praises of the wife's cooking—if he is wise at all!" The fourth window held a telephone bell, with the words, "Then comes the phone-bell—full of strange tales, unhappily told—sudden and quick to ring—and building a bubble reputation for dear hubby—"working back." Fifth, was the door-bell, with the mournful sentiment, "Then the door-bell, ringing merrily at midnight, with hubby auced, had all knocked to bits—full of bad hooste, and worse excuses—and thus the doorbell plays its part." The sixth window framed a pair of cow-bells, and the words here, "The Sixth Age shows the cow-bell hung around his neck, lest he roam too far on Broadway's chicken run—his once manly bank-roll turning again to childish treble, scarcely heard at all in a world where money talks!"

The Seventh Age was depicted by a window framing a pair of dumb-bells, beneath which were the words, "The last bell of all—which ends this strange, eventful history—the meaning dreadfully clear to him—sans cash, sans joy sans everything!"

And the final window held a brand-new rolling pin, fastened by a band of blue baby-ribbon, to a pair of baby-shoes, and beneath it, not one word—just a huge dark blue question mark. This is the only lobby in Augusta that has received a voluntary, unsolicited and gratis write-up from either of the two exceedingly conservative local papers—and besides, it resulted in excellent business.

Grant Forms Serial Club for "Tarzan"

A LIVE-WIRE exhibitor of the Quaker City, Charles Dutkin, manager of the Grant theatre, has devised the Grant Tarzan Serial Club. Membership cards are issued to all the children in the neighborhood, a week in advance of showing the initial episode. Printed directions on the card explain that attendance at each succeeding episode will be recorded at the bottom of the card, which is numbered from one to fifteen. If the holder attends every episode of the serial, a pass for the final episode will be given in addition to a handsome prize. This particular stunt for the serial has created a furor among the children of the district.

Johnson Stages Atmospheric Prologue for "My Lady Friends"

Manager Herb Johnson of the Luna theatre, Lafayette, Indiana, arranged an appealing and quaint little prologue to exploit "My Lady Friends." The opening scene revealed a quaint picture of domestic happiness—the wife sitting in an easy chair knitting and the husband reclining nearby, reading a newspaper. Then the strains of the celebrated "Vamp" melody a group of six young women enter, each one employing a different temptation to lure the husband from the side of his wife. The first resorts to dance, the second to whispering flirtations, the third flashes cards and flask before his eyes, the fourth represents the "innocent" type, the fifth makes love openly to him and the sixth seeks sorrow and implores his protection. He is about to succumb to these wiles and artificial charms when his wife, continuing with her knitting, sings a melody, the burden of which is:

"I want to be a good little wife in the good old-fashioned way."

Then the husband sweeps the sires away with a depraving gesture and takes his wife to his arms.

The chief points in favor of this prologue were its brevity, color and pointed suggestion of the story that was to follow.

Lobby decorations for "Traillin" and supplementary program designed by the Corner theatre, Fort Morgan, Colo.
Above
Showing some artistic and atmospheric lobby decorations for "Face to Face With Japan" used by H. M. S. Kendricks, manager of the Audubon Theatre, New York. Mr. Kendricks originated the idea and the Audubon scenic artist carried it out. The cut on the upper right hand corner shows another view of the display.

Below
Attractive window display, one of a number which the Albany Theatre, Schenectady, secured for the showing of "Over the Hill." The illustration is explained more fully by a story appearing on the opposite page.

Above
Corner of the lobby showing more details of the decorations for "Face to Face With Japan" as explained by the caption at the left.

Left
A nifty "Queen of Sheba" lobby display used by the Ansonia Theatre, Butte, Mont.

Below
Another window display on "Over the Hill" secured for the recent showing at the Albany Theatre, Schenectady, N. Y. Story concerning same appears on the preceding page.
Granada Theatre Has "Navy Day" Exploitation Includes Parade of Pacific Fleet Officers and Men

ONE of the finest pieces of exploitation ever done for any picture on the Pacific Coast was that which ushered in the run of "The Battle of Jutland," at the Granada theatre in San Francisco, the week of February 26-March 4.

With the co-operation of G. C. Blumenthal, manager of the educational branch in that city, J. A. Partington, manager of the Granada, effected a link-up with the San Francisco Chronicle and called Monday, February 27, "Navy Day." Officers and men from the Pacific fleet and the naval training station at Goat Island to the number of two thousand marched in regular formation up Market Street from the ferry to the Granada theatre, led by the navy band from Goat Island.

Admiral Eberle, commander of the Pacific fleet, and Admiral Hutchison, chief of staff, preceded the marching bluejackets in automobiles furnished by a couple of automobile agencies. Admiral Jackson of the U. S. S. New York, Admiral Shoemaker of the New Mexico, and many other officers from the vessels lying in the San Francisco harbor accompanied them.

When the marchers reached the Granada theatre they found it elaborately decorated with a large number of navy signal flags, provided through the courtesy of one of the commanding officers.

The newspapers of San Francisco gave the event a large amount of space, the Chronicle especially describing the "Navy Day" parade and special performance at great length and presenting expressions from various officers as to the film.

Previous to the showing of the picture at the Granada, Manager Blumenthal had obtained a considerable amount of newspaper publicity through a private showing of "The Battle of Jutland," to which high officers of several vessels then in the harbor were invited, as well as newspaper men. Admirals Halstead and Hughes and a large number of other officers were present when the picture was shown in one of the local review rooms, and the papers carried stories of the showing, listing the officers who attended.

Carroll's "Saturday Night" Exploitation Campaign

Manager J. B. CARROLL, of the Imperial theatre, Asheville, N. C., played "Saturday Night" to a highly successful three days business, with a lobby which carried out, in splendid detail, the atmosphere of the picture. The lobby of the Imperial was transformed into a miniature Coney Island, the two chief features of which were a merry-go-round and a Ferris wheel, both operated by electricity.

Seated in the Ferris wheel were two dolls, one dressed in chauffeur's livery, and designed to represent Jack Mower in the picture. The other doll was an engaging young person, clad in an extravagant bathing suit, covered by a fur-wrap—this to represent the part played by Edith Roberts.

Gives Away Wrist Watches as "Three Musketeers" Stunt

Manager E. E. Collins of the Palace Theatre, McAlester, Okla., recently put over a new one in his community when he printed a thousand blue tags with the following wording: "Here's the Time, the Palace Theatre is The Place, so get your girl or someone else's girl and come to see Douglas Fairbanks in "The Three Musketeers."" To this tag he attached a small wrist watch, a thousand of which he bought from the left-over Christmas stock at the Woolworth store for $10. The printing, tying and distributing of these novelties cost Mr. Collins less than $20, and the bunc brought in the business.

McAlester is now wondering what Collins will pull next, and he hasn't put out a herald or a handbill that hasn't been eagerly picked up since.

Patterson's "Silent Call" Lobby Attractive

An effective type of lobby display for "The Silent Call" is explained by the following and the cut appearing above, showing what Willard C. Patterson, managing director of the Metropolitan theatre, Atlanta, evolved for his showing of this picture.

The most strikingly individual touch was the huge cut-outs of Strongheart mounted above the marquee, back of which was a painted canvas representing a full moon with snow-covered fir trees silhouetted against the golden yellow. Under strong illumination this gave a positive thrill and stood out brilliantly against the dark background.
McClure Uses Post Cards to Exploit "Connecticut Yankee"

MANAGER J. M. McCULLE of the Allen Theatre, Winnipeg, Manitoba, recently executed an effective mailing campaign in connection with the exploitation of "A Connecticut Yankee in King Arthur's Court."

Ten thousand potential patrons of the Allen received post-cards on the back of which were printed artistic scenes from the picture with the information of "no advance in price," and the front of which carried an advertising message.

Public Argument in Ads. Used as Exploitation

After having staged a public argument regarding the popularity of special features at their respective theatres, Manager Clarence Robson of the Strand Theatre, and Manager Ned Miller of the Pantages theatre, Toronto, publicly hurled the hatchet by announcing in the newspapers of February 18 that one of the pictures under discussion would be transferred from the Pantages to the Strand for the following week. The picture in question was "Three Live Ghosts," to compete with which Manager Robson had presented "Ten Nights in a Bar Room" at the Strand. The managers hurled all kinds of challenges at each other through the newspapers regarding attendance figures at the two theatres and the result was that both features obtained a two weeks' run.

Plath's "Locomotive" for "The Iron Trail"

The accompanying cut shows the "locotive" which Hugo Plath, manager of the Queen theatre, Abilene, Texas, built as exploitation for his engagement of "The Iron Trail."

A motor was used to run the wheels and sand paper pasted on the wheels of the "locotive" made a sound that imitated the exhaust of a real engine as it scraped over more sand paper pasted so it made an intermittent contact.

Local Merchants Help Smith on "Molly O"

WHEN C. S. Smith of the Shattuck Opera House in Hornell, N. Y., put on "Molly O," he had all the stores in town start "Molly O" sales and then persuaded them to connect up with the theatre on a page ad in the local newspaper. Mr. Smith took the large center space and the merchants had their ads around the theatre displays. In connection with this page ad, the first patron in each store on the day following its publication, received two free tickets to see "Molly O." In addition to this special publicity, Mr. Smith used several dozen one sheet cut-outs of "Molly O" and several 24 sheet cut-outs.

Novelty Cards Sell "Scrap Iron" to San Diego Fans

For the showing of "Scrap Iron," during the week starting Feb. 11th, the management of the Colonial theatre in San Diego, Cal., put out several thousand small cards which proved a good piece of publicity. The cards were printed on variously colored papers, and carried at the top the words, "Boxing at the Colonial," and then went on with an announcement about the feature film, in regular boxing news style, even down to the prices, "Ring-side seats, 50c.; bleachers, 35c." San Diego is a good boxing fan town, with large numbers of army and navy men, and a good boxing scene, like that in "Scrap Iron," is sure to draw a good house.

Zimmerman Decorates for "Sheik" Showing

WHEN Fred M. Zimmerman presented "The Sheik" at his new Avondale Theatre in North Tonawanda, N. Y., he had his manager, L. E. Barger, bill the town in circus style. Streamers were hung across the main thoroughfares, special window displays were put over with local merchants, and there was a splendid tie-up with the local Victrola store on "The Sheik" records in which much advertising matter for the picture was used in a special window display. Special signs were prepared for the top of the "porte cochere," as well as in the windows at each side of the entrance. Post cards were mailed to several thousand residents of the lumber town and it is alleged that Mr. Zimmerman wrote one of his famous poems in celebration of the event.
Mechanical Device Sells "Three Live Ghosts"

A "Three Live Ghosts" stunt which attracted no end of attention was recently put over by Ernest Moule, manager of the Temple theatre, Brantford, Ontario. The accompanying cut will illustrate the following in explanation of how the device was built and operated.

The three ghosts were made from sheets draped over plain boards with cut out beaver board for arms and head. Round frosted bulbs with blackened centers were used for eyes and worked on a flasher giving off and on intermittently. The arms worked slowly up and down, each figure alternating at very slow speed.

A small motor, the speed of which was cut down from 1,700 to 3 revolutions per minute by connecting two old bicycle wheels and then to a wooden shaft 1½ inches in diameter, comprised the machinery to work the arms. Three ½-inch round iron arms were on the shaft at different angles and connected to arms of figures in order to make each one alternate in motion. White canvas gloves stuffed with excelsior were used for hands. Sash cord was used for belts and connecting shaft to arms of figures.

The cost of the contrivance was only about ten dollars, Mr. Moule and his house electrician doing the work and using for the purpose odds and ends that were found about the theatre.

New Kind of Censor Board Officiates at Wausau, Wis.

A novel matinee contract which assures big attendance for the Saturday afternoon performances has recently been signed by Manager E. C. Bostick of the Stuart Theatre, Wausau, Wis.

Four or five of the most influential organizations in the city waited upon Mr. Bostick and requested that their representatives be permitted to pass on shows for the city. They stated that if he would grant this request they would guarantee him an attendance of 500 for every Saturday matinee. Mr. Bostick jumped at the chance and immediately closed the deal with the four organizations.

The offer of this guarantee was originally made in a published report of a parents-teachers meeting where the question of suitable motion picture programs for children was brought up.

Hyman's Prologue for "Back Pay"

A rural set, a line with the atmosphere of the early part of "Back Pay" was used in Edward L. Hyman's prologue for the feature during its engagement at the Brooklyn Mark Strand. Some action in "Back Pay" centers around a general store, and this set was reproduced faithfully by Hyman for the prologue.

The scene showed the country store, and before it were four rural characters, portrayed by the Criterion Male Quartette. In the distance, on a drop, were seen the sheep grazing in pasture and the old mill stream. A twilight effect was brought out by blue lighting and moving clouds in the sky.

The quartette sang "Mammy's Lullaby," arranged from Dvorak's "Humoresque." At the conclusion of this number, Estelle Carey, soprano, dressed as Hester Bevis, the heroine of the picture, entered and sang in harmony with the quartette "I'm the Glowing." The action was taken from an episode in the picture where Hester returns to her home town and finds that no one recognizes her as the girl who left for the city several years ago.

Parade of Ushers Sells "Peacock Alley"

The attention of Louisville, Ky., picture fans was called to the engagement of "Peacock Alley," playing recently at the Rialto theatre, by a "peacock parade" of ushers of the theatre, carrying brilliantly colored cards cut out along the outlines of the peacocks painted thereon. At the top of each card was printed "Rialto, Now!" and at the bottom "Peacock Alley." The line of march of the ushers was along the busiest streets of Louisville at the busiest time of day. During the rest of the day these display posters were set up in the lobby of the Rialto in a pleasing arrangement. The plans of this exploitation were made by Louis R. Bragler and carried out under his direction.

Weld Makes Picture Serve as Home Talent Attraction

If Blackie Daw should die and J. Rufus Wallingford needs another partner, there's a theatre manager in Waterloo, Iowa, who might fill the vacancy. His name is Arthur E. Weld, and his business is the general management of the Strand, Palace and Crystal theatres.

While pre-viewing "Get-Rich-Quick-Wallingford," Mr. Weld conceived the idea of changing the locale of certain action from Des Moines to Waterloo, thereby localizing the production and making his patrons swell with pride over having their own home town mentioned in the movies.

By changing the word "Des Moines" to "Waterloo" in tow sub-titles and using the name of William Galloway, a Waterloo manufacturer of wide renown, as the inventor of the tack machine, the enterprising manager threw patrons of the Strand into fits of applause at each performance. The Waterloo sub-titles were made identical to those removed and could not be detected from the regular film.

For ten days prior to the showing, teaser ads were carried which asked: "Who is the Waterloo man named in 'Get-Rich-Quick-Wallingford'? You know him well!" Curiosity was piqued at the breaking point and many 'phone calls indicated the interest awakened. The sub-titles cost the Strand $8 and return several hundred per cent on the investment.
Six Annie Oakleys Total Expense for This

At a cost of six passes, Manager A. L. Smell of the Imperial theatre, Goddeson, Ala., put over some effective exploitation on "The Fox." Arrangements were made with a local hardware store for a window filled with guns, etc. Three stuffed foxes were placed in the window among the other hunting things and a sign attached to one of them reading "Come to the Imperial Saturday and see the FOX. If you have any sporting blood in you, you'll do it."
The lobby of the Imperial represented a wood scene. The stuffed foxes were placed on one side of the lobby and four fox hounds, borrowed from a local man, were placed on the other. The dogs created a great deal of attraction and had the time of their lives trying to get at the foxes.

"Woman's Place" Exploitation Tied Up to Valentine's Day

Manager H. C. Farley of the Empire Theatre, Montgomery, Ala., played "Woman's Place" on Valentine's Day, so his lobby decorations took their cue from the date.

A heart cut-out, with Constance Talmadge's head in the center, was suspended above the entrance to the theatre. A special window display, planned by the theatre and carried out by a local window dresser in a millinery shop, carried out the same idea.

Draperies of red velvet, basket of red roses and ferns, heart-shape cut-outs, joined together with white satin ribbon, formed the central feature of this display. Red electric lights were used.

Watters Uses Simple But Effective Ballyhoo

GEORGE D. WATTERS, manager of the Majestic theatre at Austin, Texas, recently put across a ballyhoo which was simple but very effective. Mr. Watters got permission from the street car company to run a hand car in a circular track for the four days he played "The Iron Trail." Then he borrowed an old-fashioned hand car from a railroad yardmaster, hired two Mexicans to pull the vehicle and tacked a sign calling attention to the showing at the Majestic on each side of the central portion of the track. The hand car plied up and down the main business and residential streets from early morning until late at night and it is doubtful if a majority of the population didn't view the ballyhoo on one of the many trips about town.
The accompanying cut shows Mr. Watters' ballyhoo in action.

Simple Advance Prologue Sells "The Sheik" Nicely

Three days previous to the opening date of "The Sheik" at the Casino theatre, Kissimmee, Fla., Manager H. W. Ashford mounted a 24 sheet on cloth and suspended it as a back drop on the stage, flanked on either side by house wood wings. Two palms were placed at the foot of the screen with the base covered with sand which gave a desert effect. The foot lights were covered with orange crepe paper which showed off the desert to a good advantage, at the end of each performance. The front curtain was lowered to hide screen, the house was darkened and then the foot lights put on. This scene was only shown about one minute and a half.

On Saturday, prior to the showing on Wednesday, a man in costume as The Sheik paraded the streets handing out heralds. At an auction land sale on the Saturday the picture was to be shown, he was the star attraction. Another favorite hangout was the City Bandstand during the concerts on Saturday, Sunday and Tuesday. The Sheik was seen looking around the public school grounds at recess, and the noon hour.

A drumlike affair was made out of scrap beaner board and two roundloops with Valentino one sheet cutout on one side and Agnes Ayres on the other. This was placed in a conspicuous place on the sidewalk in front of the theatre.
The lobby was appropriately decorated and a load of sand was raked over the floor, which caused quite a bit of comment and curiosity.

Bellingham Theatre Presents "Queen of Sheba" Prologue

An extensive exploitation campaign and elaborate prologue and an exceedingly attractive lobby adornment were the chief features used by the management of the American theatre, Bellingham, Wash., to put over "Queen of Sheba." These were supplemented by carefully planned newspaper advertising and preceded an extensive mailing list. The mail publicity consisted of a number of teaser post-cards, the last of which divulged the whole secret.

Into the streets of Bellingham was sent a three-horse chariot, the driver of which was dressed as a charioter of ancient days. The horses carried large banners announcing the picture and the theatre.
The lobby display was effected in beaverboard painted to resemble tapestry, and a number of locally made posters. Large paintings of the Queen of Sheba also were placed in the lobby.

A ballet of eleven persons performed in the prologue. The stage was set to represent an interior of an ancient castle, with shields and battle axes on the walls. On a throne at the back of the stage sat a dancer as King Solomon. A large negro slave stood at his left with spear in hand, while a corps of feminine dancers performed before the King.

Kingman Makes Successful Play for College Fans

Monday is the day the girls from Limestone College located at Gaffney, S. C., are down town unchaperoned, so Manager E. C. Kingman of the Strand theatre made a play for some of the institution's students.
He recently sent personal letters to the teachers, enclosing his compliments and asking that she bring some of the girls. In almost every instance, with the exception of one, the teacher has responded and brought one to six girls.

This cut shows the lobby decorations on "Conflict" used by the New Home theatre, Detroit, Mich.
NEW YORK CITY

Rivoli Theatre—
Next Week— "Travelin' on"—Paramount.

Rialto Theatre—
Next Week— "The Mistress of the World"—second episode—"The Race for Life."

Capitol Theatre—
Feature— "Poor Little Wisps"—Universal with special presentation with Capitol Grand Orchestra.
Next Week— "Come On Over"—Goldwyn.

Mark Strand Theatre—
Overture—"The Queen of Sheba" by Strand Symphony Orchestra. Odds and Ends—(a) "The Oyster's Rival"; (b) "The Land of Long Ago" in Pathcolor; (c) "The Robber Crow." Instrumental—"Zapateado" played by Madeleine Mac Guigan, violinist.
Current events—Mark Strand Topical Review.
Comedy— "Torchy Takes a Chance"—Johnny Hines.

Next Week— "The Seventh Day"—Richard Barthelemess.

Apollo Theatre—
"Orphans of the Storm" continued.

Cameo Theatre—
"Determination" continued.

LOS ANGELES

Kinema Theatre—
Novelty—Topics of the Day—Pathé.
Special—"A Bear Hunt." Local hunting trip filmed by Jack Callcott.
Current Events—International and Educational.
Feature—R. S. V. P.—Charles Ray.

California Theatre—
Current Events—International and Fox News.
Novelty—Local Scarred Films under title of "Noah's Ark." Topics of the Day—Pathé.
Concert—Orchestra renders "Orpheus in Hades," "At Dawn" and "Impressions of Havana." FEATURE— "Watch Your Step"—Goldwyn.
Comedy—"Straight From the Farm"—Fox.

Tally's Theatre—
Feature—Carnival—United Artists.

Clune's Broadway Theatre—
Current Events—Kinograms. Educational—Unknown Switzerland.
Feature—"A Game Chicken—Real Art." Superba Theatre—
Current Events—International News.
Feature— "Tracked to Earth"—Universal.
Next Week— "Wild Honey." Symphony Theatre—
Special—Face to Face With Japan—Fox.
Comedy— "Bright Eyes"—Sennett—Ben Turpin.
Novelty— "Battle of Midland"—Educational.
Feature—Jungle Adventures—Martin Johnson.

Grauman's Rialto Theatre—

Liberty Theatre—

CHICAGO

Chicago Theatre—
Prizma color—Sport scenes, news and reviews of the world. Specialty—Mr. Alfred Wallenstein, cello soloist, playing Lullabies from Jasby.

SEATTLE

Coliseum Theatre—
Second week of "Saturday Night." Next week— "Forever." Blue Mouse Theatre—
Return engagement of "The Four Horsemen of the Apocalypse" for two weeks' engagement.

For the week of March 4thyw w. 1623198

Wire Reports From Correspondents

Here is a good ad on "A Wide Open Town," coming from the Colonial Theatre, Indianapolis.
March 18, 1922

Feature—Nazimova in “A Doll’s House.”
Specialty—Miss Florence Lang, singing, “A Song of the Soul.”
Feature— comedies.
Scenic.
Specialty—Denix Quarterette.
Organ solo—March 20.
Tivoli Theatre—
Feature—“Carmen,” with Charles MacDonald singing the Toreador song.
Feature—Colleen Moore in “Come On Over.”

Ziegfeld Theatre—
Overture —“Carmen,” with Charles MacDonald singing the Toreador song.

ST. PAUL

Capitol Theatre—
A. Overture—“Slavonic Rhapsody,” Fijot.
B. Capitol Digest—Pathé and International News.
C. Capitol Comedy—“Torchy Takes a Chance,” Educational.
E. Feature—Dorothy Dalton, in “Morgan of the Lady Letty.”
F. Solo for Grand Organ—“Marche Fittorenske,” Kroeger, played by Kenneth Widenor.

BUFFALO

Shea’s Hippodrome—
Overture—“The Firefly,” Frizell.
Vocal selections by Margaret Ayre.

Boston—
Overture—“Always” (Moussorgsky).
A. Overture—“The King of Y’s” (Lakows).
B. Dance Symphony—“Pierrot’s Dream” (Tschikowsky).
C. Pierrat seen asleep cut out tree in rustic set. As he dreams Pierrette riding on mechanical illuminated moon drifts from moving clouds to stage, and engages in mad dance with. She returns to crescent moon and descends. Pierrot realizes it is all a dream. Dancers were Grace Eastman and Paul Os- card.
D. Music—Tony Sorg’s Almanac, “The Original Golfer.”
E. Mark Strand Topical Review.
F. Prologue to Feature—“Rustic set, night lights, Criterion Male Quartette sings “Mammy’s Lullaby,” arranged from Dvorak’s “Humoresque,” Estelle Carey, soprano, with quartette, sings “In the Gloomery.”
G. Feature—Fannie Hurst’s “Back Pay.”
H. Comedy—Larry Semon in “The Saw Mill.”
I. Organ Solo—“Lone Larmie” (Moussorgsky), John Ham- mond and George Crook.
New Week—Constance Talmadge in “Folly of the Folies” and Mary Astor in person and film presentation of “The Young Painter.”

MINNEAPOLIS

State Theatre—
Feature—Grace Swanson in “Her Husband’s Traduction.”
Overture —“Zarps” by Herald. Played by Palla and His Band Supreme, Frank Palm, Director.

Comedy—Lloyd Hamilton in “The Rainmaker.”
Scenic—“The Ruins of Anghor.”
Musical—Dorothy Barker, violinist in repertoire.
State Digest—Composed of International and Pathe strips.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Vocal Selection—Charles Oldham in “The Connecticut Yankee in King Arthur’s Court.”
Musical Selections—“Just Jazz,” carried out by AIO’s Concert orchestra, seven singers, a quartet of house porters, a marimbaphonist, a saxophonist and an xylophonist. The program exemplified “Just Jazz Week.”
Next Week—“Morgan of the Lady Letty.”

OHIO THEATRE—
Feature—“Four Horsemen,” third week.
Next Week—“A Fool’s Paradise.”

ST. LOUIS

Missouri Theatre—
Overture—Selections from “Rigoletto,” featuring symphony orchestra, Isadore Cohen, conducting.
Vocal Selection—Caro Nome (Dearest Name), Miss Sherry Louise Marshall.
The Missouri News—
Feature Film—Cecil B. DeMille’s “Fool’s Paradise.”

New Grand Central, West End Lyric and Capitol Theatres—
Overtures and music selections by symphony orchestra.

Feature—D. W. Griffith’s “Way Back East.”
William Fox Liberty—
Overture—Liberty concert orchestra.
Sunshine Comedy—“West Is West.”
Feature Film—The Sea Lion.
Delmar-Criterion and Congress Theatres—
News and Views.

Philadelphia—
State Theatre—
Feature—“A Fool’s Paradise.”
Comedy—Lloyd Hamilton in “The Rainmaker.”
Scenic—“The Ruins of Anghor.”
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Comedy—Lloyd Hamilton in “The Rainmaker.”
Scenic—“The Ruins of Anghor.”
Musical—Dorothy Barker, violinist in repertoire.
State Digest—Composed of International and Pathe strips.
Feature—"Her Husband's Trade Mark"—Paramount.
Next week—Same.

Comedy—Smiles No. 4—Masterpiece.
Short film—"Taking the Air"—Goldwyn.
Feature—"Miss Lulu Bett"—Paramount.
Next week—"Three Live Ghosts"—Paramount.

Palace—
News and Topics of the Day—Pathe.
Comedy—Smiles No. 3—Masterpiece.
Feature—"Saturday Night"—Pathe—Paramount.
Next week—"Fool's Paradise"—Paramount.

Regent—
Comedy—"Too Much Sap"—Fox.
Comedy—"The Wedding Feast"—Consolidated.
Feature—"The Golden Gift"—Metro.
Next week—"Jackie"—Fox.

Victoria—
News—Pathe News—Pathe.
Comedy—"Keep This Way"—Electric.
Feature—"A Stage Romance"—Along.
Next week—"A Sailor-Made Man"—Pathe—"The Four Seasons"—Hokldinson.

Cleveland—
News—Kinograms—Electric.
Comedy—"Hey There"—Pathe.
Feature—"Pierrot Illuminous"—Paramount.

Allen—
Overture—"The Jazz Rhapsody," arranged by Philip Spitalny, musical director, with saxophone specialties.
Special—Jass Week, with a regular jazz show, arranged by S. Barrett McCormick, including:
(a)—Bet Palmer in "A Trip to Hidalgo," ten famous soloists playing and singing their own compositions.
(c)—Sanny Mann, tenor, singing southern melodies.
(d)—Oden and Benson, singing and dancing team.
(e)—"The Camp of Chief Jazz-Foot," satire on Indian jazz dancing.
Comedy—"By Hek," Jennett comedy.
Current Events—Allenette, selected by S. Barrett McCormick.
Feature—"From the Ground Up," with Tom Moore and Helene Chadwick.
Next Week—"Come on Over" (not sure).

State—
Prologue—"State Theatre Follies," arranged and produced by Managing Director George Dumond, consisting of twelve numbers, including Gale Sherwood and her singing band, a bobbed hair ponee, ballet; six little French maidens in songs and dances; Waltzing Through the Years," a dance novelty in cycle costumes; "Dancing Down by the Ole Swimmin' Hole," another dance novelty; "Bloom Biscus,

This "Polly of the Follies" display is by the Shubert theatre, Milwaukee.

...and song hits by Gale Sherwood.
Cartoon—Mutt and Jeff.
Novelty—Funniface, "Vermin the Great.
Feature—"Morgan of the Lady Letty," with Rudolf Valentino.
Next Week—"Her Husband's Trade Mark," with Gloria Swanson.

Stillman—
Overture—William Tell with Cartoon—"The Family Album,第一个特征—"Fool's Paradise.
Next Week—Same continued, to be followed by "The Four Horsemen.

Park—
Overture—Grand Opera selections from "Faust," M. J. Spitalny director.
Current Events—Fox News.
Comedy—"One Stormy Night," Christie comedy.
Feature—"The Woman and the Law," with Betty Compson.
Next Week—"The Iron Trail," with personal appearance of Rex Beach.

Standard—
Current Events—International.
Comedy—Joe Martin in "The Monkey School Master,第一个特征—"West with Dick Hatton.

Baltimore—
Rivoli—
Overture—"Tannhauser," Wagner.
Current Events—Rivoli News.
Novelty—Sunshine Gathers—Pristma.

...and song hits by Ruth Lloyd Kinney, contralto, (a) "Deep in Your Eyes," (b) "April Showers," (c) "Silvers.
Specialty—"Topical Review.第一个特征—"The Seventh Day—Richard Barthelmess.
Comedy—In For Life—Christie.
Next Week—"My Boy—Jackie Cogan.

Century—
Overture—"Nora," Bellini.
Current Events—Century Novelty.
Vocal—Justin Lawrie & Fernando Guarnieri, singers.
Feature—"Fool's Paradise—Cecil B. DeMille's Comedy.

Strand—
Overture— Medley M. Louise Jones, players.
Current Events—Strand News of the World.
Feature—"I Am Guilty"—Louise Glam.
Comedy—"The Big Idea—Harold Lloyd.

Garden—
Feature—Cameron of the Royal Mount—G. Glass.
Vaudeville.
Lown's Hippodrome—
Feature—Any Wife—Pearl White.
Vaudeville.
New—
Feature—The Cradle—Ethel Clayton.

Pictural Garden—
Feature—"The Call of Home—Irene Rich.
Vixon's Victoria—
Feature—"A Parisian Scandal"—Maria Prevost.

...and song hits by Ruth Lloyd Kinney, contralto, (a) "Deep in Your Eyes," (b) "April Showers," (c) "Silvers.
Specialty—"Topical Review.第一个特征—"The Seventh Day—Richard Barthelmess.
Comedy—In For Life—Christie.
Next Week—"My Boy—Jackie Cogan.

OMAHA

Kialto Theatre—
Overture—Merry Wives of Windsor.
Special—Julius Johnson playing "Swaying," at Organ.
Current Events—Kialto News.
Comedy—"The Palma Follies,第一个特征—"Just Around the Corner.
Sun Theatre—
Overture—Orchestral selections.
Current Events—International.
Special—Prizma pictures.
Feature—"What Do Men Want?
Strand Theatre—
Overture—Princess Cuneo.
Current Events—Pathe News.
Feature—"Fool's Paradise.

Moon Theatre—
Overture—Orchestral selections.
Current Events—Universal weekly.
Comedy—Look Out Below.
Feature—Perjury.

KANSAS CITY

Liberty Theatre—
Overture—Selection—"Shuffle Along!" News—Pathe.
Comedy—"Aesop's Fables,第一个特征—"Bush and Miss Golden Evison, organists.
Short Subject—"Peggy Behave," FEATURE—ARMSTRONG LAWLER.第二个特征—Elliott Drexler and Claire Windsor.
Next Week—"Woman Wake Up!"

Doric Theatre—
News—National.
Comedy—"The Bow-Wow," Rolin comedy.
Organ Selections—P. E. Stephens, organist.
Feature—"Booerang Bell," Lionel Barrymore.
Next Week—"Back Pay," special cast.

Newman Theatre—
Overture—"Moretta,第一个特征—"Newman News.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Lillian Crossman and Frank Ridge in songologue with feature.
Feature—"Her Husband's Trade Mark," Gloria Swanson.
Next Week—"Mooran of the Lady Letty," Dorothy Dalton.

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy—"Pure and Simple.
Organ Selections—Harry Frank and Miss Ella McGorty, organist.
Feature—"The Lotus Eater," John Barrymore.
Next Week—"The Lane That Had No Turning," Agnes Ayres.

Twelfth Street Theatre—
Overture—Selections.
News—Screen Magazine.
Comedy—"Mullbery Abbey" comedy.
Organ Selections—Miss Hazel Webb and Miss Fay Shepherd.
Next Week—"A Heart to Let," Justine Johnston.
The Des Moines theatre, Des Moines, is playing a premiere on "The seventh Day" and this is one of the display ads used to sell the production.

PITTSBURGH


Tne Dream and with feature in white one with the Liberty State Loew's Comedy Feature


CINCINNATI


MONTREAL

Allen Theatre—JAZZ-A-WEEK Overture—"Poet & Peasant." Here They and Everywhere with the Allen Cameraman. Violin Solo—(a) Kiss Me Again, Herbert, Louie Romanelli; (b) Prelude, Rachaminoff, Roland Todd, piano. Bagpipe Novelties—Louie Romanelli & Roland Todd. Movie Chats. Comedy—"Doggon' Torchy." Comedy—Johnny Hines. Potporri of 1922—During the course of the presentation, gazzoles are distributed to the audience. At the finish of the comedy the audience is informed that they are expected to become part of a jazz band. A little colored boy dressed in a white uniform comes to centre stage in front of red plush curtain and introduces the first number "Ain't We Got Fun." The orchestra then plays the first number, conducted by Mr. Romacelli, and on the conclusion of same, turns to the audience who gazzoles the second chorus. The next number "All By Myself" is then introduced by the colored boy and so on until seven songs in all have been sung.


WASHINGTON


ATLANTA

FAMOUS PLAYERS

Forever—Deserving of the highest praise as a picture. Lent interfered with attendance slightly, although receipts were pleasing. (East.)

Wallace Reid, Elliott Dexter and Elsie Ferguson are popular here and the picture did a good business for a week's run. (Middle West.)

Good picture but too highbrow for our audiences. Business not up to mark on it. (Middle West.)

The best picture seen here this year. Played to capacity houses during two weeks' run. (Middle West.)

An artistic feature with fine acting, but the story fails to appeal to the great majority of theatre-goers and lacks suspense. Played to fair business. (Middle West.)

Saturday Night—A very good production. Audience went wild over it. Held over for second week. (Middle West.)

Picture which pleased my patrons very much. Business good, (West.)

Morgan of the Lady Lotty—Didn't do so well. First week of Lent undoubtedly had its effect. Rodol Valentino and Dorothy Dalton should draw larger after ordinary conditions. (Middle West.)

Three weeks' run to good business and satisfied audiences. (West.)

Under the Lash—Gloria Swanson generally pleases. Much favorable comment on this one. Patronage held up despite adverse conditions. (Middle West.)

White Oak—Fairly entertaining and generally pleased. Fair business. (Middle West.)

Boomerang Bill—Extremely good picture to poor business. (Middle West.)

A Prince There Was—Good kid picture with heart appeal. One of Melghan's best. (Middle West.)

Rent Free—Wallace Reid's worst. Business good on account of "A Sailor-Made Man." (East.)

Three Live Ghosts—A good drawing card. Played to large houses and seemed to make a hit with patrons. (Middle West.)

Just Around the Corner—A good picture, which seemed to please the audiences. (Middle West.)

FIRST NATIONAL

Polly of the Follies—Nice light entertainment. Pretty good week for the first week of Lent. (Middle West.)

There have been better First National pictures than this. Contains many pleasing moments but could be better connected. Patronage ordinary. (Middle West.)

Penrod—Finished two weeks' run going fine. (East.)

Good entertainment and box office value. (West.)

Nobody—Fine picture with good business. (West.)

Twin Beds—Well received. Receipts good. (East.)

The Old Smellin' Hole—Fair. Not Ray's best by any means. Film business. (Middle West.)

The Beautiful Lion—Fair picture. Business fair. (West.)

Daddy Long Legs—Did good business on third run. Absence of a Mary Pickford picture here for some time, helped. (Middle West.)

The Seventh Day—Good picture with appeal for both men and women well supplied. Picture did not do big business here on account of rival attractions. (Middle West.)

R. S. V. P.—Very entertaining picture, which seemed to please admirers of Charles Ray. Did good business. (Middle West.)

The Sea Lion—Just an average picture which played to ordinary business. (Middle West.)

Molly O—Miss of Normand's name in Taylor murder scandal didn't hurt this picture. Played to big houses all week. (Middle West.)

Not a second "Mickey" as a money-maker, but as good a picture. Audience seemed pleased and satisfied. (Middle West.)

My Lady Friends—Despite strong competition this one did unusually well and attracted a good week's attendance. (Middle West.)

FOX

Connecticut Yankee—Second week played to full houses. One of the best money-getters of the season. (Middle West.)

Good picture but fell flat after second day. (Middle West.)

Sky High—Good picture and a winner for Tom Mix type of pictures. Business just fair because of rival attractions. (Middle West.)

A Stage Romance—Was somewhat disappointing. Crowds far below expectations. Some bad weather during week. Farmus usually does well. (Middle West.)

Over the Hill—Shown second run this production did the worst flop of the season. (East.)

Thunderdrop—An exciting melodrama that went big with patrons. (East.)

METRO

Turn to the Right—Picture makes strong appeal. Played to good business improving as week advanced. Holding over for second week. (Middle West.)

Fine picture, but it didn't do much business. Lenti had a lot to do with falling off of business. (Middle West.)

Peacock Alley—Audience liked it very much. Business good enough to hold over for second week. (Middle West.)

The Man Who—People who saw this picture liked it but not very many came in to see it. (Middle West.)

Comille—Rodol Valentino's name put this one over. Picture extremely poor. (Middle West.)

GOLDwyn

Grand Larceny—Fair picture. Thrills and action against younger people and larger crowds than the picture alone would have done. (Middle West.)

The Night Rose—Plat conventional, but Leo Chaney is a good drawing card. Average box-office attraction. (Middle West.)

For Those We Love—Photography so poor that it caused much complaint. Otherwise good picture. Business fair. (Middle West.)

From the Ground Up—Comedy which seemed to be well received in house which does not play the biggest features. Folks seem to like comedy. (Middle West.)

All's Fair in Love—Good picture with hero and heroine both of interest here. Richard Dix a local boy. Picture did not draw against auto show. Fair trade. (Middle West.)

UNITED ARTISTS

Three Musketeers—Good business. Good picture. Cost a little money to show but worth it. (Middle West.)

Ruling Passion—Great picture from start to finish. Business picked up a little. (Middle West.)

Dream Street—A fine picture, and an excellent box office attraction. (Middle West.)

ROBERTSON-COLE

After the Show—Picture lagging in real audience appeal. Some liked it, others didn't. Business was rather good. (Middle West.)

At the Soggy Door—A good picture. Star little known. Business good. (Middle West.)

UNIVERSAL

Tracker to Earth—Real melodrama undistinguished. Only those who would measure entertainment by number of thrills came to see the picture so they were well pleased with it. We had a full house all week. (Middle West.)

Headin' West—Good box office value and fine entertainment. (West.)

REAL ART

Hush Money—Not quite up to Alice Brady's usual attendance mark. Average business for the week. (Middle West.)

A Virginia Courtship—Good entertainment. Fine business. (West.)

VITAGRAPH

The Little Minister—Better than average picture but too highbrow for the regular fans and not enough other patronage in town to make it profitable. Lost money on it. Picture not big enough to "back up" any extravagant promises. (East.)

HODKINSON

Jane Eyre—A very strong card. Played to good crowds for a week's run and satisfied patrons. (Middle West.)

The Sign of the Rose—Reigned appointed in person, enacting the action of the fourth reel on the stage. Went over big. (East.)

GRIFFITH

Orphans of the Storm—Business fair at dollar top. Would have been better if presentation continuous, which policy will be adopted second week. (East.)

PATHE

A Sailor-Made Man—Lloyd's first feature comedy is up to comedy standard set by his two earlier ones. Went over big. Holding for second week. (Middle West.)

STATE RIGHTS

When Dem Came—Very drab on start. Climax a little faster. Direction poor but business fair. (Middle West.)

The Block Punter's Cub—Poor both as regards entertainment and box office value. (West.)

Why Girls Leave Home—Two weeks' run to good business. Audiences pleased. (West.)

Flower of the North—Splendid outdoor picture with deep love story played to four houses for four days. (Middle West.)

SHAWNEE PLAZA

AMERICAN

Humphrey's Bar—A good picture. Good box office value and fine entertainment. (West.)

A hand drawn display on "Footfalls" by N. V. Frenemy/lo, advertising di- rector of the Moon Theatre, Omaha.
Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

HERMAN ABRAMS starts on the road for the American Releasing Corporation Monday of this week and will cover smaller towns in its hinterland. Mr. Abrams is another new member of American's sales staff and will work the key cities in Illinois.

Manager Cress Smith, of United Artists, has added George Levy to his sales staff and Mr. Levy will cover the Chicago southside territory. He recently has been working out of Unity's Indianapolis office, but formerly covered Chicago territory for various film companies and is well known here.

The recent blizzard in Wisconsin played havoc with, traveling film men's schedules, according to Ralph Ravenscroft, of Goldwyn's organization, who has just reached Chicago from the badger state. While on his way to Cheyboygan he was marooned for sixty hours at Kiel, a small Wisconsin town, where all the electric light wires were broken down by heavy loads of ice, and the inhabitants were afraid to go on the street owing to the danger of falling icicles and wires. Mr. Ravenscroft reports "Theodore" did excellent business at Cheyboygan, despite the hardships of the storm.

"The Ruling Passion," starring George Arliss, has been booked into the Ziegfeld theatre, where it will open on March 12th.

Milton Simon is the latest addition to Universal's sales staff, and will cover the territory left open by the accident to Bob Funk.

The Panama theatre property at the northeastern corner of Clark and Torrington streets, which contains, in addition to an eight hundred seat motion picture theatre, stores and flats, has been sold to Moe Safr to Paul Brandle, of Paul and Adolph Brandle, wholesale jewelers. The consideration has been reported to have been $150,000.

Manager Alger, of the Blackstone theatre, Rantoul, who was visiting around exchange row this week, states that business is pretty good in his locality and prospects are bright for an improvement.

Barbee's Loop theatre is holding over "A Sailor Made Man," Harold Lloyd's latest picture comedy, for a second week, and the theatre presents a decidedly nautical aspect with its lobby turned into a ship and sailor's quarters. A feature of the first week's run was a visit of several hundred Jackies from the Great Lakes Naval Training Station, who marched from the Northwestern station through the loop to the theatre, led by the Great Lakes Band.

Si Grieve states that the Material Supply Company, of which he is vice-president, will supply the material to be used in the half million dollar Grande Palais de Dance to be erected by the Woodlawn theatre company at the southeast corner of Cottage Grove Avenue and Sixty-second street.

The dates for the annual convention of the Illinois Motion Picture Theatre Owners have been fixed for April 4th and 5th. The gathering will be held at the Hotel Sherman, Chicago, and among important matters coming up will be the election of officers and also delegates to the national convention. Details of the program for the convention will be announced later.

Jones, Linick & Schaefer announce that the successful picture season at the down town picture houses have made them determined to pin their faith to the movies, and upon the completion of their new two million dollar McVicker's theatre next fall, which will arise on the site of the present McVicker's, will make feature motion pictures the most important part of the entertainment to be presented at that house. They have recently done this at the Rialto, where the success of their experiment has been very gratifying. Work of wrecking McVicker's theatre will start on the morning of May 1st and construction of the new house will be rushed with the intention of opening it on or before Labor Day. All the building material, steel, concrete and brick is stored on the west side ready to be moved into the loop, and a double force of day and night workers will be put on the job.

Isidore Gumbiner and Benjamin Nathan have taken over the Ideal theatre at 1622 Larabee street, which was recently sold to them by Joe Hopp, and will operate it as a high class picture theatre.

Dee Robinson, of Pecora, spent a couple of days in Chicago this week and while here completed arrangements for securing Associated First National franchises for his two Pecora theatres, the Madison and the Lincoln. Mr. Robinson reports that business is showing an improvement in his part of the state.

H. F. Lohfoltz, manager of Universal's Illinois branch, E. H. Haines, manager of the Des Moines exchange, and William H. Russell, formerly short subject manager at Kansas City, were in Chicago this week confering with Ralph Proctor on the "Foolish Wives" sales campaign.

Charles Bugg, of the Bugg theatre, has returned to Chicago after a month's trip to California. While they West he looked over the studios at Hollywood and saw many pictures in the process of making.

Bob Funk, of Universal, has found it necessary to have his leg, which was broken several days ago, put in a plaster cast. It is probable that he will be on the job again for many weeks.

P. B. Dans, of Anchor Films, independent film distributors, of Los Angeles, spent the week in this city in the interests of his company.

Manager R. C. Scory, of Associated First National Exchange, is planning to spend ten days or two weeks playing golf at the Biltmore and other southern courses. He expects to get away on March 11th.

Harry Miller, of the Windsor theatre, it is feared, will lose the use of his eyes due to a case of serious injury to it, which occurred Saturday. The iris was punctured by a hatpin, which protruded from a woman's hat, while he was performing his usual duties at the theatre. There was no one at hand to take up Mr. Miller's duties and he pluckily stayed on the job, without telling anybody of his injury, from four to eight o'clock when pain compelled him to go home, and Sunday he was removed to the Polyclinic Hospital, where an operation was performed and the doctors state that while the injured eye may be practically sightless, the sympathetic affection of the right eye.

Among the films notables visiting Chicago last week were C. R. Rogers, general manager of Robertson-Cole, New York; W. E. Shal- lenberger, of the Arrow Film Corporation, New York; Rov C. Cream- per, general manager of National Exchanges, Inc., New York; and Paul Johnson, president of National Exchanges, Inc., New York.

Ben Beadell, Illinois distributor of the Dempsey-Coney Official Pictures, has been on the sick list for a few days but expects to be back at his desk early next week.

Carl Harthill has resigned as manager of Reelcraft Exchanges, Chicago, a position he had filled since the organization of the company, to become manager of the National Exchanges, Inc., Chicago branch with headquarters at 238 S. Wabash avenue. He will take over his new position on March 13th.

Charles Lindau, well known in Chicago film circles, has also gone with National Exchanges, Inc., with the position of booker.

Joe Allman has taken over the Globe theatre at Monticello, Illi- nois.

Maurice Hellman, for fifteen years connected with Universal Film Company, who recently resigned to go into business for himself, has received a three week's visit to New York, and it is reported is now associated with Reelcraft. It is understood Mr. Hellman will take charge of the Chicago office of this corporation.

One hundred and twenty motion picture theatres and three hundred houses in the state are participating in Paramount's tenth anniversary celebration, by running Famous Players-Lasky feature pictures exclusively during a two week period. The organization is back up the showing of the pictures here, as throughout the country, and newspapers throughout the state carry full page advertising, and seventy newspapers published in Illinois cities outside of Chicago.

Wid Gunning, Inc. staged a trade showing of "Our Mutual Friend," the recent release of H. M. Tolstoy, on Saturday morning at 10:00 A.M. which brought out a large number of exhibitors and exchange men. Much favorable criticism were heard on this picturization of the famous novel, which was the last one written by the late Charles Dickens.

Arthur Lowy, who recently has been devoting his attention to the distribution of a medical film, made in Vienna, to physicians, societies and universities, has gone abroad, landing overseas this week, according to his schedule. Mr. Lowy expects to bring back some foreign made pictures when he returns early this summer.

The Willard theatre, a suburban house in Michigan City, Indiana, will open shortly under the management of Burlingame and Grey.

Gunning Novelty Booked by Lubliner-Trinz

"The Good Things of Life," the single reel weekly feature released through the Gunning organization, has been booked into the Paradise theatre, Chicago, a big Lubliner and Trinz house, where it is now being shown.
Action Stills from Releases of the Week

The first episode of "Mistress of the World," released by Paramount

Norma Talmadge in "Smilin' Through," First National

"The Sheik's Wife," a Vitagraph special

Eugene O'Brien in "The Prophet's Paradise" (Selznick)

Sessue Hayakawa in "The Vermillion Pencil," released by E-C pictures
FEATURE REVIEWS

“The Sheik’s Wife” 
Vitagraph—6200 Feet

(REVIEWED BY LAURENCE REID)

BECAUSE of its atmosphere, attention to detail, and authenticity, there is a certain amount of apparent authenticity of scenes showing the manner and customs of the Mohammedan, rather than from it, that in a few clout of the Oriental, and one which should especially appeal to the better class of theatregoers.

The picture has been produced in the actual locale of its story, Algiers, with a multi-lingual cast. No "sets" could have been erected on a lot that would have served their purpose as well as the shots of the real thing, seen here. No other picture so far has approached the wonderful similarity in style of acting and methods of registering emotions. Miss Lynn is a blonde and a fine type for this role, albeit that in a few clout in "Kismet" and then some is to be found in "The Sheik’s Wife." A feature is some of the scenic effects which outstrip the hundred long shots are marvins in what the camera has caught with cameo-like devices.

The acting in all the principal roles is first class and meets every American requirement. There is none of the usual "towards the French tradition. Claire Lynn as the heroine, frequently used in numberless big scenes. There are camels, tents, mosques, ancient ruins, oceans of sand and all the other Oriental knick-knack in abundance. All there was Pauline in Caesar, and then some is to be found in "The Sheik’s Wife." A feature is some of the scenic effects which outstrip the hundred long shots are marvels in what the camera has caught with cameo-like devices.

The picture is a scenic and an educational as well as a dramatic. It takes you on a trip through Algiers, shows you all the sights and informs you as to the ways, customs, religion, and superstitions of the inhabitants of Allah.

As a character study, relating as it does the problems of an English girl married to an Oriental, she must lay aside old ways for those of her adopted land before she and her husband can live happily. She is an exception but it is typical and furnishes some excellent action scenes. There is a battle between the sheik’s band and the Red Cross\'ers and an unusually well done sword fight.

The Cast

Estelle Gaydison ............, Emily Lynn
Hadjib Ben-Khedin .........., Marcel Vitbert
Caraz Ben-Khedin .........., Albert Bras
Sir Thomas Powell .........., Gustav Bogert
Charles Gouramy .........., Nola Root
Ben El-Kebil .........., Dorothywen
Khalil........, J. Strickland
Alie Fishel

Produced, directed and written by Henri J. Jasmin.

The Story—English girl marries Arab chief, an Oxford graduate on condition that she is to be his only wife. They return to Egypt, where she is accused against her and that she is harassed by new and strange customs. A daughter is born, a fact which per- manently changes her luck.

It is a story of a "slave market" to which no foreigner are admitted. Disguised as a Persian, she secures the release of her child in a battle staged "auction," he buys a beautiful girl. She discloses the trick, and tells that she is the daughter of an American scientist, and has been kidnapped and held for ransom. A vigorous fight follows in which the couple escape, but Anderson is wounded by European rescuers who believe him one of the accomplices. The Classification—An adventure picture, with a little romance, and a rich Oriental background. 

Produced by Ji-hong Tahn, director of the Stars of Paris, very colorful; the slave market, staged in a large set; the fight for freedom of the two Americans; the hero’s injury and subsequent operations. Classification—Locality of the story suggests exploitation which may vary from that prescribed in the locale. The latter can be carried out by a wise selection of Oriental ballads for a solo. A screen following can be appealed to and mention made of the consummation through the youth being intoxicated when he stumbles into a certain boudoir occupied by the daughter of the hostess. The complications build from his attempt to find rest and sleep in the bath-tub. It is simple—almost naive, and really is slender material through five reels. But just when it gives evidence of flapping, along come the De Havens and spice it up with sufficient farcical tricks. They get into many difficulties and like all farces the idea would not carry at all if a word of explanation was allowed to clear the situation. The young people are married to stop the scandal and as quickly they arrange a divorce in order to keep faith with their respective sweethearts.

Mary the Poor Girl” 
Associated Exhibitors—Five Reels

(REVIEWED BY LAURENCE REID)

FARCING of an amusing matrimonial mix-up seems to be the proper forte for the De Havens—Carter and Flora. Mary the Poor Girl is typical of their previous essays, “Twin Beds,” and “The Girl in the Taxi.” While the subject matter is lacking contrast, the film comes off fairly well because of the speed. The plot concerns two young impressionables who find themselves arrows in the quiver of the heroine, and find the stories are not as they appear. They play the usual game of trying to find their way out of the situation, but finally are saved by the hero.

The Cast

Howard Anderson .........., Eugene O’Brien
Mary Talbot .........., Sigrid Holmquist
Katie........, Arthur Napier
Nelda........, Nora Root
K. Talbot ........., Joseph Burke
John Talbot .........., John Hopkins
Irene de la Motte ........, Genevieve Neely

Produced by Lewis Allen Brown, Presented by Selznick Pictures.

The Story—A young American is in Constantinople looking for adventure. He is told of a "slave market" to which no foreigners are admitted. Disguised as a Persian, he secures the release of his child in a battle staged "auction," he buys a beautiful girl. She discloses the trick, and tells that she is the daughter of an American scientist, and has been kidnapped and held for ransom. A vigorous fight follows in which the couple escape, but Anderson is wounded by European rescuers who believe him one of the accomplices.

Classification—An adventure picture, with a little romance, and a rich Oriental background.

Produced by Ji-hong Tahn, director of the Stars of Paris, very colorful; the slave market, staged in a large set; the fight for freedom of the two Americans; the hero’s injury and subsequent operations. Classification—Locality of the story suggests exploitation which may vary from that prescribed in the locale. The latter can be carried out by a wise selection of Oriental ballads for a solo. A screen following can be appealed to and mention made of the consummation through the youth being intoxicated when he stumbles into a certain boudoir occupied by the daughter of the hostess.
**Production Highlights**—While there are no outstanding situation present there, the picture carries plenty of dash and speed. The scene in which the hero is caught in a snare and is compromised into a marriage ceremony. The snappy acting of the De Havens. The romantic elements.

**Exploitation Angles**—There are opportunities for the exhibitor to capitalize upon the theme and title. This he can do by arranging some novel and timely events. The story is well known and mention should be made of their other releases. Marriage invitations would suggest a snappy teaser campaign. The author's name has some value.

**Drawing Power**—This picture will go best in the select neighborhood where the flapper set predominates. A woman's picture if his diet is physical action. Will please the newly married. Best for the program houses which feature women's stories. The plot is too sappy to draw much, but the story is well enough opportunity to appear advantageously.

**Miss Davidson** is well photographed from many angles. And she succeeds in arousing sympathy. The love interest is rather late in arriving but when it does Jere Austin is capable of fulfilling the role of the role. The heroine's grandfather is faithful and through his introduction the story gives a little evidence of some drama. The girl is involved in a divorce suit but the complications are cleared and all ends happily.

There is nothing about the picture which stands out conspicuously. Carrying a conventional plot on a time-worn theme its appeal requires a good story and an adequate production. The author has done much better with the direction than he has with the writing. It is a cathartic picture that the select family trade "The Splendid Lie" will find some appeal. It's an average picture for average minds.

**The Dangerous Little Demon**

*Universal—4751 Feet*  
(Reviewed by Lawrence Reid)

**PICKING** stories for Marie Prevost is not a difficult task. Allow her to scamper in some smart frocks around the lawn of a country house and to introduce into a group of attractive and impressive flapper who defies an aunt or rich father or indulgent mother—surround her with a group of faithful swains and you have a plausible plot. "The Dangerous Little Demon" is a slight story relying entirely upon the star's personality. The idea behind her character may be that the star is much ado about nothing. But here the author and director have dragged in a touch of melodrama to give it a punch. And such an anachronistic touch must not be put in an otherwise good picture in the United Artists style. It seems paddled with this form of treatment.

The picture is episodic and flits from one scene to another without a logical development. There are enough tableaux for the majority of its footage. The sponsors have given Clarence Badger, the director, opportunities to dress it correctly. And the sets are really artistic and representative of the smart Long Island colony which forms the background of the plot. It is all about them, however, tragi-comic characters ever, searching for gay expression. The heroine has a number of suitors. Two of them are her father's secretaries, the other, a "big brother" type of hero, who is ever ready to act as a safety valve to his mischievous pranks. When the clerk, an attractive colored young girl, true to form, proposes to the wealthy neighbor and is accepted. He had incidentally saved a young man from the perils of an artless and frustrated the vicious schemes of an arbitrary villain.

Miss Prevost scrambles about, revealing her stylish wardrobe and her pleasingly plump figure. Hers is a personality which commands a following and the picture is certain to do well. She gives an expressionizing for humor but the comedy scenes are less successful than those expressing romance. The picture is supported by a cast with Jack Perrin and Robert Ellis as the principal male leads. The latter is inclined to become stagey so that his work appears to be forced instead of natural.

**The Cast**

*Teddy Marmon* as Grace Davidson  
*Gary McPhee* as Jay Howard  
*Herbert Prior* as Alfred Duclos  
*Charlene DuPont* as Denny  
*William Resen* as Grace's sister, Aunt Sophie  
*Dr. James Stein* as the doctor  
*Norman DuPont* as the doctor's patient  
*Charles Horan* as the banker  
*Jere Austin* as the detective

*By Charles Horan. Scenario by Charles Horan. Directed by Charles Horan.*

**The Story**—Heart interest story which treats of heroine who is shunned by her friends because of being involved in a divorce suit. The girl is less estimated by her former associates. Finally a young banker comes into her life and succeeds in making her feel happy. He triumphs over her enemies.

**Classification**—Heart interest drama based upon sympathetic characterization. Carries an appealing romantic interest.

**Production Highlights**—No conspicuous scenes of dramatic quality, but contains sympathetic possibilities. The action is well done. A good work of Grace Davidson as the star. Jere Austin contributes first rate performance as her lover. The picture has a few good settings and a few good touches in this direction. Very fine color photography, which the picture is well written. The casting is good. The picture is a well made one. Miss Davidson is well as the leading lady. The story is not an original or novel one but it is well handled and makes a good romantic entertainment.

**Exploitation Angles**—There are many opportunities for the exhibitor to capitalize upon the theme and title. This he can do by arranging some novel and timely events. The story is well known and mention should be made of their other releases. Marriage invitations would suggest a snappy teaser campaign. The author's name has some value.

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There is nothing about the picture which stands out conspicuously. Carrying a conventional plot on a time-worn theme its appeal requires a good story and an adequate production. The author has done much better with the direction than he has with the writing. It is a cathartic picture that the select family trade "The Splendid Lie" will find some appeal. It's an average picture for average minds.

**The Red Peacock**

*Paramount—6500 Feet*  
(Reviewed by John Oscar)

**THIS** picture, for the pretty and colorful Pola Negri is by no means up to the standard set by the majority of her previous releases. As a result, the average picturegoer is unquestionably growing tired of the beautiful melo-dramas and is turning with relief to the more wholesome and human stories. "The Red Peacock" is a poor effort in the same line that was quite ancient when "Camilla" was first written—yet it follows Dumas' play so closely that the few changes are hardly noticeable.

Although Miss Negri is much too vivd and arresting a personality to ever be anything but interesting by herself, her performance, by her art, can be made scarcely appealing. For one thing it is much too long, and there are many dull patches. The story of the poor, abused girl of the Paris streets, who, by force of circumstances, is condemned to go from one lover to another, yet all the time loving the penniless young man, and finally making a noble sacrifice so that he may return to his family, his misunderstanding and her subsequent tragic finish, has been done so many times as to lose its force.

The story is suspense and no real climax. The scenes move slowly, and there are times when an American audience is liable to grow restive at the unrestrained emotional outbursts of this melodrama. Yet the film is a good one, but the story is more likely told in a better way. The picture is not acted up to the strength of the material. And is quite as tasteful a picture as any of the interiors are praiseworthy, perhaps the star will attract patronage because of her spectacular offerings. The Red Peacock will not add to her reputation.

**The Cast**

*Violette Duclos, a flower-seller*  
*Pola Negri*  
*Gaston Dupont*  
*Charles Horan*  
*Ezio Violette*  
*Claude additional cast.*

**Directed by John Krul.**

*By Paul Stein. Art Director, Carl Richter. Edited by J. Charles Miller, Peter Milne, Benjamin DeCasseres, Elizabeth Cohen. Produced by Hamilton Theatrical Company.*

**The Story**—Violette Duclos, poor flower-girl of Paris, meets with accident and is taken to house of Gaston Dupont, where she falls in love with his hunchbacked pittigeon brother. When Alfred is called to his provincial home by illness of sister, Violette falls a victim of a gauche but bumbling fellow, and is proclaimed a success. Forgives Violette her slip, and they set up housekeeping together. His father and sister come to Paris to plead with Violette that she gives the boy up and does so, going to the Riviera with Gaston. Alfred misunderstands her motive and follows. The end is in sight—and it is a sufficiently tragic one.

**Classification**—A rather "sexy" melodrama, with no particular effort made to redeem it. Remains "sensational." Heart interest not care fully developed.

**Production Highlights**—Paris as a background, though there are only a few exterior shots. Some magnificent indoor work, but too crowded to be especially noteworthy. Good American titling. Pola Negri's work.

**Exploitation Angles**—The star, alone, can be made to draw on this one. The Parisian atmosphere suggested by the title is good—and the adventurous story is good. The color photography is unusually effective. Might interest women by announcing that Miss Negri wears beautiful French fashions.

**Drawing Power**—Will probably go in the downtown houses, where they like the sex-element—but it will be a poor picture for the "family" houses. Not a picture the children should see," although it is by no means offensive to the older folks.
The Mistress of the World

Chapter One—The Dragon's Claw—Paramount—Five Reels

Reviewed by Laurence Reid

The much heralded silent serial, "The Mistress of the World," which is being offered in a series of four Paramount pictures has reached the screen and after taking into consideration the sensationalism which has permeated New York, one must frankly state that it needs heavy exploitation to attract a crowd. A serial in one day may cost a studio almost as much, so much so, that the sophisticated audience on a Sunday afternoon became gallery gods if any one may, Judging by the applause heard in "The Dragon's Clay" (Chapter one) received. When the final caption was announced asking the crowd to come next week for the sequel, there was a tumult which in the second chapter, "The Race for Life," they gave vent to their enthusiasm like the boys at an old shooting gallery.

The serial, judging from the first chapter, is unadulterated melodrama with thrills assembling in rapid-fire order. But the audience cannot be expected to see just detail that the thread of the story is hard to follow. After a time you fail to take it seriously. It seems that they are interested in the narrative at least the audience accepted it in that spirit. One thing it has in its favor—a genuine back drop is furnished, and the principal players to China where he has succeeded in collecting real atmosphere—not only in the sets and locations, but in the vast backgrounds as well. And what the Chinese men. It is when the story swings into its action that makes this picture look like a weak runner-up to the poorest American serial.

Mia May, the star, does not take a close-up, but her medium shots show her in deadly earnest. Her leading man performs like the rarest amateur as he is given to posing and acting in the wrong place. He is who is suggested to the public that he is a bereaved hero might be a burlesque. Thus at a vital scene in which murder and mystery and intrigue are played out and the story is destroyed the suspense because of his silly gestures. The heroine is searching for the hiding place of the queen of Sheba's jewels. One loses interest in her exploits after a time because of the poor work of the cast. There is no unity in the action because of the many subplots. The mystery and intrigue of plot. And the lighting is extremely poor. Comedy scenes would have made it a sure hit were such scenes properly concerned. It resembles the first days of the nickelodeon.

The Cast

Jen Nielsen Mia May St. Kong of the Beggar
Dai Fujian, King of the Beggar
Kian Lung
Say Tsaih, a slave girl
Living Pictures Frederick Benson, Danish Consulate Attaché
Working Pictures The Hermit of Kuan Fu
Buddhist Ambassador

By Carl Fieger. Directed by Joe May. Edited and titled by J. Clarkson Miller, Peter Milne, Ren De Ccassettes, Elizabeth Cohen. Produced by R-C Pictures.

The Story—Danish girl in search of Queen of Sheba's jewels, the hiding place is in the interior of China. Journeys to the Orient with a series of startling adventures. Oriental intrigue, mystery, melodrama, and thrill follow through chapter one of the story. The chapter being entitled "The Dragon's Clay."

Classification—Serial story filled with mystery and intrigue with locale in the Orient. Traveling pic, and extensive use of Chinese background. Made by U. F. A.—German producers.

Production Highlights—Exceptionally good Chinese work in presentation of the oriental background. Many of the pictorial effects are unique to the world of motion pictures. Certain scenes and background suggest good prologue with dancel executing Chinese dance. Opportunities for circus campaign in every direction.

Drawing Power—This will please them more in the small houses which have featured serials. Not too attractive for the big houses as audiences are liable to treat it lightly.

The Vermillion Pencil—R-C Pictures—1912 Feet

Reviewed by Matthew A. Taylor

Sessue Hayakawa is back at straighl--orientation characteristics and the result is an over-dose of Chinese melodrama and mystic, gothic, thrilling, romance, photography, and a good, thrilling climax. It smacks too much of those fantastic mandarins and the uninhabited mountains where the power of the life and death to be thoroughly convincing. The appeal is chiefly melodrama—the story is one of physical action and wrestling for life.

But Hayakawa knows how to bring China to Hollywood. His types are all fine; his set work, as well as the star's keep the production on a level of high excellence, as far as the acting is concerned. The Vermillion Pencil has the action, atmosphere and photographic beauty, but its vicarouses and mandarins may seem too unreal to the American to completely arouse him.

The Cast

Li Chan: The Unknown
Sessue Hayakawa: Sessie Love
Bessie Love


The Story: An Americanized Chinese returns to the Orient to get his fortune. He meets and falls in love with a little Chinese girl of the hills—a wild and untamed creature, who talks to the birds. The vicarose, hearing of her beauty, takes her away, and the American student is assigned as her tutor. When he learns her he裝 home to the mountains. Pursued, they are forced to flee into the volcano's crater, and suffocating, are recaptured. They are about to be executed when the Chinese man has sacrificed himself by jumping into the depths.

Classification: Mostly melodrama surrounded by Oriental background. The picture is through out, and is impressive in some scenes.

Production Highlights: The vicarose denning his wife to death; the rescue of the Chinese girl into the volcano's mouth; the old man's sacrifice of his life; and finally the volcano eruption and the subsequent fortune.

Exploitation Angles: A curiosity-inspiring title is here, which can be used for box office revenue. "Maido the Mikado" will be developed into another story—fantastic, mystic, and thrilling. The star's personality has a following. Love Bugs E. Hove as the leading lady—remembered from her starring days in the body diaries of miniature volcanoes and Oriental stage settings. Prologue from "The Mikado" is suggested.

“Smillin’ Through”

First National—5000 Feet

Reviewed by Laurence Reid

EVERYONE, from the exhibitor to his poorest patron to the magazine art editor, turns upon Norma Talmadge for her magnificent picture, "Smillin’ Through," adapted from the stage play, written by C. H. Herford. Here is an opera—the first that the talented star has ever had and one of the finest Sydney Franklin, to the direction. The latter and the exceptional lighting and photography contributed by the cameraman, Charles Rosher. And the role are so full of warmth and color and feeling that the players are really inspired. Surely nothing has gone wrong in making this picture a masterpiece of its kind—a picture shedding the warmest radiance of sentiment ever offered. The story, balanced by a marvelous performance, will be composed of sentiment, which love and abiding faith triumph your feelings are kindled with a response for the old sweet song.

The picture is rather slow in tempo at the introductory reels, and some scenes could be dispensed with and some added. The action continues However, the backgrounds and atmosphere are exquisite. So are the double exposure effects. And when the players live in the romantic days of life is caught through his face being left off in splendid fashion. The old man's sweet heart is comforted in his spirit. He finally discovers the truth. The song and the standing plays this role with remarkably fine poise and feeling. "Smillin’ Through" will win praise everywhere. Money has not been spent upon it in vain. It tugs at the finer senses like Beethovens' Fifth Symphony.

The Cast

Kathleen Mullen Norma Talmadge
John Carter John Dugan
Terrence Wayne
Harrington Lockhart
terrence
Dickie Francis
Willie Ainsley
Glen Hunter
Ellen Vail
\nLittle Mary
Miriam Martinez


The Story—Treats of unloving romance with characters living through two periods. Heroine lives with crusty old uncle whose bitterness toward life is caused through his life being killed by jealous lover during the wedding festivities. Girl finds romance with assassin's nephew, this being the one that comes in between her and the uncle. Love finally triumphs.

Classification—Sentimental romance, tinted with compelling pathos. Disillusion brings sour grapes to matters of love. Presents two distinct romances—one of the past, the other of the present.


Exploitation Angles—This being adaptation of well-known stage success, does not need heavy exploitation. “Smillin Through” is an enjoy star who has her finest picture. Opportunities to present wonderful prologue with costume dances and a colonial setting. Title a winner. Cast well known. Should be exploited to reach every home.
"Extra! Extra!"
Fox—1660 Feet
(Reviewed by Laurence Reid)

It doesn't take any ingenuity to classify this picture. The title suggests that it has something to do with the fourth estate, and that it has to do with newspaper with newspaper life will be attracted to it. Stories of the theatrical world and the world of journalism have ever charmed the picture-goer. "Extra!" is the title of this new motion picture model, relying upon the adventures of a cub reporter to make good on an assignment. It is decidedly a "cub" newspaper, padded out to feature length. Really there is very little incident, the denouement hanging upon scooping a story and employing the crook's crimp. The young man sent over to cover the cotton king and reminded not to return if he fails in his task. And as the cub reporter is acquiescent and takes job as balistic energetic American—well he seldom fails.

The picture relies upon its single tracks of adventure and a slight love note which is introduced when the rich man's secretary is determined to get the story in order to have her father reinstated in the good graces of the city's police. The crook, who is arrested and fined for failure to cover the scoop. The action is pinned down to one climax which finds the girl, the cub reporter and a scapegrace Negro of the Negroes actually sitting inside the crook's safe. There is a auto chase which involves the hero stealing the presiding judge. The woman, a sympathetic villain who had been to him.

The director has made the most of his scant subject, the scenes being run off with snappy execution. This sort of eliminates the shortcomings of the plot. The characterization short of prints the painter the false colors because he stoops to crime to accomplish his mission. The cast contributes pleasing performances with Wilson Humez doing the best work as a veteran newspaper man.

The Cast
Myra Rogers—Edna Murphy
Barry Price—Johnnie Walker
Edward Fletcher—Herschel Mayall
Jim Rogen—Wilson Humez
Haskell—John Stepping
Mrs. Rogers—Gloria Woodthorpe
Fordney Store—Theo. Vonetz
Alvin White—Jeff John

Produced by Fox.

The Story—Treats of cub reporter who is assigned to get story from wealthy man or be discharged. An old newspaper man is hired for his failure to get story and his daughter is secretary to rich man. Cub reporter realizes difficulty of the task and tells story. Introduces scapegrace negro with climax revealing girl, hero and worthless youth attempting to get papers from safe. The cub reporter wins.

Classification—Romantic adventure story of cub reporter who is called upon to "deliver the goods" or be discharged. Contains romance and some melodrama.

Production Highlights—Pleasing work of cast. Plot of story which is usually appealing to newspaper man is written down without denouement when three central characters attempt to rob safe. First rate atmosphere.

Exploitation Angle—Being a newspaper story should attract the patron. Co-stars who have2 have journalism in their blood. Many of a youthful adventure. Indicates snappy teaser campaign. Title contains value for special advertising. Ingenuity of cub reporter, typical of American journalism.

Drawing Power—Where stars are known this one is liable to please them. Needs heavy advertising. Featuring type of story will help a great deal. Title will draw them to some extent. Teaser campaign is needed. Will succeed best in small towns or in downtown houses.

"Any Night"
An amalgamated Dist. Corp.-East Coast-State Rights—Six Reels
(Reviewed by Laurence Reid)

It's been a long time since Tully Marshall has had the acting opportunities given him here in "Any Night" a sodor crime melodrama written and directed by G. M. Anderson, erstwhile known as Broncho Billy. That Marshall can cope with the best of them when it comes to doing the crook story has been demonstrated over and over again. That he surpasses his contemporaries in giving genuine vividness to the figures of crooks and villains is evident from his Clyde Fitch interpretation in "The City." He is the nervous cunning criminal to the life, the element in the making of an underworld parasite. He dominates this crude melodrama based upon a crook's regeneration and really gives it a color which would be entirely lacking without him.

There is no sweetness and light in the story and humor is entirely eliminated. It is the story of the child of one of them—fingered gentry in a heavy manner which holds attention chiefly because of Marshall's artful, less degree an admirably poised portrait of an officer by the same name by Robert Edeson. Anderson establishes his regenerative touch in arbitrary fashion. Edeson's performance is less effective, coming to his squdrel retreat to urge his pal to put over one more theft. The former's villainy is heightened, the latter's has obtained the address of a good seaman, a wealthy physician. There is a wealth of subplots to plant the introductory scenes and naturally to give an opportunity to all the crooks. The crook's journey forth to burlagerize the home of the doctor, the suspense tightens in fairly good shape and one sees a lot of action, but, missing her mother, deserts forth to be run over by an automobile.

This scene is executed with a studio stamp on it and events are arranged too quickly to ring genuine. The child is picked up by the surgeon and hastened to his operating table. There is no real pathos for the child, it breaks in, turn off the lights, confront the occupants and discover that the youngster on the way to his death. Marshall stands with the spotlight in hand to enable the surgeon to operate. He is dumfounded—a broken man. It is plain to see his regenerative touch on the screen. This scene resembles one from an old-time "miller." The atmosphere is pretty good. And the hero in an averted, it along with Marshall's interpretation.

The Cast

The Story—Treats of crook's regeneration with locale in any large city. Jim Barlow is hiding from the police as wife goes to mission to give up child. In his address of rich benefactor, a surgeon. The Wecsl, an associate of Jim, succeeds in winning him over to rob the robber's house. They break in and discover that crook's brother, the villain, has been killed, the lad having been run over by an automobile. This generous act by the surgeon effects the redemption of the crook.

Classification—Cub melodrama based upon thrilling adventure, spiritual uplift and redemption of criminals.

Production Highlights—Fine acting by Tully Marshall and to lesser degree, work of Robert Edeson and Lillie Leslie. Scene in mission; situation when crooks break into house, carry off baby, when crook is sighted and discover that he is operating to save life of the child of one of the criminals. Re- demption of crook in Barlow. Also, Edeson too broken-spirited to utter a word. First rate atmosphere.

Exploitation Angle—The work of Edeson and Marshall will do a lot to stimulate patron-
"The Star Reporter"

Arrow-State Rights—Six Reels
(Reviewed by Eugene Clayton)

AUTHORS who protest that directors fail to do justice to their stories in adapting them for the screen, should witness "The Star Reporter." Serious treatment, with exceptional vividness and emotional detail, have been contained between the covers of the pages of this picture. A story, which have been obtained from the printed pages only by the lending of the imagination are forced upon the audience by the picture, in which Billie Rhodes and William Devoe have made an important contribution of their career. The star reflects the character selected for her by the ease of an actress who has a wealth of experience.

The theme hinges on a girl's father who is illegally confined in an insane asylum. The methods employed by the daughter and a newspaper reporter to obtain her parent's freedom embody some real dramatic mystery. In fact the melodramatic elements so necessary for a work of this character—naturally the elements of startling intrigue and surprise—have full value here. The plot never drags under the improbable, remaining well within the bounds of human interest. Although the story includes only three principal characters, the action is unusually strong and the episodes compact but harmonious ending. The escapes of the girl and the reporter provide many tense moments and all the thrills that the average audience could desire.

The Cast

Van Lambert...Billie Rhodes
Anthony Trent...William Devoe
Conington Warren...William Horne

"The Star Reporter" is a superbly produced and directed film that is a story of the Missy Trent, by Wyndham Martyn,. Directed by Duke Worne.

The Story—Father of pretty girl confined in a sanitarium by rich associates who desire to hide her crookedness. The freedom of the father rests upon the obtaining of a watch, which holds the key of the sanitarium. The girl and the reporter meet and work together, encountering many perilous situations and braving death to work for the freedom of the father and the exposure of his rich associates. They finally accomplish their task; the father buys the newspaper on which the reporter works, and makes him an important editor, as well as his son-in-law.

Classification—A mystery drama from start to finish, richly woven with the plot foundation so as to make the story "balance" evenly.

Pace—The river scene, where the reporter is rescued by the girl; police court scene, girl being charged with picking pockets, and interior scene in wealthy crook's home. Dramatics are well handled, and the plots are interrupted seeing valuable questions.

Exploitation Angles—An exceptionally good opportunity for the advertising campaign is offered. Small prizes could be awarded patrons who submit news items overlooked by daily papers, thereby opening the way for a tieup with newspapers for promotion.

Drawing Power—Should be good in either the rural or city theatre as the story holds innumerable possibilities for the exploitation of attraction. As it contains dramatic appeal of many angles.

"They're Off"

Anchor Film-State Rights—5 Reels
(Reviewed by Matthew A. Taylor)

PLEASING little racetrack drama is "They're Off." Film is a series of four, which will probably please the audiences it is intended to reach. Francis Ford, who produced, directed, and stars in this film, has made no attempt to turn it into a raucous comedy. It is one of those pictures apparently intended for the exhibitor who wants to rest up after some hard work. It is a film at the same time serious and something which is sufficiently interesting to satisfy his patrons. "They're Off" fills the bill here. No one will be bored by it; no one can be offended by it. As clean as they come; it has a pleasing, though not spectacular, plot, and they've got a pleasing horse race sequence. The best feature of the picture is the acting of the new star, Peggy O'Day; the worst thing is the failure of the people attempting at humor are not very successful.

The pretty star is afforded a dual role, playing a sister to the main character and the twin sister, a girl of the hills, from whom she has been separated since babyhood. The foolish young girl始终 does the same. This is his jockey; the other is his horse jockeyless at the time of the race. There is good action here and fair suspense as the girl takes the jockey's place at the last moment and goes off under the wire a few yards behind her opponents. The race itself is well staged, and the beautiful tepid finish have been obtained and the finish furnishes excitement.

For the independent exchange, "They're Off" should prove a most acceptable offer to give his exhibitors. It is not a "special," nor does it pretend in any way to be an elaborate, but granting the premise that racing is the most popular form of semi-suspense entertainment. Francis Ford's admirers will find him aged a bit with the aid of a mustache. He wades through his dramatic scenes in the fine, virile manner of his serial days.

Mrs. Blake...Billie Rhodes
"Slats"...Peggy O'Day
John Blake...Anthony Trent
Dorothy Blake...Conington Warren

"They're Off" is produced by Francis Ford.

The Story—"Slats" is a wild girl of the hills; her twin sister, whom she does not know, is the extravagant wife of a Southern gentleman, who is staking all on his prize racehorse in the big handicap. The wife induces "Slats" to pose for her, while she temporarily follows a stage career. When the husband returns "Slats" discovers that the real wife has been killed and that he has a daughter of the same family found out that is her not his wife. The villain, a half-brother, wounds the jockey, the only one able to ride the horse, just before the race, but "Slats," a skilled horsewoman, takes his place, frustrates the attempts to kill her, and wins the race. She confesses everything to the husband, who realize that he is家 and the injustice he has done in believing her unfaithful.

Exposition—A racetrack drama, only comedy relief being offered by the titling.

Production Highlights—Some backstage, theatrical scenes, the escape of the girl and her ride on the racecourse.

Exploitation Angles—The race track angle is the best to be played up. The idea is succinctly handled and Ford will be remembered from his work in serials. The fact that a new star is being presented will interest picturegoers.

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"Whispering Women"

Clark-Cornelius-State Rights—4800 Feet
(Reviewed by D. J. Gest)

A PICTURE marked for its outdoor appeal—a picture carrying plenty of human interest—despite the fact that many names have not been served the screen long and faithfully these many years is "Whispering Women." One cannot say that this picture is chock full of the customary ingredients which compose the better than an average western, and then add with some qualities which build suspense and a goodly amount of sympathy. The story really hinges upon a single situation but this situation is so drawn that it is not a situation that one has no time to hunt for plot shortcomings.

The story is not an interesting film of the open spaces with the thrill they are being offered through some vivid fight which the heroine and her dog carry on with a wolf pack. You follow the husband and father, known as the lumber king, his being offered on the job of business. During his absence a mysterious caller arrives upon the scene, and the title is explained when whispering women link their names together in an unpleasant light. The small boy, the hero of the picture, as he starts home to investigate, he is attacked by a wolf pack. This is the punch line, and it suggests enough suspense to keep one in suspense; especially when the man's youngsters are also in danger. The children have become lost in the woods.

A terrific battle ensues before the distressed father is able to reach home and bring his wife and children safety. This is the stranger's identity? He is a brother of the wife who, having committed a crime, came to her for help. The juvenile appeal is well emphasized in the story, the ordinary. "Whispering Women" is a dog picture too, Brindle, as he is known, pitches in to help save the boy, as he baffles the others. He deserves stardom along with Larry Trimble's German shepherd who scored so conspicuously in "The Silent Call."

The Cast

David Harley...Walter Davis
Florence Hartry...Kathy Welch
Lori...Sarah Welcher
"Blackie" Devoe...George C. Welch
A fourth Harley...Brindle, a dog

Directed by James Keane.

The Story—Outdoor story of the lumber camp with hero leaving wife and children to go away. Peculiar stranger appears at his home and his wife's name is linked unjustly. The head of the family is killed, and the wife is damaged and is attacked by a wolf pack. His life and the lives of his children, who have become lost in the woods, are saved by the action of Brindle, their dog, Brindle. The lumberman discovers that his wife is falsely accused.

Classification—Melodramatic adventure story of Northwest, relying considerably upon heart interest, juvenile appeal and dramatic thrills.

Carries romance.

Production Highlights—Splendid work of juvenile players, Everett Moran and Clara Meller. The exceptional photography in catching the fight of the dog with the wolf pack. The exciting story and the_delete key_ the father. The fight, an outstanding feat in photography. The hero's discovery that gossip about his life is false. The attack, at an unknown time.

Exploitation Angles—Since this one carries a dog it will certainly lend an appeal everywhere. If you play "The Whispering Women," your crown would know what to expect. So the opportunity is here to capitalize upon the dog and the manner in which he fights for his life. Be sure to have the public. The fact that it is a rugged outdoor picture. The juvenile appeal will catch the youngsters.

The Second Issue of the Booking Guide will appear this month. Order Your Copy Now.
Reviews of Latest Short Subject Releases

"Oh, Promise Me!"
(Christie Comedy—Two Reels—Released Through Educational Exchanges)

THE Christie forces have made a comedy that has a novel appeal, and one with which the exhibitor can do a whole lot in the way of exploitation. It is a picture that kids, in a gentle sort of way, the ex-service man. The American Legion posts can be brought into line with it.

The action centers about a Post in Los Angeles. Neal Burns is the hero. He announces to the butty that he is going to be married, but the girl in the case thinks otherwise. So in order to make his bluff good, he cables for the French girl of his A. E. F. days. When the American sweetheart changes her mind, he finds himself engaged to two girls. So the pals, intent upon the female, order the madamauise until after the ceremony, detain the wrong girl. The best title in the picture follows the shot of the bride-to-be speeding through the streets on a motorcycle, with her veil streaming out behind her. [Incomplete sentence.]

The French girl finds another A. E. F. buddy and there is a double wedding. The most fun comes from the hokum, not the story. The service men and a lot of others will enjoy the burlesque of military ceremonies as practised by the Legion men in their clubrooms. Then the Armistice Day parade in Los Angeles is worked in. Even Marshal Foch plays a part in the picture. He is shown in an automobile in a close-up. As it is, there is no disrespect shown the great leader in making him a Christie comedy actor. This picture, announces Christie, was made with the cooperation of the American Legion post, and all the parts played by men of the club are service men. It will be worth the exhibitor's while to remember this.—MATTHEW A. TAYLOR.

"Pardon Me"
(Hal Roach Comedy-Pathe—One Reel)

THIS is a good satire on prison life with Snub Pollard putting over some amusing holocausts in which his efforts to be arrested is not carried out with the precision of a court of law. He attempts several ideas to locate behind the bars but fails miserably because his actions are accepted as heroic feats. Then by accident the comedian is arrested and confined in the same cell with a notorious jewel robber. So it develops that the title must be explained and this happens when the governor visits the prison on a tour of inspection. He looks over the convicts and approaching one quite closely is brusheled by the other he is in the pictures. The governor says, "Pardon me." The governor, not to be outdone in politeness, replies, "Certainly." So the prisoner ceases work and runs for dear life. It is a good gag, because it comes unexpectedly, and the fact that the scene has been well planted. Snub Pollard is batting a good average these days. "Pardon Me" is an amusing little trifle.—LAURENCE REID.

"The Bow Wows"
(Hal Roach Comedy-Pathe—One Reel)

YOU will find Snub Pollard in the role of a dog catcher here. The comedian doesn't work according to Hoyle. You don't discover him operating with a net but with a fish pole and a hunk of liver as bait. Marie Mosquini's father buys a new dog, but it runs away straight to the noble Nimrod. Snub takes the animal back home and incidentally starts a mild flirtation. The next sequence finds Marie entering her pet in the dog show, but a villain happens along and clips his hair. Snub is ingenious enough to hoodwink the judges. He places the dog through Marie's muff and the pet wins the prize. The comedy releases a fair sample of some amusing gag work, which is a target of gags, some of which are entirely new.—LAURENCE REID.

"How to Grow Thin"
(Carl Anderson-Educational Films)

"HOW to Grow Thin" is just what its title describes it to be—a single-reeler designed to show triple-chinned, amply waist-lined ladies how to reduce and maintain a willowy appearance. The picture opens with an explanation of Nature's process of storing fat during the early years of childhood to be used up during the more active periods of life. The explanatory sub-titles are interspersed with illustrative shots from life. Then the early thirties—are reached when Haza Gobbler and Ima Gobbler "settle down" for life. "Buxom, blithe, and debonair"—but mostly buxom: that's Ma Gobbler. Mrs. Eaton Grow-thin, a friend of the Gobbler's, also thirty-seven but of featherweight girth, appears on the scene and recommends that Ma Gobbler try Dr. Anderson's treatment for disposing of that surplus fat. The rest of the reel is a simple pictorial illustration of the methods followed out and the results secured.—E. F. SUPPLE.

"The People of Old Bruges"
(World Wandering Series—One Reel—Released Through Educational Exchanges)

QUAINT scenes of the lace-makers of Bruges—wrinkled old women, mostly, whose fingers move with lightning speed tracing the delicate design, constitute the outstanding feature of this World Wandering reel. Bruges is a Belgian city, in Flanders. There are also a number of good scenic shots, which illustrate very well the unique, old-world atmosphere of the reel. The cameraman has selected some interesting types of Belgians to pose for the scene. There are some children who will draw forth admiring "ahs" and "ohs" from the ladies of the audience. "The People of Old Bruges" does not stand out as a very distinct novelty—the territory has been covered before by the camera—but it is a satisfactory and entertaining for any high class program.—MATTHEW A. TAYLOR.

"Little Miss Mischief"
(Century Comedy—Universal—Two Reels)

UNIVERSAL's wonder child, the irresistible Baby Peggy, is the star of "Little Miss Mischief," which takes her through many mischievous pranks. It is because of her ability to indulge in pranks to the discomfort of her associates that she runs away from home. She has become jealous (a natural fancy) through the arrival of a baby brother. She instinctively feels that some of the attention showered upon her will be given to the tiny infant.

Once out in the world she is kidnapped by a junk dealer and put to work. There is some pleasant incident when she manages to fill her wagon with odds and ends by going in various yards at night and imitating the shrieks of a cat. Inasmuch as sleepers are awakened they naturally toss all manner of things at her. Baby Peggy returns home resolved to forget her jealousy. The comedy is good stuff and worthy of appreciation everywhere. There is no doubt of its success. The juvenile appeal is sound enough to score in every clime.—LAURENCE REID.

"Down and Out"
(Hal Roach-Pollard-Pathe—One Reel)

SNUB POLLARD is found in "Down and Out" as the caretaker of a peanut and fruit stand. The idea exploited here runs true to life for everyone knows that mischievous boys will stow peanuts in newspapers and throw them in the bed is sure to help himself to the fruit. Snub is perplexed. In fact he faces ruin unless he can stop the pilfering. So he obtains a policeman's uniform and raids his competitor's stand. He is doing quite well until a cop does exactly the same thing. The two men are both in blue coat and the inevitable chase follows.

This is the point to introduce Marie Mosquini, Pollard's leading woman. She accidentally spills Snub's peanut wagon for a goal, but in order to frustrate the clothing of the cop. When he is taken to the "Mission House" the high jinks develop, revealing some snappy comedy holm. The cop is finally arrested by Snub who shows the proper credentials. He is the prohibition officer of the district. "Down and Out" carries itself well, there being an ample line of good gags and some novel incidents.—LAURENCE REID.

"The Call of Courage"
(Universal—Western Drama—Two Reels)

THIS is a slight variation upon the western, insofar as it fails to depict a happy-tonk life in Alaska and also does away with the usual cowhand-bandit feud. Instead you follow the exciting adventures of a young newspaper reporter who is searching for a feature item. The love interest centers around the personality of the daughter of a country newspaper editor—a man opposing the political crooks of the county. The reporter is held up by a bandit and is given a chance to handle him. Which of course complicates the situation, for he is unable to offer his true identity.

The plot revolves around an election campaign and the crooks are determined to prevent the publication of an article which will mean their political ruin. The hero is about to be arrested when he locates the bandit and his identification is complete. So he lends a willing hand to help the editor issue the extra which exposes the crooks. This has its influence in winning the girl's affection. "The Call of Courage" is a snappy western with a good amount of swift action, fair suspense and a pleasing vein of romance. It carries the typical background, atmosphere, and sentiment. Percy Pembroke and Laura La Plante are the stars of the offering.—LAURENCE REID.
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live news from producers
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Hal Roach Augments Staff
Well-Known Comedy Directors and Cartoonists are Added to Forces

The Hal Roach organization, which produces at Culver City and releases its comedy product through Pathé, is augmenting its productin and writing staff. This announcement from the Pathé home-office is heralded as a fore- runner to the introduction of a new comedy units to the Pathé releasing schedule.

Both McGowan, William Beaudine, A. Santel, and Gil Pratt, well-known comedy directors, have been added to the Hal Roach producing staff. Tom McNamara and C. H. "Duke" Wellington, two nationally known cartoonists, have been engaged to assist in the production of forthcoming comedies. George E. Reehm, who has originated a number of successful comedy features and is a known and a screen actor, has been added to the Hal Roach scenario staff.

Charles Parrott continues as supervising director of all the comedy production units with the exception of the Harold Lloyd company. Fred Newmeyer continues as Harold Lloyd's director. William Beaudine will direct "Smut" Pollard. Al Santel and Gil Pratt will alternate in the direction of the "Paul" Parrott single-reel comedies, which will be released one a week.

Tom McNamara, creator of "Us Boys" comics, with their naturally easy type of humor, Eaglebek Sprunder, et al., has been engaged to write the stories for a series of children's and animal comedies, which Bob McGowan is directing for release on the Pathé program.

C. H. "Duke" Wellington, cartoonist of "Pa's Son-in-Law" fame, is another important addition to the Roach staff. He will sit in on the production conferences as "gag" man.

All-Star Policy to Persist
Paramount Will Continue Practice
Inducted in "Affairs of Anatol"

Paramount's policy of putting as many well-known screen actors as possible in one picture has proved so successful that it has been decided to follow it indef-initely. A possible precedent for the plan is taken from that company. From now on, it will be the rule rather than the exception to see a recognized star in the same picture.

The multiple star policy was launched with the production of Cecil B. DeMille's "The Affairs of Anatol," in which Wallace Reid, Gloria Swanson, Elliot Dexter, Wanda Hawley, Theodore Roberts, Agnes Ayres, Monte Blue, Bebe Daniels and others almost equally well known appeared. The fol- lowed George Fitzmaurice's "Forever," with Elise Ferguson, Wallace Reid, Elliot Dexter, Dolores Cassinelli, Montagu Love and George Paevey; George Melford's "The Sheik," Betty Bronson, Ethel Clayton, and Rodolph Valentino; and "Moral Of the Lady Letty," with Dorothy Dalton, Rodolph Valentiio and Walter Long.

William de Mille recently completed "Bought and Paid For," adapted from Max Brand's screen play, and Jack Holt, Agnes Ayres and Walter Hiers appeared in the leading roles. He is now making preparations for the production of Rachel Crothers' "Nice People," in the cast of which will be Wallace Reid, Bebe Daniels and Wanda Hawley.

Sam Wood has just finished Elinor Glyn's "Beyond the Rocks," in which Gloria Swanson is sup- ported by spectacular character screen players as Randolph Valentine, June Elvidge, Mabel Van Buren, Alec B. McCowen, and others.

Thomas Meighan is now at work under the direction of Alfred Green in an original comedy by George Ade, "Our Leading Citi- zen," and with him will be seen Lois Wilson, William F. Catheron, Theodore Roberts, Laurence Wheat, former star of the stage, and others.

In George Melford's current production, "The Woman Who Walked Alone," Dorothy Dalton is featured, while the cast also includes such well-known screen players as Wanda Hawley, Milton Slins, Mabel Van Buren, John Davidson and Charles Ogle, while in Pennigton Stanlaw's production, "Of the Border," two stars of the first magni- tude, Betty Compson and Tom Moore, will be seen together.

Bebe Daniels and Jack Holt are being co-starred in "Val of Para- dise," now in production under Joseph Hensberry's direction, and Charles Ogle and Alec B. Francis are also in the cast. Finally, there is the Baxas drama, "Blood and Sand," to feature Valentino and May McAvoy.

"Tol'able David" Goes Big Everywhere
First National reports that the success won by "Tol'able David" in New York, where it was first presented, is being duplicated in other big cities and towns across the length of the entire country. In support of its claim, First National submits a long list of laudatory comments made by newspaper reviewers in the various big localities where the picture has been shown. Excerpts from some of these reviews follow.

Philadelphia Inquirer: "The play is a masterpiece of direc- tion whose main virtue is the effect of absolute simplicity and trueness to life which makes it on the specta- tor."

Atlanta Journal: "'Tol'able David' may be labeled one of the best pictures that has come to the Criterion theatre this year. It differs from the usual stereotyped movie thriller in that its unnumb-ber miracles to bolster up the happy ending—is genuinely won."

Baltimore American: "'Tol'able David' is a fine film with a smashing climax."

Detroit Journal: "If you care for good acting, Richard Barthe- lness in 'Tol'able David' should satisfy you completely. His screen adaptation of Joseph Herges- heimer's story is one of the really fine pictures of the year."

Cleveland Plain Dealer: "Here is a picture that builds to immensur-able heights. It never wavers. It is Bartheleth in his best, and the second best film in 1921."

Los Angeles Herald: "'Tol'able David' will provide the cinema audiences with some fine bits of acting, human interest paths and true-to-life characters, each of whom has been cast by an unerring direc- tor."

San Francisco Chronicle: "'Tol'able David,' the picture which is making a star of young Richard Bartheleth, is a thing to give one faith again in the screen and its possibilities.

Gypsy Passion
Adapted from Jean Richepin's famous gypsy story
Marka
The Child of the Bear
COMING TO THE MARK
BROADWAY & 47TH STREET

"Too Much Business" Is Vitagraph Comedy
"Too Much Business," a straight comedy in six reels, adapted from Earl Derr Biggers' original story in the Saturday Evening Post, "John Henry's Whist." "Too Much Business" has been acquired by Vitaphong.

The picture was made on the coast at Anahiem, California, and directed by Drake Robbins. The cast includes Tully Marshall, Ethel Grey Terry, Edward Horton, John Stepping, Carl Gerard, Mark Sinton, Tom Murray, Elso Lorimer, Helen Gilmore and others.
"Sunshine Harbor" Coming
Associated Exhibitors Announces
Five-Reeler for April 2 Release

"SUNSHINE HARBOR" is the title of the next release of Playgoers Pictures. It is in five reels and is scheduled for release on April 2nd.

Margaret Beecher, a grand-daughter of Robert Fullen, the famous stage actor, and a grand-niece of Harriet Beecher Stowe, plays a prominent role in this picture. Though a newcomer to the screen, Miss Beecher is said to be a beauty of rare screen personality. "Sunshine Harbor" was produced and directed by Edward Hamner from the story by Jerome N. Wilson. Beauty of settings, a heart-interest story, and several stirring incidents, including a rousing fist fight and a realistic fire scene, are among the features of the picture.

Playgoers Pictures declares that "Sunshine Harbor" should not be mistaken for a sea story. In reality, it is a dramatic recital of the career of a spirited Southern girl who becomes estranged from her father over the candidacy of a proselytizer's husband, and who comes to New York to make her way as a newspaper girl. In "covering" a dangerous fire, one of her reporter pals who is suffering the after-effects of dissipation, she ventures to the conflagration and is blinded by a sudden explosion of chemicals. Installed in a charming little apartment by the newspaper editor, she never fails him and hence the place became known to her friends as "Sunshine Harbor." At the end, when everything seems hopeless, her sight is restored by a delicate operation; her identity is established and she becomes reconciled to her father, who no longer opposes her love marriage to the boyhood sweetheart.

First Nat'l Studios Busy
Independents at Work on Future Releases Through First National

"FULL SPEED AHEAD" characterizes the situation in the independent studios where pictures are being made for release through Associated First National Pictures, Inc.

Having completed "Pay Day," a two reeler, Charles Chaplin is now preparing a two-reeler based on work on its successor, but as usual has not announced what type it would be. "Pay Day" - in spite of its short length - required six months of the comedian's time. Edna Purviance plays opposite.

Torgo Talmadge is now working on the second of the pictures planned for her by Producer Joseph M. Schenck, "Smilin' Through," the first of these, has been edited and delivered to the New York office of the United National. It was given a pre-view showing at the Ritz-Carlton hotel last week.

The Duchess of Langeais" is the second of the series. Reports from the coast describe it as pretentious. The story is laid in old France, and the Palace of Versailles, noted as the architectural masterpiece of Europe, is used as the setting. Its exterior and portions of the interior, including the grand ballroom, were reproduced in Hollywood for the filming of the play, following some 3,000 people and most of the work ever attempted. In the ballroom scene, 1,000 players appear, each one of them in the costume of the time.

In course of editing is "The Masquerader," produced by Richard A. Rowland and directed by Francis Bates Post, who covered the country with the stage version of the play for many years, under the management of Mr. T. "One Clear Call," a John M. Stahl production is now in the cutting room at the Louis B. Mayer studios. More than 200,000 feet of film were shot, and Mr. Stahl is now engaged in the task of shaving the footage down to seven reels.

The story is laid in Alabama, and the cast includes Henry B. Walthall, Milton Sills, Claire Windsor and Irene Rich.

At the same studio Director Fred Niblo has finished the cutting of "The Woman He Married," and is now engaged in editing "Rose of the Sea," both of them starring Anita Stewart, Allen Holubar, the creator of "Man-Woman-Marriage," is now filming the final scenes for "The Soul Seeker," starring Dorothy Phillips.

Tom Mix Finishes "The Fighting Streak"

Tom Mix has just finished "The Fighting Streak" for Fox at Hollywood. It is an adaptation of "Free Range Lanning," by George Owen Baxter, and was directed by Arthur Rosson.

Joseph De Grasse Will Direct Chas. Ray

Announcement is made by Arthur S. Kohn, of the Charles Ray production company, that Joseph De Grasse has been engaged to direct Mr. Ray in his first production for United Artists. Mr. De Grasse directed the star in "The Old Swimmin' Hole," "Forty-Five Minutes from Broadway," and "A Valentine and a Vow.

Mr. Ray announces a plan of "fewer, bigger and finer" pictures and states that in the future he may cut his productions to two pictures a year.

"Ruling Passion" Goes Big in Philadelphia

Ushered in by the personal appearance of George Arliss on the opening night of the engagement, "The Ruling Passion," starring Arliss, did a record business at the Aldine theatre, Philadelphia. M. E. Flett, manager of the Aldine, has applied to the United Artists home office for a return date. In the course of his letter to the United Artists office, Mr. Flett says: George Arliss in "The Ruling Passion" was a "first of the finest pictures ever produced," said Mr. Flett's message, "and did a bigger business at the Aldine theatre than that of any week except our opening."

Mae Murray Completes "Fascination"

Mae Murray this week completed camera work on her new Tiffany production, "Fascination," which will be released by Metro on March 27, presented by Robert Z. Leonard. The picture is now being cut by Mr. Leonard, who directed "Leatherette," at the oldest Forty-fourth street, New York.

The cast includes Helen Ware, Creighton Hale, Robert W. Frazer, Constance Tully, Philoe Ensminger, Vincent Coleman, Emily Fitzroy, and Franis Puglia.

Motion Picture News
Coming Jewel Productions
Three Big Features Are Already Completed; Three More Starting

HAVING made plans to release Priscilla Dean in "Wild Honey" and Harry Carey in "Man to Man" this Spring with the possibility of putting out one more Jewel during the summer, Carl Laemmle now at Universal City is looking forward to the production of Jewel pictures for the fall. Mr. Laemmle is undecided whether to put out eight or twelve Jewels for the season of 1922-1923, but whether it will be eight or twelve, Universal is in a particularly advantageous position as far as the first six are concerned.

Three of them already entirely completed and three are either in work or in preparation at Universal City.

Those completed are "The Storm," "Last of the Lowrie's," and "Human Hearts." House Peters stars in "The Storm," a picturized version of Frances Hodgson Burnett's famous story of the Leeds cloth mill of the late 19th century, while "Last of the Lowrie's" is a picturized version of Frances Hodgson Burnett's famous story of the Lancashire coast mines.

Priscilla Dean in "Last of the Lowrie's" is a picturized version of Frances Hodgson Burnett's famous story of the Lancashire coast mines. The production was made by King Baggott.

The three productions on which work is starting at the present time are as follows: "The Suburban Handicap," based on Charles T. Daze's old time stage melodrama; Booth Tarkington's most popular novel, "The Flirt," and Priscilla Dean "Under Two Flags."

"Polly of the Follies" in Private Showing

"Polly of the Follies," a 12-reel production released through Associated First National, was given a private screening before the members and guests of the Forest Hills Association at their regular meeting in Forest Hills, Long Island, N. Y., on February 22d. The picture won much praise for its entertainment qualities.

Several days prior to the showing home-made posters were tacked up in the local railroad station and stores, announcing that "Polly of the Follies" would be the feature at the meeting. As a result, the entire community turned out, pack- ing the auditorium of the school house, where the meeting was held, to capacity.

"Ten Seconds" Finished by Lee Moran

Lee Moran's newest comedy production titled "Ten Seconds" has just been completed under the direction of Fred Hubbard. Barney Burke appears opposite the star in this subject. Miss Burke is a screen beauty who has appeared in supporting casts of Mary Pickford, Katharine MacDonald, Buster Keaton, and William Desmond. "Ten Seconds" is a story of the prize ring and the ring scenes are said to show Moran in some real fast action. Bud Jamison, the two hundred and fifty pound comedian, is also cast in an important role.

"Fire Bride" Premiere

Contract for Gunning Series Said to Be Coming in From All Sections

"THE FIRE BRIDE," the initial release of the Enterprise Series of ten pictures to be distributed through the Gunning Organization, will be given a first-run showing at R. S. Moss's Broadway theatre, New York City, starting March 13, according to an announcement from the Gunning office.

From inquiries received and bookings already made, it is understood that the Enterprise Series will be shown generally in first-runs throughout the country, following the lead of B. S. Moss in the East. The pictures released under the banner of the Enterprise Series will be released at the rate of two a week, starting on March 15. "The Madness of Love" is coupled with "The Fire Bride" in the first week's output.

The announcement of the new series, it is said by the Gunning office, has met with a ready response throughout the country from exhibitors. Contracts are reported to have been received from every part of the country covering the entire series.

"The Fire Bride" was produced in its entirety in the South Sea States. It was directed by Art Rosson, who has to his credit many big hits, including the direction of productions starring Norma Talmadge, Mary Pickford and others, and was produced by W. F. Alder and S. M. Unander.

In the cast of "The Fire Bride" are Ruth Renee, formerly with Paramount and Hampton productions; Walt Whitman, Fred Stoneman, and Edward Hearn. These principals, with technical men and directors, spent several months in the South Sea Islands, during the "Shotting" of "The Fire Bride." All the extras used in the picture are South Sea natives.

Silas F. Seadler Joins Goldwyn Staff

Silas F. Seadler, well known in the motion picture field first as a member of the Realart publicity department and more recently as director of advertising and publicity for Arthur S. Kane, has joined the Goldwyn staff under the direction of Howard Dietz, director of advertising and publicity. Mr. Seadler's particular work will be the preparation of press books.

"French Heels" Scores in Detroit Capitol

The Hodkinson home office reports that its release, "French Heels," starring Irene Castle, played to record business at Asher's big Capitol theatre in Detroit during the recent week's engagement of the picture at this house. Each individual day's receipts at the Capitol during the week is reported to have established new records.

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by George B. Seitz
Censor-proof
Pathéserial
"Sisters" Set for Release
Albert Capellani Production Is Acquired by American Releasing

THE American Releasing Corporation announces that it has acquired for distribution the international Film Service Company's production titled "Sisters." This picture was directed by Albert Capellani and presents an all-star cast, including Seena Owen, Matt Moore and Ralph Leslie.

The release date is set for April 2nd. The American Releasing office states that on that date the picture will start running in the larger cities of the country, supported by extensive publicity and advertising in the William Randolph Hearst newspapers. The plans for bringing this picture to the attention of the public is reported to include the publication in serial form of the story in the Hearst newspapers of Atlanta, Boston, Chicago, Detroit, Los Angeles, New York, San Francisco, Seattle, Milwaukee and Washington.

"Sisters" has been completed and is ready for the laboratory, enabling American Releasing to place prints of it on its national exchange system early in March and giving all the first-run accounts practically a month in which to take the fullest advantage of the exploitation opportunities that the story possesses.

A very limited run engagements are being booked in these cities, as well as many others, declares the American Releasing headquarters.

World-wide distribution rights to "Sisters" are controlled by American Releasing, and the character of the story and publication of the novel abroad pave the way for its great commercial success in foreign countries.

"Reckless Youth" Said to Be Unusual Film

According to word from the Selznick home-office, more than ordinary time and attention is being devoted to the production of Elaine headlines Mia May, one of Europe's foremost screen actresses, opened Sunday at both the Rialto and Rivoli theatres in New York and simultaneously in leading first-run houses throughout the country. The first picture is titled "The Dragon's Claw" and it will be followed next week by "The Rich Man." In this massive spectacle series twenty thousand people were employed. The stars in these, among them are negroes, and several thousand were Chinese, all appearing in the first two pictures. The first picture is titled "The Dragon's Claw," and "The Race for Life." The estimated cost of production is said to amount to approximately $1,200,000. During the filming of the story a total length of 300 miles was covered. According to reports, it is a World War romance and being directed by Frank and Ralph

"The Mistress of the World" is Opened

ARAMOUNT's big European series, "The Mistress of the World," directed by Joseph May and featuring Mia May, one of Europe's foremost screen actresses, opened Sunday at both the Rialto and Rivoli theatres in New York and simultaneously in leading first-run houses throughout the country. The first picture is titled "The Dragon's Claw" and it will be followed next week by "The Rich Man." In this massive spectacle series twenty thousand people were employed. The stars in these, among them are negroes, and several thousand were Chinese, all appearing in the first two pictures. The first picture is titled "The Dragon's Claw," and "The Race for Life." The estimated cost of production is said to amount to approximately $1,200,000. During the filming of the story a total length of 300 miles was covered. According to reports, it is a World War romance and being directed by Frank and Ralph.

Big Booking Accorded Great Authors Series

One of the biggest bookings on short features ever recorded, according to an announcement from the W. W. Hodkinson company, is a day and date booking on "Great American Authors Series" in three Boston theatres for a run of twelve consecutive weeks. The theatres are the Park, Modern and Beacon. All three houses are under the management of Jake Longworth.

The Great American Authors Series, reproduced by Mr. Charles Urban for the Kineto Company of England, W. W. Hodkinson, consists of a series of twelve one-reel stories woven around the lives of such famous writers as Whitting, Irving, Poe, Holmes, Bryant, Longfellow, Haw-thorne, Twain, Cooper, Lowell, Emerson and Whitman.

Cassinnelli Will Have Company of Her Own

Announcement is made that the Star Productions Company will hereafter be known as Cassinnelli Pictures, Inc. Mr. Terriss is now directing "The Challenge," starring Dorothea Cassinnelli, under the auspices of this organization. Mr. Terriss spent the first part of last week showing exterior风景 for this subject at Elizabeth, N. Y., where some mountain-climbing sequences were filmed.

New Hugo Ballin Film Is Announced

"Other Women's Clothes" is announced as the title of the forthcoming Hugo Ballin-W. W. Hodkinson production which was originally titled "The Luxury Tax." The story was written by R. B. Dohner. The scenario and the titles are by Hugo Ballin. Mabel Ballin is the featured player. The cast includes Grazia Cras, Raymond Bloomer, Aggie La Field, May Kitson, William H. Strauss and Rose Burdick. The picture is tentatively set for early April release.

Goldwyn Studio Is Active

Two New Pictures Are Under Way, Including One by Rupert Hughes

ACTIVITY at Goldwyn's Culver City studios is increasing. In addition to the filming of Basil King's new photoplay, "The Dust Flower," and the finishing touches which are being put to Anzia Yezierska's "Hungry Hearts" and Rupert Hughes' "Brothers," the laboratories, work has been begun on two new photoplays. One of these is by Rupert Hughes and has been adapted from his own short story called "Bitterness of Sweets." The author will direct this picture. The second story on which production has been started is the film version of Peter B. Kyne's story, "Brothers Under the Skin," a tale of society life in contrast with life among the bourgeois in New York.

Casting Director Robert B. McIntyre, Vice President Abraham Lehr, in charge of production, and Rupert Hughes are now casting for "Bitterness of Sweets," and Cedric Gibbons, art director, is devoting all his attention to this production. Other pictures on which the so-called continuity staffs are at work, preparatory to early filming, are Governors Norris' next picture, "Always Warm and Green," Charles Kenyon's new original screen story, "Fame," three stories by Carter Wilson, a new Goldwyn author, "Captain Blackbird," a tale of the South Seas, "Women Love Diamonds," a New York three-episod drama, and "This Way Out," a story of average salaried people's lives in New York; "Summons," a new western melodrama by Katharine Newlin Burt, a film version of Kathleen Norris' new novel, "Sis," and a new version of "Uncle Tom's Cabin," the Christian, prepared by Charles Kenyon and O. K. ed by the author.

Fox Buys Popular Novels

"Splendid Outcast," "Trooper O'Neil" and "Alcatraz" Purchased

WILLIAM Fox announces the purchase of three more popular stories for screen adaptation during 1922. "The Splendid Outcast," by George Gibbs, will be used as a vehicle for John Gilbert. "Trooper O'Neil," from the pen of George Goodchild, has been purchased with the intention of making it a Charles Jones' picture. It is a northwest story. Tom Mix will be starred in the third "Alcatraz" written by Max Brand. "Alcatraz" is a story of romance and adventure well suited for the work characteristic of the virile Mix, it is asserted.

Fox Film Corporation has also secured the screen rights to "If Winter Comes," probably the biggest fiction seller of the year, and the book will be made into a motion picture before next autumn. Several companies were in the market for the A. S. M. Hutchinson novel, but the contract was signed by Fox and the author about the middle of February.

The theme is taken from Shelley's "If winter comes can spring be far behind?" in "The Ode to the West Wind." A. S. M. Hutchinson, the author, has written several successes. Among them are "Once Aboard the Lugger," "The Happy Warrior" and "The Clean Heart."

"If Winter Comes" will be made into a big special production, but the Fox company has not decided who will be the star or who will direct it.
Pathe's March 19 Releases

"Loaded Dice" Playlet Starring Frank Keenan Heads the Schedule

**Pathe Exchange, Inc.**, announces that the next Pathe playlet, "Loaded Dice," starring Frank Keenan, will head the array of short subject features and the one serial episode scheduled for release the week of March 19th. "Loaded Dice" is an adaptation by Gilson Willets of the novel by Ellery H. Clarke. Among those supporting Frank Keenan are Guy Coombs, Florence Filkins, Alice Hollister and Madeline Marshall. "Win or Lose" is the twelfth episode of the new Pathe serial, "White Eagle," in which Ruth Roland is starred. "Hey There" is the title of the current re-issued one-reel comedy starring Harold Lloyd. The offering gives an insight into the workings of a motion-picture studio and furnishes plenty of opportunities for the Lloydian brand of humor. "The Farmer and the Ostrich" is the next animated cartoon of the series of "Aesop's Film Fables." "High Tide" is the latest Hal Roach comedy featuring a group of the funniest comedians of the Roach Studio. The offering shows the tribulations of a group of adventurers and castaways when they arrive on a cannibal islanation. Other subjects included in the current issue of the screen magazine are: "Little Things in Holland," giving an intimate glimpse of the Dutch kiddies; "Six-Foot Art," in which Max Bobin of the National Academy submits to a camera interview; "The Free-Lunch Trees" showing two of Florida's best bets; and "The Sapphire Cities of Italy," a Pathescope study in beauty.

The Sheik's Wife" Opening

Vitaphone Special Wins High Praise from New York Dailies

**Preceded** by a colorful prologue staged by Joseph Plunkett, "The Sheik's Wife," a Vitaphone picture, opened its New York run at the Strand Theatre on March 5th. "The Sheik's Wife" is a special French production filmed in the locales called for in the story. The New York newspapers all awarded the feature complimentary reviews. "This is something different in the way of a story about the desert," stated the New York Times. "The photography is uniformly splendid, even in the half lights," said the Herald. The New York Mail called it "a foreign picture that takes rank with the best that have been imported into this country from the standpoint of excellence of production, photography, and faithfulness to detail and action." "This is a French picture filmed in Arabia and now we know why the Parisian romances made in Hollywood left us quite cold," wrote the Globe's critic, "for the Mojave is the Mojave and the Sahara is the Sahara. My dear twin shall meet, even in the most elaborate of our native 'superpictures.'"

"This atmosphere is real with its ancient city gate and its canyons and its vistas of palm trees. Even the camels recognize the difference and hump themselves over their native sands as they never did over the desert lots. The French director understands his material and gets the full dramatic value from its lights and shadows."

Hundreds of Extras in Battle Scenes

A feature of Wallace Reid's new picture for Paramount release, titled "The Dictator," will be its unusually large cast. The story, written by Richard Harding Davis concerns a South American revolution, and in the scenes recently taken in the extreme southern portion of California eleven hundred extras were added to the original party of one hundred for the staging of the battle waged between the federal and rebel forces. Nine hundred guns and hundreds of nonscript uniforms had to be assembled for the scenes. James Cruze is directing this picture. Lily Lee is Mr. Reid's leading woman.

Mary Carr Completes Tour; Back at Studio

Mary Carr has returned from personal appearances to Buffalo, N. Y., and Charleston and Hamilton, Iowa. W. Va., the Carr has resumed work at the Fox studios in New York under the direction of Harry Millard.

Bernheim Business Manager at Universal City

Julius Bernheim has been appointed business manager at Universal City by Carl Laemmle. He will work under the immediate supervision of Irving G. Thalberg.

First-Run Houses Book "Come On Over"

**Goldwyn's** early release of the latest Rupert Hughes comedy, "Come On Over," a tale of Irish characters and Irish humor both in Ireland and in New York, which is being shot ready for initial showings St. Patrick's day week, is being booked in many big theatres for that week. Alfred E. Green directed the photoplay with the author as consultant and adviser. Colleen Moore, who triumphed so notably in Mr. Hughes' previous picture, "The Wall Flower," just released, has the leading role. Ralph Graves, the hit of Griffith's "Dream Street," plays opposite her. The cast is a big one and the comedy Irish and amusing. "Come On Over" will be shown at the Capitol Theatre, New York, the week beginning March 12th.

Paramount's Releases for March 12th


Philip E. Rosen directed Wallace Ried in "The World's Champion," which is an adaptation of the successful stage play, "The Champion," by Thomas Louden and A. E. Thomas. The characters, all English types, are said to provide a wealth of rare humor. Lois Wilson is leading woman while Lionel Belmore, Henry Miller, Jr., Helen Dunbar, W. J. Ferguson, Guy Oliver and S. J. Sanford round out a well-balanced cast.

"Her Husband's Trademark," starring Gloria Swanson, was directed by Sam Wood. The story was written by Charles Keene and Lorna Munn wrote the scenario. The cast includes Stuart Holmes, Richard Wayne, Lucien Littlefield, Clarence Burton, Charles Ogle and Edythe Chapman. Hector Turnbull wrote the story for "Bobbed Hair," and Thomas Heffron directed.

Gypsy Passion

Adapted from Jean Richepin's famous Gypsy story

Miarka

The Child of the Bear

Coming to the StranD

Broadway & 47th Street
Brochure for Bruce Series

Rotogravure Booklet on "Wilderness Tales" Now Being Prepared

A BEAUTIFUL sixteen-page brochure, to be printed in rotogravure, is being prepared by Educational to give exhibitors an idea of the beauty of the new series of pictures by Robert C. Bruce, called "Wilderness Tales." The first of the series, "And Women Must Weep," had its premiere at the Capitol Theatre in New York recently and the rest of the series will follow one a month.

There will be very little reading matter in the brochure. What little there is will be superimposed on beautiful scenic pictures, and will be incidental to the photographic art. The front cover will be a large lake scene from "My Country," one of the forthcoming releases of the series, which is "an appreciation of the Pacific Northwest." A splendid sunset scene taken on the coast of Oregon for "And Women Must Weep," will provide the back cover.

An announcement of the series by C. W. Hammonts, president of Educational Films, and an invitation to exhibitors to have the pictures screened for them, will be included in the booklet. Brief excerpts from the comments in the latest issue of the National Board of Review's publication Exceptional Photoplays will also be presented.

Thirteen thousand copies of this sixteen-page brochure will be printed on the first edition and will be sent free to motion picture exhibitors throughout the United States and Canada.

Irvin Willat to Direct Paramount Special

According to an announcement made by Jesse L. Lasky at Hollywood, Irvin Willat has been engaged to direct a special production of the forthcoming Exceptional Phony Diller, which has the tentative title, "The Chant." Mr. Willat will be remembered by screen patrons for his splendid work in directing Thomas H. Ince productions for Paramount, "Behind the Door" and "Below the Surface," both starring Hobart Bosworth.

Big Sea Comedy Being Done by Christie

The Christie studios will release a comedy in the near future featuring Neal Burns, which is being filmed by Scott Sidney with some wonderful settings from a point of view of realism in production. The story is that of a romance on an ocean liner with scenes of a fire at sea at night.

Those who have seen the early flashes of the "night stuff" in the picture declare it is equal to anything of the kind done in any recent feature picture of a sea locale. Neal Burns, Josephine Hill, Alice Mason and Henry Murdock will be in the picture, which has a temporary title, "Any Old Port."

Views of Popocatepetl Crater in Fox News

Fox News has secured views of Mt. Popocatepetl, the world's highest active volcano, which is situated in Mexico. The pictures, which were taken by Fox News cameraman W. S. Heltzen from an aeroplane, reveal a series of close-ups of the belching crater which is more than a half-a-mile wide. The close-ups were secured at considerable risk, it is declared.

Stock Company for the Brooklyn Alhambra

Michael Glynn, of Ward and Glynn, intends installing a stock company at his Alhambra theatre, Halsey Street and Knickerbocker Avenue, Brooklyn, beginning March 20th. The opening attraction will be "Polly with a Past." Three matinees will be given and on Sunday the theatre will show vaudeville and pictures. The price scale will probably be 22 cents top.

The theatre, which is a 1,700 seat house, is now showing vaudeville and pictures, under the management of George E. Kann, who will continue in charge. Ward and Glynn, in addition to the Alhambra, operate the Astoria in Astoria, Long Island, and the Century in Brooklyn.

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A scene from "Elope If You Must," a William Fox picture, starring Eileen Percy
Amalgamated Franchise for Ben Amsterdam

WHILE Franklin E. Backer of East Coast Production is distributing Amalgamated productions through franchises with independent exchanges, visiting franchise holders while returning to New York from his trip to Los Angeles, news comes from his offices that the franchise for Eastern Pennsylvania and South Jersey territory has been secured by Ben Amsterdam of Masterpiece Film Attractions, Philadelphia.

Mr. Amsterdam is launching the first two subjects of the new series tentatively, so that the special subjects, "Ashes" and "Any Night," will be shown in the Pennsylvania territory as rapidly as bookings can be arranged. These pictures will be followed by the third of the set, "The Greater Duty."

New Vera Gordon Picture

Broadway Premiere to Be Given "Your Best Friend" by Warners

THE premiere presentation of "Your Best Friend," starring Vera Gordon, a Harry Rapf production distributed by Warner Brothers, will be given in the near future at the Broadway, New York, theatre under the Federal Exchange taking up according to an announcement.

The Federal Exchange, formerly known as Warner's Exchange, has secured the exclusive territorial rights for Greater New York and Northern New Jersey for the Rapf Productions. The Warner organization will cooperate in putting over a sweeping publicity and exploitation campaign prior to and during the showing of the picture.

"Your Best Friend" is said to reveal Miss Gordon at her best. She plays the part of a mother who gives and loves and sympathizes with her two sons, endeavoring always to remain with them in spirit and feeling, when its brightest, warmest or otherwise.

In the supporting cast are Belle Bennett, the Mason, Harry Backer, Stanley Price and Dore Davidson. Will Nigh wrote and directed the production, and James Diamond photographed it. Mr. Nigh was assisted in the direction by James Chapin.

Ten Geo. Hamilton Pictures

"Give Me My Son!" Is First Release; Policy of New Company Announced

GEORGE H. HAMILTON, president of George H. Hamilton, Inc., 1724 Seventh Ave., who was successful last year in obtaining one hundred per cent distribution of "The Son of Tarzan," "Kazan," and "The Mask," has formed his new company and this week announces his policy. Mr. Hamilton, the State Right market has been looked upon as a dumping ground for pictures not good enough to be sold to big distributing companies. When a picture was offered on the State Right market, the underlying idea of its owners was to squeeze every last cent from the territorial buyers. This included not only the price of the picture but all accessories as well.

"Another prevalent practice was to boost the price of the picture anywhere from forty to fifty per cent for the simple reason that sixty per cent of the territory can usually be sold without a great deal of effort. Therefore the State Right distributor figured that he must get his profits out of that sixty per cent. The result of this ruinous practice has been to leave the State Right market week and staggering.

"However there is one outstanding fact that the keen observer of present conditions finds existing in the State Right market today — and that is that the territorial buyers are looking for good pictures — pictures good enough to go into first run houses and at a price that both the State Right buyer and exhibitor can afford to pay.

"The policy which I have adopted is founded on the above principles. During 1922, I will put out a series of ten pictures — each a first run box office attraction. These pictures are all made and finished.

"The first one of the series is a melodrama called, 'Give Me My Son.' All advertising accessories for the pictures of this series will be given to the State Right buyer at actual manufacturing cost. All accessories on the first picture are now ready. The press sheets are printed and will be given to the territorial buyers free of charge. An expensive herald has been devised and the color plates for these will be presented to the buyers who in turn can get them printed in their own city. This is an extremely good investment and high express charges.

"I realize the present condition of the business and it shall be my endeavor to formulate a policy taking these conditions into consideration and to constructively build up the exchange business."

Contents of the Latest Official Movie Chat

COMMUNITY spirit is a thought that is stressed now in the popular movie chat called "Official Urban Movie Chats of the Motion Picture Theatre Owners of America," to be released this Sunday through the W. H. Hodkinson Corporation.

Then comes a section devoted to Industrial Progress, showing the pretzel industry, whereby one can actually see what it ever was. Music and Literature then follow with scenes provoked by thoughts of John Howard Payne's famous song, "Home, Sweet Home."

A hint of life in other lands is given in views of the famous Caledonian Market in London — the greatest open air trade mart in England. The Public Welfare section will appeal to many as scientific, to many others as humanizing, and it is designed as the "sanitary kiss," a development of an extremely uncomfortable state.

The real scientific section comes in "Nature Studies," the busy little beaver furnishing the subject. This last pictorial section has to do with Adventure and deals with the thinning of the forest. Serials are constantly furnishing. The Public Forum and a Boy Scouts section conclude the reel.

"Jungle Goddess" Complete March 15th

At the offices of the Export & Import Film Co., Inc., it was announced that Selig has now started work on the sixteenth and concluding chapter of "The Jungle Goddess," of which this company controls the world distribution. A complete line of accessories is already available on the serial.

A four color, twenty-eight page press book will be off the press on March 15th, at which time the serial is scheduled to be completed.

New Arrow Distributors in Detroit

D. D. Dickerson of Detroit, Mich., announces the incorporation of Progress Pictures Company, with offices located at 304 Film Exchange Place, Detroit, for the distribution of Arrow's James Oliver Curwood Productions, a series of fourteen Arrow Jack Hoxie Western features and "The Stranger in Canyon Valley," starring Edythe Sterline.
**“Determination” in N. Y. “Night Riders” New Release**

Feature is Well Liked at Opening at B. S. Moss' Cameo Theatre

**D**ETERMINATION" the tenth reel feature produced by the U. S. Moving Pictures Corporation, at a cost of $1,000 and in production for a year and a half, now being distributed through the independent market by the Lee-Broadford Corporation, began an indefinite run at B. S. Moss’ Cameo theatre, at Broadway and 42nd Street, last Sunday to capacity houses.

Mr. Moss is most critical of the productions he books in the Cameo and he chose "Determination" from many other pictures which were offered to him at this time, state Lee-Broadford.

Last week "Determination" played an engagement at the Empire theatre, Syracuse, New York, and on the opening day broke the house record. This theatre has played such well known successes as "Over the Hill!"; "Molly Malone," "Peacock Alley" and productions of a similar nature. The management was compelled to close the box office between 8 and 9.30 P. M. In fact, the crowds became so great, that it was necessary to call up the police station for extra officers and announces the releasing company.

The Elk Photoplay Company, who are distributing "Determination" in Greater New York and Northern New Jersey, have been successful in signing up the entire B. F. Keith Circuit of houses for this production.

Additional first run presentations are now being arranged in the key cities.

**Polo Making Big Serial**

Serial Has Ambitious Plans for Production of "Cap'n Kidd"

THE Eddie Polo Serial Corporation have formulated ambitious plans for the production of "Cap'n Kidd," first of the series of six serial offerings which will feature Eddie Polo, celebrated serial star, and which will be distributed and exploited on the state rights market.

The plans of the company are announced as "the production of the biggest and best serial ever released on the independent market or through a national distributing organization."

To the end that such plans as have already been formulated may be carried out under the best possible guidance, the services of F. P. McGowan, well-known serial director, have been recruited over a period of several months. Mr. McGowan brings to his new association many years of practical directorial experience. Mr. McGowan has always worked with him two special comedians from California, both of whom are well known in the production field.

The Peerless Studios in Fort Lee, New Jersey, have been rented over a period of months, and will serve as production headquarters of the Eddie Polo Serial Corporation during the filming of "Cap'n Kidd." No definite decision has as yet been reached as to where the next and succeeding Eddie Polo serials will be produced. It is expected, however, that the acquisition of a permanent studio will be made upon the completion of the first serial.

A number of big sets have been erected and others are being erected in the process of building at the studio. One set is an old pirate schooner, and is complete from fore to aft.

This set, it is said, will be the scene of much of the action in the story. Kathleen Myers, who supported Eddie Polo in one of his former serials, has been engaged to essay the role of female lead in "Cap'n Kidd." Eddie Polo, besides interpreting the leading role of "Cap'n Kidd," will cast a supervising eye over the production of the picture. It is Polo's intention and ambition of making "Cap'n Kidd" his biggest and best serial, and nothing, as mentioned above, will satisfy him but the complete fulfillment of such an ambition.

**“Main Street” Purchased by Warner Bros.**

Three famous melodramatic plays and one of the most popular novels of the day, have been purchased by Harry M. Warner, of Warner Brothers, according to an announcement made by the company. The three plays, which are purchased from Al H. Woods, and they include "Broadway After Dark," "Nellie, the Beautiful Cowp Girl," and "Bertha, the Sewing Machine Girl." In addition to the three plays Mr. Warner secured the screen rights to Sinclair Lewis' novel, "Main Street." The three plays and the novel will be produced early this fall.

With the acquisition of the latest Woods melodramas and the Lewis novel, Warner Brothers have secured within a fortnight the total number of five plays and two novels. The two other plays, also currently in the Warner's libraries, are "Wages of Riches," and "Little Heroes of the Street," both of which will feature Wesley Barry.

**New Arrow Film Sale**

Arrow Film Corporation announce the nailing of the "Watchin Eyes," a photoplay starring Kilo, the wonder dog of the screen, to the Chicago Film Exchange, for the territory consisting of Greate New York and Northern New Jersey.


**More Territory Sold on "Felix" Cartoons**

Two territorial sales of the "Felix" serial, distributed by the Independent on the state rights market by M. J. Winkler, are reported this week. The contract covering the sale of the cartoons on the Coast was consummated with E. H. Eimmick of the Peerless Film Service of Los Angeles and San Francisco. The purchase of the "Felix" cartoons for Iowa and Nebraska was negotiated by M. J. Frish of Greater Productions, ritors.
Jessen's Studio News by Wire

FIRST NAT'L

John Keaton and his company are at Truckee making scenes for a snow comedy as yet untitled. Keaton's latest comedy, "My Wife's Relations," was shipped to New York last week.

Anita Stewart's last two pictures, "Rose of the Sea," and "The Woman Who Married," have been shipped to New York.


Mabel Normand has resumed work on "Suzanna." Charles D. Cotesque has completed his final photoplay under his First National contract.

Sol Lesser will take Jackie Coogan's latest, "Trouble," to New York in a few weeks. The next Coogan picture will be "Oliver Twist."

John Stahl is cutting "One Clear Call" and preparations are being made for his next production. J. Robert Rhine, general counsel for the B. Mayer and treasurer of his company, returned to New York after a business conference with Mayer.

UNITED STUDIOS

Nazimova Productions has shipped the negative of "Salome." Charles Bryant, who directed the picture, will go to New York next week to aid in the distribution arrangements.

Allen Holubar and Dorothy Phillips and company are back from six weeks at sea filming "The Soul Seeker."

Lloyd Hamilton is going to New York upon the completion of his present comedy.

Constance Talmadge is expected back to the studios in the latter part of March.

LASKY

Cecil DeMille has returned from his ranch and will undergo an operation for removal of tonsils. DeMille is preparing his next story.

Upon the return from New York, William DeMille will start production of "Nice People," now being adapted from the stage play by Clara Beranger. The cast will include Ward Bond, Wallace Reid, Conrad Nagel and Bebe Daniels.

David Powell is here from London to play opposite Gloria Swanson in "The Gilded Cage." He will be directed by Sam Wood.

Fred Niblo is starting the production of "Blood and Sand," from Danez's story, starring Valentine, with continuity by June Mathis. In production are "Over the Border," starring Betty Compson under the direction of Stanlawn; "Val of Paradise," starring Jack Holt and Bebe Daniels under the direction of Rollin Sturgeon; "The Ordeal," starring Agnes Ayres under the direction of Paul Powell; "The Woman Who Walked Alone," starring Dorothy Dalton under the direction of George Melford; "Our Leading Citizen," starring Tom Power under the direction of Alfred Greene, and "The Dictator," starring Reid under the direction of James Cruze.

INDEPENDENT

The Renco Film Company is ready to produce the screen version of Myrtle Reed's "A Summer in the Sun," for Hodkinson release. The continuity is by Lloyd Ingraham and David Kirkland. Ingraham will direct. The cast includes Marguerite Snow, Edward Coxen, Landers Stevens, Hugh Saxon, Lottie Williams, Stephen McNally, and Charlotte Pierce. Ross Fisher is the cameraman.

Clifford S. Eifert and Carl P. Winther are now casting for the production by Earl Wayland Bowman, "High Stakes," an American Magazine story. Frank Howard Clark is preparing the continuity and James B. Warner will be featured.

Mary Pickford and Douglas Fairbanks will arrive tomorrow. Preparations are being made for Fairbanks' next, "The Spirit of Chivalry."

Mary Pickford will supervise the direction of Jack Pickford's next, as yet untitled.

VITAGRAPH

President A. E. Smith is expected to arrive March 10th. He will select the cast for "The Magnificent Ambersons," featuring Jean Paige, to be directed by Edward Fox. Joe is now directing Alice Calhoun in "Locked Out."

Earl Williams is finishing the Richard Harding Davis story, "Playing Dead," directed by Robert Ensminger. Francella Billington plays opposite the lead.

Larry Somon is starting production on a new subject as yet untitled.

FOX

"Cinderella With a Difference" is the title of the next Shirley Mason picture now being directed by Harry Beaumont. The cast includes Allan Forrest, the male lead; Otto Hoffman, Harold Miller, Helen Raymon, Charles Clark Hardee Kirkland.

Bernard Durning will direct Dus-tin Farquhar in "Vows May Be Broken." He is now casting.

Lynn Reynolds will direct Tom Mix in "Clean Up Sudden." Patsy Ruth Miller plays opposite the star. The locale for William Russell's next picture is to be anath, East Africa. It will be directed by Rowland V. Lee.

ROACH

Harold Lloyd has returned to the studio after an attack of the flu. He is taking the final scenes for "Grandma's Boy." Snub Pollard's "Do Me a Favor" and "The Movie" were previewed last week.

GOLDWYN

J. C. Cohn, as business manager, will take company abroad in April to film "The Christian." J. G. Hawkes is preparing the continuity. The cast has not as yet been selected.

Mae Busch has been added to the cast of "Brothers Under Their Skin."

Carey Wilson, author of "Captain Blackbird," "This Way Out" and "Women Love Diamonds," has signed a year's contract. He is to be made associate editor.

Colleen Moore will play the lead in Rupert Hughes' original story, "The Bitterness of Sweeets."

UNIVERSAL

Von Stroheim will start production in two weeks.

Tom Santschi is on the second of his two reel Westerns directed by Robert Bradbury.

Gladys Walton is back from her personal appearance tour and is ready to start production.

In production are "Robinson Crusoe," "With Stanley in Africa," and "In the Days of Buffalo Bill." Tod Browning will direct Fris- cilla Dean in "Under Two Flags."
FEATURE RELEASE Chart

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

### OCTOBER

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<tbody>
<tr>
<td>A. J. Fair In Love</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>5 reels.</td>
<td>Nov. 12</td>
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<tr>
<td>Bring Him In</td>
<td>Earl Williams</td>
<td>Vitagraph</td>
<td>5 reels.</td>
<td>Dec. 5</td>
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<tr>
<td>Clay Dollars</td>
<td>Special Cast</td>
<td>Selxnick</td>
<td>5 reels.</td>
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<tr>
<td>Dark Shadows</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>5 reels.</td>
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<tr>
<td>Her Social Value</td>
<td>K. MacDonald</td>
<td>First National</td>
<td>5 reels.</td>
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<tr>
<td>Jack Pot</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>5 reels.</td>
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<tr>
<td>Lady from Longacres</td>
<td>William Russell</td>
<td>Fox</td>
<td>5 reels.</td>
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<tr>
<td>Nightride, The</td>
<td>Special Cast</td>
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<td>5 reels.</td>
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<tr>
<td>Pardon My French, The</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>5 reels.</td>
<td>Jan. 7</td>
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<tr>
<td>Poverty of Riches</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>5 reels.</td>
<td>Dec. 12</td>
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<tr>
<td>Rough Diamond, The</td>
<td>Tom Mix</td>
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<td>5 reels.</td>
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<tr>
<td>Rustlers Than Petticoats</td>
<td>Katharine O'Day</td>
<td>M-G-M</td>
<td>5 reels.</td>
<td>Nov. 19</td>
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<tr>
<td>Speedy, The</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>5 reels.</td>
<td>Mar. 11</td>
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<td>Three Bears</td>
<td>Special Cast</td>
<td>Associated Exhib.</td>
<td>5 reels.</td>
<td>Dec. 24</td>
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<tr>
<td>True Love</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>5 reels.</td>
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<tr>
<td>Trust Your Wife</td>
<td>Kath. MacDonald</td>
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<td>Jan. 16</td>
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<tr>
<td>What Love Will Do</td>
<td>Murphy-Walker</td>
<td>Fox</td>
<td>5 reels.</td>
<td>Feb. 18</td>
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### NOVEMBER

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<td>Anne of Little Smoky</td>
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<td>Famous Players</td>
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<td>Bonnie Brazil, The</td>
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<td>Call of the North</td>
<td>Special Cast</td>
<td>Universal</td>
<td>5 reels.</td>
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<td>Conflict</td>
<td>Special Cast</td>
<td>Metro</td>
<td>7 reels.</td>
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<td>Counterfeit, The</td>
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<td>Famous Players</td>
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<td>Dr. Jim</td>
<td>Frank Mayo</td>
<td>Universal</td>
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<td>Nov. 28</td>
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<td>Enchantment</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels.</td>
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<td>Faceless</td>
<td>Miss duPont</td>
<td>Universal</td>
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<td>Father Tom</td>
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<td>Associated Exhib.</td>
<td>5 reels.</td>
<td>Jan. 11</td>
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<tr>
<td>Piddley</td>
<td>Special Cast</td>
<td>Aywon–S. R.</td>
<td>5 reels.</td>
<td>Dec. 24</td>
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<tr>
<td>Pooh-Bah!</td>
<td>Special Cast</td>
<td>Fox</td>
<td>5 reels.</td>
<td>Nov. 24</td>
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<tr>
<td>For Your Daughter's</td>
<td>Grace Darling</td>
<td>L. W. Film/S. R.</td>
<td>5 reels.</td>
<td>Nov. 26</td>
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<tr>
<td>Quality Conscience, A.</td>
<td>Antonio Moreno</td>
<td>Vitagraph</td>
<td>5 reels.</td>
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<td>H. A. L.</td>
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<td>Famous Players</td>
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<tr>
<td>Hunch, The</td>
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<td>Famous Players</td>
<td>5 reels.</td>
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<tr>
<td>How Money</td>
<td>Special Cast</td>
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<td>Iron Trail, The</td>
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<td>Jane Eyre</td>
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<td>John &amp; Molly</td>
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<td>Last Trail, The</td>
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<td>Life of Josie</td>
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<td>Love's Next Door</td>
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<td>My Man From Lost River</td>
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<td>Millionaire</td>
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<td>Molly O</td>
<td>Special Cast</td>
<td>ccd Ward</td>
<td>5 reels.</td>
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<td>Mme. Normand</td>
<td>Special Cast</td>
<td>Goldwyn</td>
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<td>Our Mutual Friend</td>
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<td>Possession</td>
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<td>Rainmaker</td>
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<td>Riding With Death</td>
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<td>Right Among Equals</td>
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<td>Stowaway</td>
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<td>Wm. Duncan</td>
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<td>Tugboat Y.</td>
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<td>Under the Shadow</td>
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<td>Under the Clearing</td>
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<td>Trace of a Villain</td>
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<td>Norma Talmadge</td>
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### DECEMBER

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<td>Abandoned Parents</td>
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### JANUARY

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**April 1922**

1654
### Comedy and Short Subject Releases

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<td>Barstool Lover, The</td>
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<td>Bad Reasonable</td>
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<td>Blacksmith, The</td>
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<td>Blackwell</td>
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<td>Blow Em Up</td>
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<td>Blood Brother</td>
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<tr>
<td>Brother, The</td>
<td>Lupino Lane</td>
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<td>Brother</td>
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<td>Charmed Life, A</td>
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<td>Charleuse, The</td>
<td>Clyde Cook</td>
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<td>Circus Clowns</td>
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<td>Cold Feet</td>
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<tr>
<td>Coming and Going</td>
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<td>Dog Days</td>
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<td>Goldwyn</td>
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<td>Fat and Sassy</td>
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<td>Fireman</td>
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<td>Fool Days</td>
<td>Al St. John.</td>
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<td>Getaway</td>
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<td>Golling</td>
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<td>Hands Up</td>
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<td>Folly-Pacifie</td>
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<td>Idle Class, The</td>
<td>Chas. Chaplin</td>
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<td>In a Lime</td>
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<td>Kiss and Make Up</td>
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<tr>
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<td>Paul Parrott</td>
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<td>Oh Promise Me, Oh</td>
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<td>On Her Honor</td>
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<tr>
<td>On Your Job, Start</td>
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<tr>
<td>Paper Pals</td>
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<tr>
<td>Persuasion</td>
<td>Brownie (Dog)</td>
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<td>Charles Chaplin</td>
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<td>Monty Banks</td>
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<td>Perfect Villain, A</td>
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<td></td>
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<td>Playing Possum</td>
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<td>Rainmaker, The</td>
<td>Lloyd Hamilton</td>
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<tr>
<td>Rambling Romeo, A</td>
<td>Neal Burns</td>
<td>Folly-Pacifie</td>
<td>1 reel Dec 24</td>
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<td>Rent Collector, The</td>
<td>Larry Semon</td>
<td>Vitagraph</td>
<td>2 reels</td>
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<td>Roped and Tied</td>
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<td>Saving Sister Smith</td>
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<td>Sawmill, The</td>
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<td>Sea Horse</td>
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<td>Schoolday Love</td>
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<td>Sea Shore Shadows</td>
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### Short Subjects

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<tr>
<th>Feature</th>
<th>Star</th>
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<tr>
<td>Alice in Wonderland</td>
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<td>Warner Bros.</td>
<td>2 reels Feb 11</td>
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<tr>
<td>Adventures of Sherlock Holmes</td>
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<td>Alexander-S. R.</td>
<td>15 episodes</td>
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<td>Adventures of Robinson Crusoe</td>
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<tr>
<td>An Alpine Ride Up the Stanislaus</td>
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<td>Truex</td>
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<td>As Old as the Hills</td>
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<td>At the Walling Wall</td>
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<td>Paramount</td>
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<tr>
<td>Away Doll Care</td>
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<tr>
<td>Bad Man of the West</td>
<td></td>
<td>Froward</td>
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</tr>
<tr>
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<td>Froward</td>
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<td>Froward</td>
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<td>Froward</td>
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<td>Froward</td>
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<tr>
<td>Badman of the West</td>
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<td>Froward</td>
<td>1 reel</td>
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</table>

(Continued on page 1648)
The Independent Movie Supply Co., Inc., on March 17th, celebrate their fifth anniversary having started in business under this name on March 17th, 1917. Mr. Rabell, the originator of this company was formerly manager and projection engineer, with the firm of J. H. Hallberg for a number of years and equipped the most representative of theaters during that time, including the Rialto and Rivoli of New York City. When

Mr. J. H. Hallberg entered into amalgamation with other theatre equipment interests, Mr. Rabell left the organization and started the Independent Movie Supply Co., at 729 Seventh Ave. on the sixth floor.

The total office and storage space at that time was about 325 sq. ft. Mr. Rabell was proprietor of the company for two years at which time the business had grown so rapidly that the company's office and storage warehouse had to be enlarged three times and it was decided at that time to incorporate the company into a stock corporation. Mr. Rabell became President and Treasurer of the new corporation with $350,000, capitalization.

The total square footage at this time occupied by the company's offices had grown to about 3,000 sq. ft. and their warehouse space enlarged to 3,000 sq. ft. making a total square footage in actual use by the company of 6,000 sq. ft. or twenty times the size of its origin.

Work in the World War

During the World War, the Independent Movie Supply Co., was appointed by the Government Loan Organization and the American Red Cross as Chief Publicity Agents of the Outdoor Activities. This necessitated 38 complete road shows, travelling day and night on trucks setting up machine and projecting pictures on street corners, show-windows, hotels, clubs, army cantonments, offices, halls, and in any place where the appeal could be made to the public. The four surrounding states were entirely covered by the road shows and equipment furnished by the Independent Movie Supply Co., Inc., for the Government Loan Organization, Victory Loan Organization, and the American Red Cross. Through this medium of Outdoor Activities over $50,000,000 of Liberty Bonds were sold at this time to the public.

The Imsco Engine and Generator Sets or Individual Lighting plants from one to six K. W. capacity for generating electricity for moving picture machines and lighting purposes were put to the severe climatic tests on the French, Italian, and Russian fronts during the World War. The rough handling and continual changing of the Imsco plant whether in the Mountains or on the Low-Lands, none but the highest praise, has come from the

(Continued on following page)
(Continued from preceding page)

men actually operating the Imaco Engines and Generator Sets.

The Independent Movie Supply Co., Inc., have furnished and installed the equipment in the most representative of the recent installations throughout the East and some of the installations will be found in other parts of this issue.

The Independent Movie Supply Co., Inc., are the direct representatives of the General Electric Company in the states of New York, New Jersey and Connecticut and are also distributors of Powers Projectors, together with having material of their own manufacture and representing some of the leading manufacturers of the country.

Expansion Movement

During the latter part of 1921 they decided to branch out and placed representative stories in three of the leading cities in the East: offices were opened in Albany, at 42 Orange Street the heart of the Film district, in charge of Mr. George Hallett, Manager, Buffalo, in the heart of the Film district at 404 Pearl Street, in charge of Mr. Frank Davidson. In New Haven, Conn., in the heart of the Film district at 131 Meadow Street, in charge of Mr. Louis Phillips.

All of the offices, including the main office in New York, are experiencing a very busy season with the many new installations and the sale of regular equipment, the company doing a gross business of nearly one half a million per annum.

On their staff there are twenty-two employees. The General Manager, Mr. J. J. Wilkinson has been with the Company three years during which time he has become widely acquainted with the trade. His previous experience in the electrical trade has proven a valuable asset in the Motion Picture business.

Mr. Julian Speer, Sales Manager, has been with the Company about the same length of time. Mr. Speer was formerly in charge of the sales of the Fort Wayne Department of the General Electric Company. After fifteen years service with the General Electric Company, he joined the Imaco forces. He is a graduate Electrical Engineer and is in charge of all electrical installations; laying out plans, blueprints and is in personal co-operation with the architects building new theatres.

Mr. C. H. Secor is in charge of the entire installation and shipping department and has been with the company a number of years.

Mr. R. A. Jennings has entire charge of the outside sales and some of the recent large installations have been attributed to his activities.

Mr. Rabell was interviewed by the representative of the news and the representative was surprised at meeting Mr. (Continued on page 1652)

Julian Speer, sales manager, has had a wealth of experience in electrical apparatus, having been in the employ of the General Electric Company for fifteen years designing and testing motor generators. These years of training and experiences are now of great value to Mr. Speer in connection with the Independent Movie Supply Company, which he joined June, 1910.

R. A. Jennings, District representative, has now been with the Independent Movie Supply Company only a little over a year though through his previous connections with Pathé and Fox film companies he gathered a knowledge of the motion picture business to which he is now using to good advantage.
1917 - 1922

Five years of successful service to the exhibitor, exchange and laboratory. For the convenience of the trade, we have opened three branch offices, conveniently located, with men of experience to serve you.

42 Orange St. 464 Pearl St. 131 Meadow St.
Albany, N. Y. Buffalo, N. Y. New Haven, Conn.

Mr. G. J. Hallett Mr. F. Davidson Mr. L. Phillips
Manager Manager Manager

DISTRIBUTORS OF

POWER'S PROJECTORS
GENERAL ELECTRIC GENERATORS
KENOLITE 3 COMBINATION LENSES

and every other known supply and accessory for the motion picture theatre

Independent Movie Supply Co., Inc.
729 Seventh Avenue New York, N. Y.
Rabell to find him the President of such a large organization that maintains offices in four of the leading cities of the Eastern States, and in being presented to such a young man, but a man of vast experience in the motion picture equipment industry and so well versed in the equipment of most of the largest new theatres recently opened.

Success Attributed to Four Things

Mr. Rabell, when asked how he attributed the rapid success of the Independent Movie Supply Co., stated: “We owe our success to four things:

First: Service.
Second: Courtesy.
Third: Our absolute ironbound guarantee to stand back of the merchandise which we have sold whether it is one day, one week or one year, or, ten years.

Fourth. To give every customer value received, quality merchandise at the lowest price consistent with good merchandising methods.

We are the only firm that employs an electrical engineer by the year to supervise all electrical installations and all projection matters. We were the first firm to put on a licensed electrician and projectionist to do all our installation work and keep him by the year, to attend to all trouble jobs, to give service on all apparatus, irrespective of whether we sold it or not. We were the first firm to have our own service trucks, making deliveries within a radius of 100 miles from New York.

Our branch office at the present time are doing just as much business in competition to the New York office and they are giving service in the same way, having had it instilled into their hearts and as it has been instilled in all employees, and we have one motto and it has been with us for five years, and we know by the results we have obtained, by the business we have done, by the installations we have made, by the theatres we have entirely equipped that IMSC stands for "COURTESY WITH SERVICE," and IMSCO further means IMSCO EQUIPPED equals Perfect Projection.

The services of our entire organization including our electrical engineer and projection engineers are free to any exhibitor, and the exhibitor's problem is our problem and when the Exhibitor's problem is solved the reflection is in his box office.

We wish to extend our heartfelt thanks on our Fifth Anniversary to everyone in the Industry, every Manufacturer, every Exhibitor and every Customer for their hearty cooperation and their patronage for the past five years and we trust that we will live up to our motto in the future as we have in the past and that we may add every other dissatisfied exhibitor that is not our customer today to our long list of customers getting perfect projection and perfect service and courteous treatment from not only the heads of our organization but from everyone, including our messengers.

Raven Half Tone Screens

The report is received that the Raven Half tone screen is giving very commendable results in theatres where this screen is particularly suited. This screen differs entirely in its characteristics from that of the reflector type. The Independent Movie Supply Company supplies both types so that a good screen is furnished to fit any theatre.

Superlite Screen in Demand

A great many installations have included the Superlite Screen, manufactured by the C. S. Wertsimer Company, Philadelphia. This screen, it seems, is used to good advantage in a large portion of the houses equipped by the Independent Movie Supply Company.

Equips 65 Theatres

It is interesting and of great interest to note the extensive field of operations that the Independent Movie Supply Company has covered in the last six months. More than sixty-five theatres have furnished and equipped by this Company in this time which have had an average seating capacity of approximately 1,200. Eleven installations have been made which have included the Powers General Electric High Intensity Arc; the remaining have Powers Projectors and General Electric Generators one or both.

The following partial list brings out very forcibly the representative field in which the United Theatre Equip. Company have extended their activities.

NAME OF THEATRE  EQUIPMENT
Republic, Brooklyn,   General Electric Generators and Powers Projectors High Intensity
P.O.'s, Waterbury, Conn.  "  "  "
Strand, Stamford, Conn.  "  "  "
Rivoli, New York, N. Y.  "  "  "
Barr, New York, N. Y.  "  "  "
Amanda, Niagara Falls, N. Y.  "  "  "
Fulton, Jersey City, N. J.  "  "  "
Central, Jersey City, N. J.  "  "  "
Loew's, White Plains, N. Y.  "  "  "
Memorex, Brooklyn, N. Y.  "  "  "
Hollywood, Brooklyn, N. Y.  "  "  "
Rivoli w, Brooklyn, N. Y.  "  "  "
Ironbound, Newark, N. J.  "  "  "
Sixth, Middletown, N. Y.  "  "  "
Powers, Bridgeport, Conn.  "  "  "
Port's, Waterbury, Conn.  "  "  "
Capitol, Bridgeport, Conn.  "  "  "
Hippodrome, Bridgeport, Conn.  "  "  "
Regent, Kearny, N. J.  "  "  "
Garden, Passaic, N. J.  "  "  "
Capitol, Trenton, N. J.  "  "  "
Trex, Trenton, N. J.  "  "  "
Main St., Asbury Park, N. J.  "  "  "
State, New Bums- well, N. Y.  "  "  "
Strand, Albany, N. Y.  "  "  "
American, Troy, N. Y.  "  "  "
Regent, Albany, N. Y.  "  "  "
King, Troy, N. Y.  "  "  "
Amanzon, Albany, N. Y.  "  "  "
Belmont, New York City  "  "  "
Lincoln, Union Hill, N. J.  "  "  "
Troy, Brooklyn, N. Y.  "  "  "
Stuart, Brooklyn, N. Y.  "  "  "
Maplewood, Brooklyn, N. Y.  "  "  "
Stadium, Brooklyn, N. Y.  "  "  "
Ararde, Brooklyn, N. Y.  "  "  "
Palace, New York City  "  "  "
LOEW'S THEATRES
State, Newark, N. J.  "  "  "
Sponser, N. Y. City  "  "  "
National, N. Y. City  "  "  "
Alpine, Brooklyn, N. Y.  "  "  "
Warwick, Brooklyn, N. Y.  "  "  "
Boulevard, N. Y. City  "  "  "
Burlington, N. Y.  "  "  "
Lyric, Hoboken, N. J.  "  "  "
New Rochelle, New Rochelle, N. Y.  "  "  "

PERFECT CHANGE-OVERS EASY WHEN USING THE BEHLEN FILM SIGNAL

The Behlen Signal gives two electric warnings timed fifty feet apart. Never fails. No more worry at change-overs. Every experienced projectionist who has a pride in his profession will appreciate the Behlen Signal.

Special Offer Price $7.50 Each

The regular price of the Behlen Film Signal is $15.00 each. We have inaugurated a nine-day, nationwide sales campaign and expect to put hundreds of these signals in use in every part of the United States. To accomplish this purpose we have made a special price of $7.50 each.

Send a Trial Order

Mail us your remittance at once for $7.50 and a Behlen Signal will be shipped the same day via parcel post. If this signal does not meet with your entire approval during the nine days' use, return the signal and your money will be refunded. When ordering please state make of projectors used.

Powers or Simplex

When ordering Behlen Change-Over Signals please state whether you have Simplex or Powers projectors. Different models of the signals are required for each of these makes of projectors.

Behlen Signals in Every Theatre Everywhere—Our Motto for 1922

C. C. RUSH ENTERPRISES
Greenville, S. C.
G-E Compensarscs

are installed where projection as nearly perfect as possible is the first requirement of the public to which the theatre caters. Many of the largest and best theatres are dependent for the efficiency of their current supply upon General Electric equipment which is well known for its sturdy dependability and economy of operation.

At the left are listed a few of the many theatres where G-E Compensarscs are producing results pleasing alike to exacting patrons and to careful and experienced exhibitors. These installations were made by

Independent Movie Supply Co., Inc.
729 Seventh Ave.
New York City

Eastern distributors for

General Electric Company
Backings of General Electric

The Independent Movie Supply Company considers itself fortunate in being the Eastern distributors of the General Electric generators. The name and engineering service which backs this make of apparatus proves a great advantage.

Automatic Ticket Reports

Busy Season

The Automatic Ticket Selling Company reports business as very encouraging. The past season has been very gratifying considering the general condition of the industry. The prospects for the immediate future appear very bright.

Signal Device

The change over signal device made by the C. C. Rush Enterprises Company now has the Independent Movie Supply Company as one of its chief distributors. This device is relatively new on the market and is reported as making rapid progress in distribution.

Powers Projectors

The Powers projectors are part of the standard equipment used by the Independent Movie Supply Company whenever they make an installation. The reputation and merits of the Powers machine are claimed as one of the big boosters in getting business.

Ticket Choppers a Safeguard

Caille Bros. find that their product, the ticket chopper, is becoming more universally used throughout the motion picture theatres in this country. This machine is one of the most important assurances to the exhibitor that there will be no leakage of profits.

RAVEN HAFTONE SCREEN

installed in the

CAPITOL THEATRE, NEW YORK

was recently sold to the

Rivoli Theatre, Newark N. J.    Plaza Theatre, New York, N. Y.
Fulton Theatre, Jersey City, N. J.    Strand Theatre, New York, N. Y.

through the

INDEPENDENT MOVIE SUPPLY CO.

729 SEVENTH AVENUE, NEW YORK

RAVEN HAFTONE SCREEN

Is Sold by Leading Supply Houses Throughout the United States

RAVEN SCREEN CORPORATION

ONE SIXTY-FIVE BROADWAY    NEW YORK
The CAILLE Security Ticket Chopper
Recognized as the standard for years

Choppers That Chop

The CAILLE Security Ticket Chopper actually tears the tickets into shreds, removing all possibility of again smoothing or ironing them out to be used a second time.

The cutting knives and mechanism are so constructed that coins or metal checks will pass right through without injury to machine. Chopper is also equipped with agitator to force strips of tickets down onto the cutting knives.

In lower compartment, under lock, is large metal box to retain the cuttings.

The choppers are supplied in birch, mahogany or on special request in any other finish desired. Top and feet are of white porcelain enamel. We also manufacture electric ticket choppers and ticket boxes. Be sure that it is a CAILLE

INDEPENDENT MOVIE SUPPLY CO.
720-7th Ave., New York City

Distributors

THE CAILLE BROTHERS CO.
6210 Second Boulevard
Detroit, Michigan

INCIDENTALLY THEY SCORE HIGH in ECONOMY

Write for Information

NATIONAL CARBON COMPANY
INCORPORATED

Cleveland, Ohio
San Francisco, Cal.

The CAILLE Security Ticket Chopper

Recognized as the standard for years

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Detroit, Michigan

INCIDENTALLY THEY SCORE HIGH in ECONOMY

Write for Information

NATIONAL CARBON COMPANY
INCORPORATED

Cleveland, Ohio
San Francisco, Cal.

Here is just one big reason why Columbia Projector Carbons are used everywhere

— they make better pictures
Some Installations of POWER'S PROJECTORS Recently made by the INDEPENDENT MOVIE SUPPLY COMPANY 729 Seventh Ave., New York

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Power's Projectors Are Sold Only By Authorized Distributors This Enables Power's Distributors To Give Power's Service To Users Of Power's Projectors

INDEPENDENT MOVIE SUPPLY COMPANY Are Authorized Distributors for POWER'S PROJECTORS In the Metropolitan District

NICHOLAS POWER COMPANY INCORPORATED EDWARD EARL, PRESIDENT NINETY GOLD ST. NEW YORK, N.Y.
Patrons' Comfort First Consideration in Mainstreet Theatre

Total Investment 2,000,000 Dollars; Seating 3,200

Kansas City's second new combination motion picture and vaudeville house, to be erected this year, made its debut this month. The Mainstreet theatre, one of the largest house in the West, represents the cost of $1,500,000, while the total investment amounted to $2,000,000.

The policy of the new house, which has seating capacity of 3,200, will be four shows daily. The projection room, containing two type S Simplex machines, is one of the most modern in the Middle West and will be in charge of Jack Herring and C. Cessia. The new house, which is affiliated with the Junior Orpheum circuit, is constructed of marble, concrete and terra cotta. Great attention has been given by the management to the care of the patrons. Each floor is equipped with drinking fountains and telephone booths, while elevators are operated between the first floor and the balcony and upper boxes.

The color scheme of the theatre is blue, gold and tan and no expense has been spared in the provision of rugs, draperies and equipment from Capital Merchandise Company, Chicago, the carpet for the floors alone costing $9,000.

A Wittenmair refrigerating system, costing $100,000, is capable of lowering the temperature 20 degrees in the summer months.

The beautiful mezzanine and promenade of the Main Street theatre, Kansas City, Mo. An attractive and restful place such as this is a decided advantage to a theatre in that it affords a pleasant meeting place for theatre parties and lends a touch of distinction to the house.

(Continued on page 1660)
The Main Street theatre, Kansas City, Mo., has a well proportioned stage and proscenium which presents a most pleasing view from the auditorium. The draperies are so arranged giving a sense of great distance from the front seats to the screen. The organ chambers which are shown in detail in the center picture may just be discerned on the extreme edges.

The above is a section of the dome in the auditorium in which is placed some of the main lighting units. This section gives an idea of the detail of designed used in the theatre.

On the right is a view of one of the organ chambers in which is shown originality of design. The Main Street theatre, Kansas City, Mo., is by no means the pioneer in giving painstaking care to the installation of the organ as this equipment is now recognized as one of the most important of the theatre.

The spacious and beautiful interiors give the patrons a very favorable impression of the Main Street theatre.

The ticket booth shown below presents an attractive appearance. The ticket booth is usually the first and probably the most prominent fixture of the lobby which draws the attention of the public. It is therefore essential that this fixture be given especial attention in its design and general appearance.
All Over the Country—Why?

The Major System is controlling the lights in a great many of the largest and finest theatres in the country. From coast to coast it is recognized as the one system capable of the most beautiful lighting effects, the simplest and most practical in operation and the less costly in the long run.

Men who are the leaders in the theatre and motion picture field endorse emphatically the Major System because it places in the hands of their electrician the minute control of even the smallest circuits of light, in front and back of the curtain, both for brilliance and blending.

Older theatres can be modernized by installing one and new theatres made of greater earning ability by the Major Control.

Write for a valuable outline of theatre lighting requirements, "The Theatre Lighting Questionaire"

Frank Adam Electric Co.
ST. LOUIS MO.

District Offices
Detroit, Minneapolis,
New York. Dallas,
Kansas City, Cincinnati,
Chicago, New Orleans,
San Francisco, Los Angeles and Seattle.

Manufacturers of Triumph panel boards, panel boards and cabinets, knife switches, safety switches, fan hanger outlets, reversible cover floor boxes and A. C. and D. C. Distribution Switchboards.
Main Street Theatre
(Continued from page 1657)

The Auditorium of the Main Street theatre, Kansas City, Mo., has seating accommodations for 3,200 persons, the total investment for the house exceeded $2,000,000 dollars.

Martin Beck, president of the Orpheum circuit, and Mort Singer, general manager, attended the informal opening of the house.

"Kansas City was the first city west of Chicago considered for a popular priced house of this kind in the scheme of the Junior Orpheum circuit," Mr. Beck said. "Factors in that choice were the prospects for a bright future in this center. In a measure, the Mainstreet theatre is a reinvestment, a total investment of more than $2,000,000 on our faith in the city's future. We have given our best in this theatre. It has space and every feature of modern architecture for the safety and comfort of patrons."

The decorations, which rival the work in any theatre in this section, were contracted for with Mandell Bros., Chicago. The architectural contract was awarded to Rapp Bros., Chicago. A ten-piece orchestra and a $35,000 Kimball pipe organ will furnish the musical end of the program.

The theatre virtually has a dual character, in that it has a two-story tier of shops and offices, constructed to carry four additional floors, so that a six-story building is a future possibility for that frontage. In addition to 7,000 square feet of space on the second floor, the third floor of the tower affords 1,150 feet of additional space.—True.

Another House Using Radio Music

Patrons of the Gillham theatre, Kansas City, were treated to a radio concert last week. A complete apparatus was installed by the management and the "special number" was given liberal press notice. The concert heard by patrons of the theatre was held in Convention Hall. An amplifier was installed near the screen, while the station itself was located at the entrance of the theatre. The cost of installation was comparatively small and resulted in a packed house.

It certainly looks encouraging the progress that some exhibitors are making in using the radio phone as an added novel attraction for their theatres. It certainly will pay the enterprising exhibitor to watch this particular field and take advantage of any opportunity that may present itself along these lines.—True.

Are you considering the advisability of ventilation for the hot weather.
Fifth Avenue or Main Street

You would not think of booking all "western" pictures day after day, year in and year out—nor slapstick comedies, nor mother-love pictures—you would not give your audiences a steady diet of even good pictures of all the same type? Of course not! Remember that the same kind of music can be just as monotonous, just as tiresome—even good music—as pictures with a sameness.

Change—variety—newness—that's what they want whether you are on Fifth Avenue or Main Street—give it to them in music if you want more profits.

The Barton Orchestral Organ is built for theatres—the exclusive Barton Divided Manual gives thousands of new combinations of Orchestral music—your regular "fans" will never tire of it, yet the Barton can be played by any organist.

The disadvantage of hot weather is coming—add this new and permanent attraction to your theatre by easy extended payments that literally makes the Barton pay for itself. Write for details.

IT'S A Barton ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO
313-316 Millers Building
CHICAGO
Knickerbocker Theatre Strong Enough to Bear Load but Flimsy and Lacked Bond

The following analysis which appeared in the Engineering News Record gives a very comprehensive explanation of the causes and reasons for the Knickerbocker Theatre disaster, in which nearly 100 people lost their lives:

The roof and walls wedged itself apart during the four years since its erection. It was strong enough to bear its loads, but it was flimsy and lacked bond; under the peculiar conditions of its plan and arrangement this fault led to its destruction. That the final collapse was strictly due to the collapse of the roof introduced a canting effect and exerted a slight push against the wall.

There was, thus, an initial disturbing force. By reason of the curved wall and the skew truss bearing, expansion and contraction movements of wall or roof took on an abnormal importance. Further, a perceptible tremor was set up by passing street cars. The building contained an organ, whose notes may have been capable of setting up vibration, and seated in the roof framing it had large motor-driven ventilating fans whose humming noise often was noticed by spectators. It is from these conditions that the possibility that the collapse must be drawn, for no other causative factors have been discovered. And these conditions must be taken into account in judging of the relation of the case to the safety of other buildings.

The precise weight of the several factors, and how far they should have been provided for in the original plan, will doubtless be among the subjects of discussion in the official report. But aside from exceptional conditions, the case is a simple reference to the inevitability of vibration and expansion in buildings and to the possibilities of imperfect bearing of heavy members on their supports will suffice to validate the general principle that unless buildings are planned with regard to their live load character they will be subject to danger—slight, no doubt, but definitely present.

Two months ago, after the American Theatre case in Brooklyn, it was urged in these pages that heavy superstructure concentrations should be carried integrally by supporting frameworks, so that the structural parts of important buildings will form a rigid, self-containing whole. In the Knickerbocker disaster there emerges the clear showing that this principle should have primary and universal application to theatres and other buildings of public assembly, involving a large hazard to human life. Columns under trusses and girders, securely braced to form a framework capable of resisting all forces acting on the completed building, should be made mandatory in our practices and our regulations governing building.

The reason why we should continue to be bound by the traditions of former ages, which made a virtue of utilizing masonry walls for heavy-duty service because better materials of support could not be had.

"Building codes are also brought into the focus of attention by the case before us. Regrettably as it may seem, the fact is that the construction of the Knickerbocker Theatre was in full accord with the requirements of the building code. Even from a practical point of view, one of the prime weaknesses of the ill-fated structure was founded on what appears to be error or oversight in that code, namely that no separate provision was made for the theatre walls, so that the rules set up for ordinary building walls automatically applied also to the walls of a theatre. It was under this pro-

vision that a hollow-tile wall 18 in. thick was erected to support a 50-ton truss load at a height of nearly 40 ft., and that it was cut into a mesh of windows and doors to resemble a apartment house—predominantly in order to have a monize with the character of the Knickerbocker. There will be occasion for revising and improving the Washington code.

"What may be accomplished by code improvement is impossible to limit, however. Building codes cannot assure safe buildings. They cannot take the place of constructional skill and knowledge. In the Knickerbocker case the code was relied upon as the sheet-anchor of safety. With the case the code demanded for that reason they would be safe! Steel roof framing was designed (by the steel contractor) in changing the original design prepared by a consulting engineer, with no other stipulation that the design was safe! It was approved by the city bureau of buildings. Such dependence upon the guardianship of code and routine administrative process, though in good faith, is an easy path to destruction. It is not uncommon among architects and consulting engineers was involved in the Knickerbocker case. Only one responsible person. Fostered by excess of detail in code requirements, this dependence upon formal rules needs to be combated by simplified and more universal details. Another tendency is to increase in detail and complexity.

"Safety in the last analysis rests upon the personal responsibility of architect and builder."

Community Project

A proposed new and beautiful theatre and assembly hall from which is now being considered is to be financed by the public of Hartford City, Conn., and that the preferred stock in this project is offered to the public on an eight percent basis.

A proposition such as this appears to have certain advantages in that it creates an interest in the particular theatre throughout the community. No doubt this interest will have a tendency to create a steady patronage both among the stockholders and their friends.

Advantage of Systematic Seating

There are very material advantages to having a systematic seating system in the theatre. The Guerin theatre seating system claims to enable the ushers to place the audience in the most efficient manner, rarely allowing a vacant seat in the more desirable parts of the house. This is, of course, a great aid in satisfying the greatest number of patrons.

New Bristol Theatre Changes Hands

Paul Corsini, formerly owner of the Palace theatre at Hartford, Conn., has just bought from Walder Brothers and M. Nusdorff the land and buildings known as the New Bristol theatre at Bristol, Conn., for a consideration reported in the neighborhood of $100,000. He also has bought the lease of the theatre from Anthony DeLoreno, also owners of the Crown and Liberty theatres of Hartford. Mr. Corsini plans to institute a policy of high-class motion picture programs, with vaudeville, at his new property, and is already engaged in booking films and acts for the rest of the winter and the spring season.—AGARD.
A view of the Westinghouse Motor-Generator equipment in the Germantown Theatre, Germantown, Pa. This equipment was furnished by the Williams, Browne & Earle Co., 518 Chestnut St., Philadelphia, Pa., Distributors in Philadelphia and vicinity for Westinghouse Motion Picture Theatre Equipment.

If you want motor-generator equipment that meets all the requirements in a first class theatre, you need Westinghouse Two Arc Multiple Circuit Equipment.

The specially designed, constant voltage generator, with the two projection machine arcs connected in multiple circuits, assures a steady and uninterrupted illumination of the picture on the screen.

The constant voltage source of current enables you to operate, simultaneously, any number of arcs of different amperage, the number being limited only by the size of the motor-generator.

Westinghouse high standards of design and workmanship assure reliability.

Write our nearest sales office or distributor for our folder 4478-A. "Direct Current for Direct Profits."

WESTINGHOUSE ELECTRIC & MANUFACTURING COMPANY
East Pittsburgh, Pa.
Sales Offices in All Principal American Cities
Health Department Engineer Discusses the Need of Proper Ventilation

In an article written recently by Mr. Thos. R. Wilson, Ventilating Engineer of the Chicago Health Department, and at the request of the Typhoon Fan Company, Mr. Wilson emphasizes the importance of thorough cooling and ventilating, on the fundamentally correct principles which bring about the desired box-office results. The health factor, heretofore overlooked by many exhibitors as an excellent means of exploitation of their theatres, is given much attention in Mr. Wilson's article, and it is especially worthy of the attention of exhibitors in this time of threatened or actual epidemics in some sections. Only recently the theatres were closed in a Texas town on account of the prevalence of influenza, and which no doubt could have been averted with properly ventilated houses and a little publicity as to their safety.

In the practical ventilation of theatres the factors to be given prime consideration are: dust, bacteria odors, temperatures as shown by both dry and wet-bulb thermometers, relative humidity and Air Motion, the latter manifestly being the most important consideration of all. It being an established and well-known fact that with fresh air in motion, it is but a short time until the other conditions are overcome and removed. Odors are easily dissipated; dust is removed; temperatures are equalized, and the cooling effect due to evaporation accomplished.

The accompanying illustration shows Mr. Wilson making a test for bacteria determination. Similar tests made in poorly or unventilated theatres have shown as high as two hundred colonies of bacteria on a two minute piece while in the modern and well ventilated theatre an average of about five colonies is found on the same sample. Bacteria while often harmless are unwelcome guests, to say the least, and most people prefer to be as far removed from them as possible.

Dust and odors are nuisances and comparatively easily removed. Air taken from the top of the theatre and forced downward under a low pressure, nondirect as the inflow shown and side-walk dusts. The “great odor of humanity” can be almost entirely removed from the average theatre, but, as Mr. Wilson brings out in his article, its entire removal will come about only when the small percentage of that type of patron not too well “acquainted with soap and water” forms a closer contact with these other health-preserving agents.

Thermometer tests (wet-bulb and dry-bulb), relative humidity and air motion are all inter-related, but it is not difficult in the limited range of temperatures in the average theatre, to show where Air Motion is the factor most desired and absolutely necessary. The Chicago Health Department made a survey of one hundred complaints listed under the captions of “poor ventilation,” “lack of ventilation,” and other similar titles; these complaints originating with the average layman or theatre patron, who made no effort to determine the cause of the trouble, being satisfied with the statements that “the air is rotten,” the “ventilation is fierce,” and other similar remarks, incidentally removing himself as far as possible from the location and leaving the matter of diagnosis and remedy to the Health Department. Investigators were sent to the places complained of and to isolate all factors, to determine which one or ones caused the complaint, and also to see that proper and prompt action was taken to correct the trouble where possible.

A study of the investigators' reports disclosed that 80% of the complaints had for their origin improper use of Air Motion; or that the high temperature and low air motion would not permit the body to transmit the excessive heat generated above a certain amount necessary to maintain the normal temperature of the human body; this lack of transmission of heat resulting in the abnormal and unsatisfactory atmospheric conditions. The body is a heat-generating machine, governing the heat generated in rat-to face and body as a whole, to the body in general through fever, thinking, and all muscular activities generate heat according to the amount of work done.

This excess heat, generated by the body dissipated in several ways: by the warming of the air we breathe, by the evaporation of moisture from the lungs, by the heat lost in the excrement from the body, and most important of all is the heat loss due directly to evaporation from the skin surface. This is what we lose by evaporation of the air surfaces by contact with the skin. The first three means of dissipating heat cannot be changed to an appreciable extent. Heat radiation from the body can be governed to a great extent, but temperature and air motion can be controlled, and as there is a very definite relation between these two as far as comfort is concerned, it very naturally follows that by controlling air motion we can materially assist or retard the dissipation of heat from the body.

When it is considered that each one of these audience in the theatre, under normal conditions, gives off heat equivalent to one and one half feet of steam, we will begin to appreciate why the temperature increases 10 to 15 degrees above what it was when the door was first opened. Look around for some efficient and certain means of removing this condition. Means must be provided to rid your patrons of this excessive heat; your house will be more cheerful, your patrons brighter and more appreciative of your efforts, and your entertainment will take on an added value which will be your own and to the receipts of your box office by providing that element as necessary to life as food and drink—pure, fresh air.

By giving your patrons that which they seek in every theatre,—clean, cool, pure and fresh air—from overhead and to the face and body—then, and then only, will your house be complete and your patronage chart be kept at an all time, or during the hot summer months.

Counter E. M. F. Regulator Holds Constant Voltage on Film Printing Machines

The necessity of maintaining absolutely constant voltage on the lamps used to supply light for the machines which print moving picture films has led to the development of a new type voltage regulator by the General Electric Company. This device, known as the counter E. M. F. regulator, has given satisfactory results in practice, removing all "sawtooth," or ripples from the voltage, and consequently eliminating flicker from the lamp.

While the regulators may vary in detail according to the requirements of each particular case, the main elements and principle remain the same in all cases. The apparatus consists of a main control magnet, and switches mounted on a panel, a counter E. M. F. motor with either brake magnets or a fan brake, and external resistances. In operation, the field of the D. C. generator is connected in series with the counter E. M. F. motor armature, through the generator field rheostat. The operation of the motor is governed by the main control magnet, the contacts of which are connected across the motor field, and short circuit it when closed. The control magnet is adjusted for the particular voltage to be held by means of an adjusting spring and screw.

The cycle of operation is as follows. Take for example a case where the main control magnet is adjusted to give 110 volts, and that the generator field rheostat is set to deliver 75 volts, the voltage slightly above normal without the regulator. When the transfer switch in the motor armature circuit is closed, the armature begins to revolve immediately, as the high voltage has caused the magnet contacts to open, putting the field on the motor. The counter E. M. F. generated in the motor armature, being opposite in direction to the generator field voltage, buckles the latter down, decreasing the voltage of the generator. This reduces the voltage on the control magnet, allowing its contacts to close, short-circuiting the motor field, and consequently lowering the counter E. M. F. This causes the generator field voltage to rise slightly, and the same cycle is repeated. The contact action is so rapid that an average field is held on the counter E. M. F. motor which will vary in

(Continued on page 1672)
THE FLICKERLESS PICTURE
WITH
POWER’S PROJECTOR
FROM THE STANDPOINT OF THE OWNER AND
THE VIEWPOINT OF THE MUSICAL DIRECTOR

EVERYBODY SATISFIED IN THE RIVOLI
WITH
POWER’S PROJECTORS

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
Testing Exposures of Enlarging Proves Most Satisfactory Method

Very Rarely Is the Value of the Stop Constant

It takes time to make and develop a test exposure and for that reason a lot of workers who really ought to know better, risk making a guess. To begin with, guessing at the exposure of an enlargement is much more difficult than guessing at a camera exposure. For one thing there is only a fractional part of the latitude, and for another thing, the value of the stop is not constant except as the degree of enlargement is the same, which is rarely the case. Take an ordinary landscape in which the illumination ranges from bright sky to some deep shadow, and one twenty-fifth of a second may give a fair negative if we are not too exact about detail in the shadows, and we can perhaps give the same scene a full second before it will be more than what our detail-loving workers call fully timed. That is a difference of some extent and much more than the short scale of gradation of a negative will permit to be employed in making an enlargement. And with our enlargement we know, let us say, that a certain negative requires just so much exposure for an 11x14, but we want to make one about 20x24. The image looks fairly brilliant on the easel, yet we know we should give more time. We look up a table that tells us if a four-time enlargement takes a given time, an eight-time enlargement takes three and one-half times as long. And while our degree of enlargement does not fit these figures, they are somewhat approximate, and we confess to ourselves that we never would have guessed it required more than double the exposure, if that much. Suppose we have five enlargements to make, all different as to size and all from either different sized negatives or what would be the same different portions of negatives of like or different sizes. And suppose we were guessing at the exposures. We could be quite well pleased with ourselves if four were all right and the fifth one just a little to the bad, just enough to be unsatisfactory. Would it not have been better to have made trial exposures on strips of the paper and by so doing have gotten them all timed exactly right? And how much more so if our guessing was not quite up to this rather high average of four out of five absolutely correct? The man who is doing enlarging day after day, who is doing little else, can estimate the proper exposure fairly correctly nearly every time. He rarely wastes a sheet of paper. But the average amateur is not so fortunate. And when it comes to making these test exposures let us do it right. We must select a portion of the negative that will include both a shadow and a highlight. And in giving this strip a series of exposures by the common plan of uncovering it by sections, let us make it a series of doublings, that is, secure exposures of ten, twenty, forty, eighty and one hundred and sixty seconds, respectively, instead of a series of ten, twenty, thirty, forty, fifty and sixty. In the first case we hold a sheet of paper, cover the major portion of the strip pinned across the board, for eighty seconds, shift it down and give forty, shift and give twenty, again and give ten, and then give the whole strip ten seconds more. For the other and less desirable series we expose for ten seconds at each shift of the covering card downward. But one will only have to make one of each kind of trial exposure strips to find that the first described is much the best from which to decide the correct exposure. And when this scaled strip is made, develop it fully. Then one will be easily able to judge which of the several sections represents the correct exposure. And then, and only then, is one in a position to make the exposure with every confidence of giving the right time and securing the best possible result. True, we have wasted three minutes in making the strip exposure, and it will take a few more minutes to stick the strip down in the developer and await its development, but I am quite sure the average amateur will find this expenditure of his valuable time well worth while.—Camera Craft.

Toy Motion Picture Projector Hazard

The increasing use in the home of small motion picture machines is creating a real and considerable fire hazard to life and property. These toy projectors are safe from ignition of the film in themselves if they use a small incandescent lamp. The models using a kerosene lamp are equally safe as regards ignition of the film by the ray of light, but are dangerous on account of the open flame and use of matches.

The greatest hazard is in ignition of film by matches, cigarettes, contact with hot objects, such as steam radiators or electric lamp globes, or open flame. The fire hazard is multiplied enormously if the reel is unrolled, or scraps of film are exposed to ignition. Children do not realize the flammability of the ordinary nitro-cellulose film. It has also been seen unrolled in department stores with grave liability of a panic.

Fire prevention experts have given this matter attention. The National Fire Protection Association and the Fire Marshals' Association of North America have it under consideration.—Safety Engineering.

Virginia Has New 1200 Seat House

The Waranicholas Brothers who operate the Rialto and new Orpheum theatres, Portsmouth, Va., just opened their new house, the Tivoli.

The Tivoli has a seating capacity of 1,200—semi-French balcony style and a large pipe organ. The theatre also supports an orchestra of eight pieces. The house is plain and refined in its decoration and reflects good taste throughout—YOUNG.

Automatic Film Cutting Device

This device can be easily attached to any kind of a motion picture film printing machine to automatically cut the positive film into separate rolls at any predetermined length for development or different color tints or tones.

This is necessary where film is printed in 1,000 foot lengths and has to be cut for rack development or different dye dips and color tones. This does not prevent the printed positive stock from winding up in 1,000 foot lengths as the film is not entirely severed but only cut half way through its width, and the machine does not stop for cutting, it is automatic and instantaneous.

A. Electro-magnet which operates the cutting device.

B. A very delicate "double-roller miniature spring-switch" which travels along the outer edge of the negative film during process of printing and forms an electrical contact when relieved by the double length notches punched into the negative film to indicate the length of positive rolls desired for development but will not form a contact or operate on the single length notches in the negative used to operate the light control.
Announcing the Fastest Film ever manufactured

EASTMAN NEGATIVE FILM

Super Speed

Super Speed Film practically eliminates under-exposure. It is ideal for ultra-speed, slow-motion photography; for interiors that are poorly illuminated; for dull days on location.

When unfavorable conditions spell failure, Super Speed Film spells Success.

Price 4½ cents per foot, perforated

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK
National Anti-Misframe League Forum

Another Idea That Should Help Eliminate Defective Film

The members of the league are to be commended on their excellent work and efforts to overcome one of the most predominant evils now in our field, that of marred film, broken sprocket holes, etc. There are few things as annoying as the audience as misprints, punch marks and the like. Old prints are bound to have defects, but there is absolutely no excuse for their wanton destruction as practiced by some in our industry.

The projectionist is not responsible altogether for the condition certain prints finally end up in. Some exchanges are lax in the inspection of their films. If all the projectionists and exchanges worked together to keep the film they handle in good condition, then everyone would have easier and more pleasant work.

Brother McKeen presented a very good idea along these lines through his letter, published in the Forum in the February 25th issue of the News. The Projectionist's Report, which he submitted, can certainly be used to good advantage by all the members. We are here-with submitting a somewhat modified form of this report, with the suggestion that the members give their serious attention.

Through the use of a report of this type it is possible for the projectionist to be of service to his manager; to the exchanges that exert an effort to keep their prints in good condition, and to himself. By reporting the condition of the prints upon receipt of same, the projectionist will permit the manager a basis upon which he can judge the various exchanges he does business with. This will help the exchanges that are doing the right thing and at the same time will bring the others to light.

However, a report such as this should not be misused. It is not conceived for the projectionist who wants to blame the exchanges for everything that goes wrong when screening his show. It must be used fairly to be of any real constructive value. The projectionist who gives conscientious co-operation to his manager is the fellow that is advancing his profession.

It would be very interesting to learn what the members think about this proposition.

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Projectionist's Report

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Projectionist's Remarks

Signed

Manager's Comments

Dear Editor:

In regards to your piece in the Jan. 28 issue of the News about the bronze buttons for the N. A. M. L. members will state I think these buttons will look 100 per cent better and will be that. If you make them, please put me down for a couple right away, so I'll be able to get one or two before the supply is exhausted, as I am quite proud to be a member of the N. A. M. L. I am out of work at present or would write up something for the columns about my booth. Very truly yours,

Francis Bukuh

Member 1508, Buffalo, N. Y.

Dear Sir:

I am up against it. I have a new head on my machine and it cracks the sprocket holes at the bottom. Please tell me what causes this and how to remedy this trouble.

Yours very truly,

Howard Powers, N. A. M. L. No. 1450.
515 N. 5th St., Richmond, Va.

In the case outlined by Brother Powers, the trouble probably lies in one of two things; either the take up is too tight or else the idler on the take up feed sprocket is adjusted too close to the sprocket. This latter has a tendency to crush the film down between the idler and sprocket. A simple adjustment will remedy either of the above.—Ed.

Dear Editor:

Want to drop you a few lines this evening. I am in a place where you could not give in two or three trials. Well, I am in the Grange High School, still going to school, at night I am, as usual, at the Cozy Theatre. I am still keeping up with my pledge with ye about keeping the film in good order. I am just about out of the slips. Would ye mind sending me some more.

About the bronze metal button, would ye mind sending mine, and when I receive it your money will leave in stamps on the nea train. Do you want cash or stamps? What ever the price will be, you will be sure to get it. If you cannot send it before you receive your money, just sit down and drop a few lines and send them to me a-flying and I will send you the money a-flying for the metal.

The boss of the show, or rather, the owner is taking the Motion Picture News. Sure do enjoy reading it. If you know of any magazine or paper or book that is published on different kinds of machines, please let me know.

Hope the boys are all keeping their pledge. The films we get here are good and bad, but I examine them all, and they go back in better condition than they came. So long, Ed. 

Francis Pratka,

Assistant Operator, Cozy Theatre.

Box 245, La Grange, Texas.

We will have the bronze membership button very shortly now and we will announce when to send money or stamps for them. If money is sent, it will have to be wrapped very well. However, stamps will do. Go to it, Brother Pratka, none of us know too much, and an education is a fine thing.—Ed.

Motion Picture News, 729 Seventh Avenue, New York City.

N. A. M. L.

Gentlemen: In the Motion Picture News of January 28, I noticed in the N. A. M. L. forum the article stating that you are considering the possibility of ordering a bronze metal button and charging the members for the cost of the (Continued on page 1670)

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Blank for New League Members

Member's Name: ____________________________

Home Address: ____________________________

Theatre: ____________________________

Name and Address of Theatre Manager: ____________________________
A NEWMAN MARQUEE
LEND DISTINCTION

One of 28 exclusive designs in our line
Made right and reasonably priced

Write for catalog "N"

THE NEWMAN MANUFACTURING CO.
416 Elm St., Cincinnati, Ohio
Chicago Branch, 68 W. Washington St.

BAY STATE FILM
Positive - RAW STOCK - Negative

Manufactured by BAY STATE FILM CO.
Sharon, Mass.

Distributors:
Bay State Film Sales Company, Inc.

Room 1114
210 West 42nd St.
Phones: Bryant 6808
Made in America

You devote your attention to production and distribution.
We devote our attention to

Empire
PRINTS

EMPIRE LABORATORIES, Inc.
723 7th Ave., N.Y. City
Phones 5437 BRYANT 5736

Critical Definition—
with remarkable flatness of field, brilliant illumination,
and maximum contrast between black and white are the results of projection through the

BAUSCH & LOMB CINEPHOR
The New Projection Lens
Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N.Y.

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Encyclopaedia), Ophthalmic Lenses and Instruments, Photo-Engraving Apparatus, Ranges Finders and Gun Rites for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Meters and other High-Grade Optical Products.

The Marr & Colton Concert Organ, represents the highest achievement in the art of Modern Organ Building for the correct musical interpretation of the motion picture.

Let the theatre ventilation specialists tell you how —
Send Today for Booklet 7

MONSOON HEATING VENTILATING COOLING

MONSOON COOLING SYSTEM INC.
1476 BROADWAY NEW YORK, N.Y.

Every Organ is designed to especially suit the acoustic properties of the theatre in which it is to be installed and we aim to make each organ a distinctive work of art.
Here at Last—Labels

I suppose a great many of the brothers have been getting right down, disgusted with us for not renewing our supply of labels before this. However, they are all ready now, so send in for them while they last and we’ll promise you that no such delay will happen again. We won’t run out of them this time, because when this lot is nearing its end there will be a new bunch coming in.

Show the industry that there is one group of projectionists that are trying to help correct some of the evils of the business. Use the labels.

Who’s to be the first to land in on this new supply?

run his end and leave the projection in the hands of a competent projectionist. Again, though, I don’t see how anybody can tell the exhibitor what to show and what not to show, if he doesn’t use good judgment, then it’s his own funeral. As a rule, it would seem to me poor policy to slice up a show.—Eb.

Please send me a new supply of labels, also N. A. M. L. button. I made an electric re-winder and will send you a copy of it when I have a little more time. I use a marker made of tin foil that is just the thing so any one can tell when I switch machines. They still punch the prints, but they go out without any when I get through with them. Maybe some day they will get tired and lose their brains. That is, if they have any. With write again soon and let you know how I am getting along with the punch holes and bad patches.

I remain, yours for better projection,

Ernie F. Starck
Merced, Texas.

Member Number 1616.

Brother Starck certainly is living up to the league and here’s hoping he will send in the signal device for the other fellows to know about.—Eb.

Dear Ed:

Inclosed you will find my application for a membership in the Anti Misframe League, which I wish every operator down in this part of the country would join. I do hope every operator will join for I think it is a good think if they stick to it. I have a helper and it takes about two hours to get film in shape to run. I have been with this manager thirteen years. Hoping to hear from you real soon.

E. Borden
Columbus, Miss.

Brother Borden must be a good projectionist and a steady worker to work in one place for thirteen years.—Eb.

Gentlemen:

I have long neglected to write the league since I joined it, and must say that I am very proud to be a member.

I have two Powers 6A’s here. They get an overhauling once a year and have no trouble whatever with them.

I see we have Mr. Shirley of this city, and I hope to see this city 100 per cent before very long. In your latest issue I see you are discussing the bronze buttons. All I can say is to go to it. Keep up the good work. You can mail me one as soon as you get them, or notify me.

A. T. Hall, Member 1569.
Lyceum Theatre, Findlay, Ohio.

Dear Sir:

I have been reading your section of the N. A. M. L. for the past few weeks and have been figuring on joining before now.

I am chief operator at the Electric theatre at Dardanelle, Ark., where I have been operating about seven years.

I think the N. A. M. L. is a great organization and every operator that intends to become a professional should be a member.

I am sending application blank for myself and my assistant, and we hope to become members soon.

Sincerely,

H. E. Wieser
Electric Theatre, Dardanelle, Ark.

Glad brother Wieser has decided to join and help the cause along.—Eb.
TAX FREE

MO-NA-LU

The Ballad
of a
Million Homes

SEND FOR FREE PROFESSIONAL COPIES

Belwin
701 Seventh Avenue
New York, N. Y.

SERVICE

Projection—Ventilating—Heating—Fire Prevention
Theatre Furnishings—Construction Material—Music—Lighting

Motion Picture News is in a position to advise any theatre owner on any equipment problem.

We are in contact with all the manufacturers.

Our Technical Department is at your service.

Consult us if you need advice or help.
Counter E. M. F for Printers
(Continued from page 1664)
proportion to the load and speed of the main generator.
In order to increase the rapidity of the con-
tact action, as is desirable in some cases, the
control magnet is frequently equipped with a
second winding, known as the "anti-hunting" 
windings. This winding operates with the main 
windings when the contacts close, causing
them to open rapidly before the generator voltage 
can build up too high. The regulator action 
is further stabilized by the loading brake, 
which consists of either an eddy current disk 
routing between magnets, or a fan brake. In 
the former case one or more of the brake magnets 
are in series with the motor armature, while 
one is connected across the motor armature.
These brakes are used to prevent overspeeding, 
and to give greater stability of rotation.
By the use of the counter E. M. F. regulator, 
the base voltage of the printing machine is reg-
ulated very closely, so that the plugging for 
any intensity of light on the board can be made 
with assurance that the result from a given 
arrangement of plugs will always be the same.
The finished film is thereby rendered free from 
defects or fogliness caused by sudden changes 
in the intensity of light from the lamp.

Installs Complete Equipment
Developing the community idea, E. E. Oliver, 
of the Oliver Motion Picture Supply Company, 
Cleveland, announces that he has just furnished 
complete motion picture equipment for the Bed-
ford, O., High School, at a cost varying be-
tween five and six thousand dollars. The equip-
ment includes two Motograph Mazda projec-
tion machines; a Diamond Bead Screen, size 
9 x 12 ft. This equipment has been installed 
in a complete fire-proof projection booth. 
The Bedford High School now offers the best place 
of amusement in the town. The auditorium 
seats 600 people. It is to be used for Com-
pany entertainment as well as for educational purposes.—E. LOEB.

T. C. Cahill Buys Dick's Theatre
In a recent deal T. C. Cahill of Haskell, 
Texas, purchased the entire interest of Beril 
Hight in Dick's Theatre. He took charge on 
January 1, and will have active management in 
the future. Cahill is a well-known real estate 
and business man of this city, and he states 
that several changes will be made toward mak-
ing this theatre a better amusement house. 
Troy Howell, who has been working in Dallas for 
the past year, will have charge of the projection 
room.

Plans to Build Theatre
Toronto motion picture interests are planning 
to build a house in Fort Colborne. They are 
endeavoring to buy the J. Givens site on East 
street.—TAYLOR.
BEAT TIME TO IT—

BEFORE SUMMER HITS YOU

TYPHOONS INSTALLED NOW MEAN better system better cooling better business

FOR ALL THE SUMMERS SURE TO COME

Send for Booklet “N”

TYphoon Cooling System
TYphoon Fan Co. 345 W. 39th St. New York
Arthur S. Kane presents
Charles Ray in an Andrès
Story entitled "Gas, Oil and Water."

Directed by Charles Ray, aided
By Albert Ray. Charles Van Deroef
Officiated as Assistant Director.

George Rizard and Ellsworth H. Rumer
Presided at the cameras.
A First National Attraction—

Rothacker Prints and Service.
Famous Players
TENTH ANNIVERSARY
Section
(Pages 1781-1844)
The American Photo Player Co. is in business to sell musical investments — Fotoplayers which will pay for themselves in the money they save.

Your theatre is not a purchase; it is a long time investment. Be sure the music equipment you buy is an investment, too.

WRITE FOR OUR
Play as You Pay Plan
ADOLPH ZUKOR presents
DOROTHY DALTON
in "The Crimson Challenge"

A singing woman! And that woman played by Dorothy Dalton! In a picture that teems and tingles with thrills.
The great cast includes Jack Mower and Frank Campeau. The story is from the famous novel by Vingie E. Roe.
Scenario by Beulah Marie Dix, and directed by Paul Powell.

A Paramount Picture
Realart Pictures presents

Mary Miles Minter

in

"The Heart Specialist"

A comedy drama with a unique plot that will keep them laughing from start to finish.

Betty is the heart specialist on a New York daily. She sets out to find some real romance—and finds it, along with excitement, thrills, mystery and danger.

No stronger story has ever been selected as a vehicle for Miss Minter.

By Mary Morrison. Scenario by Harvey Thew.
Directed by Frank Urson.

DISTRIBUTED BY

Realart Pictures presents

Wanda Hawley

in

"The Truthful Liar"

Wanda Hawley has never appeared in such a strong dramatic story as "The Truthful Liar."

Full of strong conflicts and mighty climaxes, rushing on through stirring action to an unusual ending.

Miss Hawley rises to heights undreamed of in "The Truthful Liar." It is a dramatic knockout.

By Will Payne. Scenario by Percy Heath.
Directed by Thomas N. Heffron.

DISTRIBUTED BY
A Week of Unusual Interest

For YOU

It is Educational Pictures Week for thousands of motion picture theatres on this continent.

Progressive exhibitors all over the United States and Canada will run from April 16 to 23 many of Educational's short subjects to give you unusually diversified and well-balanced programs.

Many of the greatest showmen will present short-subject programs made up exclusively of the quality short subjects for which Educational is famous. Thoughtful exhibitors will select from this list:

CHRISTIE COMEDIES
"TORCHY" COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
"SCENICS BEAUTIFUL" and
WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAPHS-CARTOONS
By Julian Ollendorff
KINOGRAMS-NEWS WEEKLY
and specials like
THE BATTLE OF JUTLAND

All the above motion pictures are advertised in theatre entrances by posters and lobby cards displaying our trade-mark of guaranteed entertainment quality.

When you see it

Go in—
It's the Sign of a Well-Balanced Program!

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

THE SATURDAY EVENING POST

It announces

EDUCATIONAL PICTURES WEEK

April 16—23 to

12,000,000 PEOPLE

We will give FREE to any exhibitor a striking one-sheet poster that links up with our National Advertising, and that will help you get your portion of these 12,000,000 patrons into your Theatre.

ASK OUR NEAREST BRANCH NOW
to send you this FREE poster.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Messmore Kendall presents

CARDIGAN

The First American Historical Production

From the Famous Novel by

ROBERT W. CHAMBERS

Directed by John W. Noble

Booked by

Ziegfeld (Extended run) ........................................ Chicago
Lyric (Extended run) ........................................ Cincinnati
Alhambra (Extended run) .................................... Los Angeles
Columbia (Extended run) ..................................... San Francisco
Finkelstein & Ruben ............................................ Minneapolis, St. Paul, Duluth
46 S. A. Lynch Cities and Towns ......................... In the Atlanta Territory
Entire Nathan Gordon Circuit .............................. Boston
Two Blue Mouse Theatres .................................. Seattle, Portland
Emery's Rialto .................................................. Providence
Adams' Theatres ................................................ Newark, Paterson
Butterfly ............................................................ Milwaukee
Entire Gore Brothers Circuit ............................... California
Entire Ascher Circuit ......................................... Chicago
30 A. S. Black Cities and Towns ......................... In the New England States
Jake Wells ....................................................... Norfolk and Richmond
Capitol ............................................................. New York City
Whitman Bennett presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel
"The Net"

Directed by Kenneth Webb  Scenario by Dorothy Farnum

A typical Rex Beach picture — thrilling — appealing — full of action, intrigue and romance. You will profit greatly by booking this picture; it will make real money and new patrons for your theatre.

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
They Know An Idea
When They Meet It!

March 4th, 1922.

Goldwyn Pictures Corporation,
New York City.

Gentlemen:-

How come you didn't announce that advertising scheme on
"Grand Larceny" a week sooner?

My World arrived yesterday, and we start the picture tomorrow, so I
didn't have a chance to do anything with it. But anyway it's a
"bear" of a scheme, and it will make a lot of money for the boys
that use it. Seems to me you've got the idea of selling pictures
to the exhibitor — sell 'em the way to bring the patrons — then
give 'em the picture.

Ordinarily I don't fall for schemes like that. Usually they are too
far fetched. Any advertising scheme should be logical, and in
keeping with the picture. If a contest of this sort fits the
picture, or the spirit of the story, let's have it. If the picture
does not lend itself to a scheme of this sort, let's not try to con-
coot some silly plan,— just because we think we must have it.

I like the press books you folks are turning out. They seem to be
inspirational rather than machine made. Many of your ideas are
great — this one on "Grand Larceny" is particularly good.

Even though the plan did not reach me in time, I did make use
of your press book material. I didn't have to spend a thin dime on
art work. Everything I used came direct from your book. I even used
your teaser campaign without re-adapting it.

Sincerely,

[signature]

WM. A. JOHNSTON

Says:

Lucas Theatre
Colonial Theatre

Goldwyn Pictures Corporation,
New York City.

I have noticed with a great deal of interest your four page ad on
"Grand Larceny" in the World and News. Goldwyn's method in ad-
vertising an exploitation tie-up in the manner you have, should be
highly recommended.

There is no better advertising or exploitation than a newspaper
tie-up, and the idea you have evolved in getting your splendid
picture "Grand Larceny" before the public in the manner you have
suggested in your ad, should be appreciated by all exhibitors.
You are showing them how to make money, and any man who does not take
advantage of an idea that will increase his business, should not
be an exhibitor.

I may add that the Innes Theatre here in Savannah played "Grand
Larceny", but before I had seen your splendid exploitation sug-
gestion in the World (and I am assure you that I would have
taken advantage of it). This picture has created quite an amount
of discussion for it's unusual ending, and, if I may venture a
suggestion, would impress upon all exhibitors who are going to
show this picture, to play this fact up in their advertising.
I did in my newspaper advertising and found that it made them curious
and brought them into the theatre.

Sincerely yours,

[signature]

Exploitation & Publicity Manager.

Goldwyn presents

GRAND

By ALBERT PAYSON TERHUNE

with ELLIOTT DEXTER

a GOLDWYN
When You Play
Goldwyn's
Grand Larceny
You Get a Great
Picture and a
Great Angle for
Pushing It!

GET IN ON IT!
HERE’S THE WAY—

Obey that impulse you had when you read the four page ad in the March 12 issue of Motion Picture News.

Get a copy of the Service Book and the Special Contest Clip Sheet from your Goldwyn Exchange and read them carefully.

Then take the idea to the editor of your most progressive newspaper. Point out to him the vast reader interest—and he will be quick to see it.

Suggest that he offer prizes for the best solutions of "Who Knows?" Plenty of material is provided to launch the contest. The flood of answers the newspaper will receive will carry it on.

Ask the newspaper to start the contest several days before your showing and continue through it, with the prize announcement at the end.

Your box office will profit—and your newspaper, too.

Write Your Exchange Today For Special Grand Larceny Contest Clip Sheet

LARCENY

Directed by WALLACE WORSLEY and CLAIRE WINDSOR

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ON YOUR SCREEN AND AT YOUR BOX-OFFICE —

COMING SOON!

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HARRY CAREY

IN A STUPENDOUS DRAMA OF ADVENTURE AND ROMANCE IN THE FAR WEST — FROM THE FAMOUS NOVEL BY JACKSON GREGORY

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Something Unheard Of!
The Best First Run Houses In the Land Are Going To Feature This Marvelous Chapter-Play
"The Adventures of Robinson Crusoe"
Carl Laemmle's Greatest Continued Feature
Starring
Harry Myers as "CRUSOE"
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With
Gertrude Olmsted
Percy Pembroke
Gertrude Claire
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DIRECTED BY ROBERT HILL

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"Suspense is terrific. Best since 'The Virgin of Stamboul.'" —Morning Telegraph.

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"It's a thriller. Rather wonderful. Excellent drama."
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"There is no better way of getting a thrill than by seeing 'Wild Honey.'"
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"Priscilla Dean hurtles through six reels of almost continuous action."
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"'Wild Honey' has had few equals. It is breath-taking, astounding. A picture they will talk about—when they are able to get their breath again."
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"High class melodrama. Ought to please all types of audiences. Picture full of thrills."
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CARL LAEMMLE
presents

PRISCILLA DEAN

In her crowning success—a stupendous thriller made by Wesley Ruggles from Cynthia Stockley's world famous novel

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Photographed in full volcanic action for the first time in the world's history

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Over this caldron of death, with pilot and cameraman both gassed and unconscious, the aeroplane died and side-slipped into a crash that wrecked the plane and sent both occupants to the hospital.

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FOX NEWS
takes pleasure in announcing
that dainty, gifted star

SHIRLEY MASON

in the captivating play of American life

The Ragged Heiress

it will delight the whole family

story by ALICE FALHALL

directed by HARRY BEAUMONT
Doris May in "The Foolish Age" was a box office clean-up. Here is this idol of the fans in a faster, funnier, peppier comedy than that hit of hits.

Consider the title. It is ideal for exploitation. Book this picture. Exploit it. Cash in BIG.

A HUNT STROMBERG PRODUCTION
Directed by WILLIAM A. SEITER

R-C PICTURES
PUTS THE DASH IN HABERDASHERY

The Darling of the Fans in the Hit of Her Career

LIVE exhibitors made a real clean-up with Doris May in "The Foolish Age." A favorite for years, she swept to the peak of public popularity in that comedy hit of hits.

Now she cuts another melon for you with a faster, funnier, peppier success.

The story is a "riot." Doris May as a boy-crazy girl takes over her father's village store that is dying on the vine. She converts it into a Broadway-type men's store and sells live-wire clothes to the young bucks and old billy goats of the town.

Harry Myers (you know what a triumph he has made in "A Connecticut Yankee") opens a Fifth Avenue-type woman's shop across the street. The town chickens and the old hens are out to give him all the dollars in town.

The trade war between the she-haberdasher and the he-dressmaker is full of the most laughable episodes you ever threw on your screen.

Book and play "Boy Crazy." Your box office needs this stimulant.
Shadows

have caused more dread and terror than anything else except the visible menace of death, from the ages of primitive man to the present day. On the other hand, shadows now are providing mankind with nine-tenths of all its theatre entertainment, for the motion picture is nothing more nor less than the play of shadows on a lighted screen.

Shadows

in general are confused and vague, and much of confusion and vagueness have existed in the great entertainment industry of producing and distributing motion pictures.

SECOND NATIONAL PICTURES CORPORATION

is eliminating this confusion by the application of systematic methods and providing the best possible photodramas on terms which give distributors and exhibitors fair shares of the gains.

"The Night Riders" "Her Story"
"David and Jonathan"

Second National Pictures Corp.
140 West 42nd Street New York City
Mae Murray Makes Money
for the Showman

She personifies the quick pulse of the life of luxurious dance places—the glittering revelry of New York and the great Continental capitals.

Her presentation by Robert Z. Leonard in Peacock Alley broke booking and house records.

Watch for her newest, most gorgeous photoplay

Fascination

Distributed by Metro Pictures Corporation
MAE MURRAY

—her dancing, her striking gowns. A swift-moving story of adventurous romance. A background of the gayest, most sinister phase of night life in Madrid.

Do you wonder the picture's called "Fascination"?

The star of provocative beauty in a photoplay no less gorgeous than "Peacock Alley" and even more forcefully dramatic.

Your patrons are impatient to see MAE MURRAY again. Give them what they want: FASCINATION. It's more than the title implies.

Distributed by MET PICTURES CORPORATION.
FASCINATION is the story of what happened to Dolores De Lisa, beginning that evening when she dared display her beauty in the most dangerous resort in Madrid.

FASCINATION is richly produced—the star's gowns, Parisian creations, unbelievably stunning—her dancing is daring, original.

FASCINATION is a picture to book before the other fellow does.

FASCINATION
Directed by Robert Z. Leonard
A TIFFANY PRODUCTION

M. H. Hoffman
Vice-President
and General Manager
A Picturization of the
JOHN GOLDEN HIT
written by
Winchell Smith and
John E. Hazzard

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that Spell Success:

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Strand, Brockton, Mass.
Rialto, Fall River, Mass.
Rialto, Lowell, Mass.
Day Street, Somerville, Mass.
Poli's, Bridgeport, Conn.
Capitol, Hartford, Conn.
Palace, New Haven, Conn.
Modern, Providence, R. I.
Strand, Portland, Maine
Tivoli, Chicago, Ill.
Randolph, Chicago, Ill.
Riviera, Chicago, Ill.
Peoria, Madison, Wis.
Victory, Evansville, Ind.
Orpheum, Ft. Wayne, Ind.
Ohio, Indianapolis, Ind.
Lyric, Marion, Ind.
Marette, Richmond, Ind.
Liberty, Terre Haute, Ind.
Strand, Milwaukee, Wis.
Toy, Milwaukee, Wis.
Grand Opera House, Wausau, Wis.
Dome, Youngstown, Ohio
Royal, Waco, Texas

A Picture Greater than the Great Play—
which ran 443 times in New York, 319 times in Chicago; and which is still being enacted with undiminished popularity throughout the country.

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Presented on the Screen by
JOHN GOLDEN and
MARCUS LOEW

Scenario by JUNE MATHIS and
MARY OHARA...Photography by
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M Production of Winchell Smith's Famous Broadway Stage Success

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Majestic, Tulsa, Okla.
Rialto, Denver, Col.
Garrick, Minneapolis, Minn.
Garrick, Duluth, Minn.
Garrick, St. Paul, Minn.
Sherman, St. Cloud, Minn.
Riviera, La Crosse, Wis.
Cameo, New York, N. Y.
Capitol, New York, N. Y.
American, Troy, N. Y.
Capitol, Trenton, N. J.
Grand, Dubuque, Ia.
Hamilton, Lancaster, Pa.
Majestic, Williamsport, Pa.
Capitol, Altoona, Pa.
Strand, Erie, Pa.
New Mission, Los Angeles, Calif.
Imperial, San Francisco, Calif.
Coliseum, Seattle, Washington
Majestic, Portland, Ore.
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N. L. Nathanson Canadian Circuit,
Famous Players Canadian Corp., Ltd.

A Picture Greater than the Great Expectations of it—
which were high, considering its direction by the maker of "The Four Horsemen of the Apocalypse" and "The Conquering Power."

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Distributed by

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A PICTURE FOR

Husbands who are missing and husbands who wish they were . . . . .

Wives who wish so, too . .

Girls who'd rather have a missing husband than none at all . . . . . . . .

Men who might be missing if they were husbands
In a word, a picture the exhibitor can't afford missing

The picture that made Paris gasp!

Adapted by JACQUES FEYDER from PIERRE BENOIT'S Novel 'L'ATLANTIDE' . . . . .

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Alhambra, Canton
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Valentine, Toledo
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Walmart, Cincinnati
Majestic, Columbus
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Majestic, Louisville
Palace, Dallas
Rialto, Ft. Worth
Rialto, San Antonio
Critoron, Oklahoma City
Royal, Waco
Broadway, Tulsa
Rivoli, Denver
Capital, Detroit
Regent, Flint
Liberty, Kansas City
Wichita, Wichita
Loew's Palace, Memphis
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Plaza, San Diego
Garrick, Duluth
Garrick, Minneapolis
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Cameo, New York
American, Troy
Liberty, New Orleans
Des Moines, Des Moines
Rialto, Omaha
Stanley, Philadelphia
Carmen, Philadelphia
Colonial, Harrisburg
Hamilton, Lancaster
Majestic, Williamsport
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Presentation of

MAE MURRAY

in PEACOCK ALLEY

PEACOCK ALLEY IS THE ROAD TO RECORD RETURNS

by EDMUND GOULDING based

on a story by Ouida Bergere

Directed by ROBERT Z. LEONARD

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"Reckless Youth"

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Scenario by Edward J Montague — Personally staged by RALPH INCE
ADVENTURE!  
EXCITEMENT!  
ATMOSPHERE!  
ACTION!  
THRILLS!

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"Reckless Chances"

J. P. McGowan in  
"Discontented Wives," and  
"The Ruse of the Rattler," are making Public Demand  
for  
"Reckless Chances" 

Foreign Representative  
Sidney Garrett
Mr. and Mrs. Carter DeHaven in "Marry The Poor Girl"

Oliver Morosco's Stage Hit by Owen Davis
Personally Supervised by Carter DeHaven
Adapted by Rex Taylor Directed by Lloyd Ingraham

A Delicious Delightful Comedy!

Presented and Distributed by
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ANNA ASCENDS
Make a Great Picture for Female Star
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Broadhurst Comedy with Thrilling Situation

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A Great Play for Pictures by Geo. Broadhurst

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The Swindlers
Back of the Yards
Just to Get Married
Beauty Is Skin Deep
Making Good

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Evil Tongues
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The Lady from Oklahoma
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A Man From the West
The Wrong Mr. Wright
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Cape Cod Folks
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AUTHORITY TO NEGOTIATE
A sensational drama of the Canadian Northwest directed by the master of all outdoor directors, that "sure-fire" masterhand — maker of big successes with the punch—

EDWIN CAREWE

Featured in this super picture against a background of Nature's magnificent "bigness" and garbed in the white snow of the Northwest which is startling in its supreme beauty are

ALICE LAKE
KENNETH HARLAN
ROSEMARY THEBY
GASTON GLASS
WALLACE BEERY
NOAH BEERY

—the greatest cast ever assembled!

SOLD to Joe Skirboll of First National, Pittsburgh; Fred Cubberley, First National of Minneapolis; M. A. Klausner, Mountain States of Denver, and Harry Warner of Warner Bros. for the entire foreign market.

EDWIN CAREWE
PICTURES CORP.
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B. S. Moss
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Dallas .......................... 1717½ Commerce St.
Denver .......................... 1714 Broadway
Detroit ........................ 504 Joseph Mack Bldg.

Kansas City,
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Los Angeles .................. 838 So. Olive St.
Minneapolis .................. Room 610, 16 No. 4th St.
New York City ................ 5th Floor, 729 7th Ave.
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**“THE FIRE BRIDE”**
A dramatic smash of passion-swept hearts torn asunder in a tropic storm. Actually produced in part in Tahiti (Ty-tee), the South Seas, by Alder and Unander, with Fred Stanton, Walt Whitman and Ruth Reneck. Directed by Art Rosson.

**“THE MADNESS OF LOVE”**
In which Director Wray Physioc holds his audience through heart interest. Jean Scott, late of David Belasco’s “Kiki” company, is featured. She is an eye full.

**“ALIAS PHIL KENNEDY”**
Real thriller of romance, mystery and action. Long Beach Motion Picture, with Bill Patton and Dixie Lamont. Directed by William Bertram.

**“THE BLONDE VAMPIRE”**

**“BLUE MOUNTAIN MYSTERY”**
A murder mystery unsolvable until the final scene. A dramatic smash with many surprises. Features Bernice Ware and John Faulkner. Directed by Raymond Langford.

**“THE BOOT LEGGERS”**

**“THE LOVE NEST”**
Wray Physioc romance with one of the big fights of the year. Produced on an island 20 miles from the Maine coast. Features Jean Scott, late hit of David Belasco’s “Kiki” company.

**“DON’T BLAME YOUR CHILDREN”**

**“MRS. DANE’S CONFESSION”**

**“FOOLISH MONTE CARLO”**

What Safer Bet Than These Entertainments of Merit With Titles and Posters That Will Pull People In?
Stupendous thrills—Earthquakes—Volcanoes
Natives fleeing for their lives—A whole city crashing to the ground—A picture
Box Office possibilities

BOOK it and book it quick!
It’s a landslide for you!
The greatest Hayakawa has ever done—
A spectacular smash—
An upheaval of thrills—
Tremendous situations—stunning climaxes—gorgeous scenery—exquisite costumes—all merged into one sure-fire box office winner.

R-C PICTURES has spent a fortune to give YOU this ONE, its CHANCE for a CLEANUP—Here’s an attraction you can exploit like a CIRCUS—
A fast-moving “SHOW” to warm the heart of every SHOWMAN:
Your public wants THRILLS and BIG, STRONG DRAMA—Here’s your chance to give it to them.

If you don’t land this unusual picture your competitor will—No WISE EXHIBITOR CAN AFFORD TO MISS IT. It’s a cleanup rightly handled.

It’s an R-C Picture

Sessue Hayakawa in

The Vermi
Smash

spewing molten lava—own burning, rend-

of giant

ARTISTRY of the great Hayakawa never so won-
derfully portrayed—
Bessie Love and Ann May appear in support of
ous tragedian—guaranteeing additional attrac-
tower at the box office—
s have read Homer's Lea’s memorable
"The Vermilion Pencil."
s will see it on the screen—
IN ON THIS TREMENDOUS
ENCE APPEAL!

's an R-C Picture

on Pencil
The Weirdest and Most Sensational Picture Ever Screened!
SIX MONTHS IN THE MAKING!

THE STATE RIGHT MARKET SENSATION

HOUDINI

In His First Special Feature Production for His Own Company

This is positively a photographic reproduction of a genuine frame cut-out from the film!

A great heart-throb, mystery, love story in which Houdini is shown going to the edge of Niagara Falls to rescue the girl!

HOUDINI AGREES to make personal appearances in conjunction with "The Man from Beyond" in a limited number of key cities

TERRITORY NOW AVAILABLE

For Territory and Dates Address
HOUDINI PICTURE CORPORATION
220 West 42nd Street, New York City
Telephone Bryant 5519
FOR THESE GROWING PAINS
WE THANK YOU! —

When the Pacific Film Company commenced releasing photoplays on the independent market we anticipated a steady, normal growth.

Now we find that we are growing so fast it hurts!

To care for the volume of business from Eastern centres Pacific opened a New York office and placed additional salesmen in territories to the West.

Exchanges handling Pacific productions know the reason for our growth and we thank them! They know that Pacific photoplays are so carefully chosen and so skillfully exploited through tested mediums that the chances for the failure of any picture Pacific distributes is practically nil.

HENRY B. WALTHALL
in
The Able-Minded Lady
A Comedy-Drama From
Wm. Leighton's Saturday Eve Post Story
There is genuine entertainment in "THE ABLE-MINDED LADY" produced largely by the excellent suspense created and partly by the humorous characterization which are faithfully transcribed to the screen from the Saturday Evening Post stories. —News.

"The Able-Minded Lady," will afford good entertainment and will repay examination on the part of an exhibitor. —Trade Review.

"The Able-Minded Lady" is good, clean wholesome box-office entertainment, the kind of picture that will hand your patrons many laughs an hour. —World.

REED CHAPMAN and LILLIAN HALL
in
The Forest King
Story by
L. V. Jefferson
A story of the giant redwoods. A rare combination of heart-throbbing romance, clever intrigue, thrills, startling adventure.
A Knockout!

ORA CAREW
in
The Girl From Rocky Point
supported by
Walt Whitman, Gloria Joy,
Theodore Von Eltz
State Rights Sea Melodrama that the showman will find no trouble putting over.
—World.

Whitman scores in "THE GIRL FROM ROCKY POINT," he gives a striking portrayal of his part.
—Trade Review.

EXECUTIVE OFFICE
AND STUDIO
CULVER CITY, CAL.

PACIFIC FILM COMPANY

Eastern Representative
JULIUS SINGER
729—7th Avenue
New York, N. Y.
Mutual Music tried out successfully in

Exterior of Blackstone Theatre
SOUTH BEND "INDIANA

G.E. Berkson
"MANAGER"

The Seabrook Concert Grande Phonograph—Art Mod

2000 Seat House Equipped with Kimball Organ and Seabrook Concert Grande Phonograph...

The Seabrook is made in three sizes, it plays all makes of phonograph records successfully and, because of its patented construction, will reproduce a vocal or orchestral record in exactly the same volume and ton as attended its original recording. It can be equipped at small additional cost with radio receiving and amplifying parts which will permit your entire audience to hear plainly the programs and news broadcast nightly by powerful sending stations.

The instrument is sold outright or on a lease or rental basis; it can effect the savings of thousands of dollars a year in your theatre, or it can be made a source of income if you wish. It also hooks your house up with the phonograph and record publicity now appearing in your local paper—read the opposite page for details.
South Bend, Indiana on January 24th.

Blackstone Theatre ties up with local Victor, Brunswick, Columbia and Okeh phonograph record dealers and are playing the new monthly records of each in turn on the big

**SEABROOK CONCERT GRANDE**

The theatre advertises "You can hear all the latest phonograph records at the Blackstone." Each record dealer advertises "Go to the Blackstone and hear —— records." As each record is played, the make, name and number of that record is flashed on a control board alongside the instrument.

The phonograph "fans" will now hear all makes of records in their local theatre instead of going to the small demonstration booths of several dealers.

The Blackstone Theatre has just been taken over by Mr. Ezra Rhoades, who controls several other of Northern Indiana's better picture houses. Under his management "Caruso week" was celebrated from March 1st to 7th. A selected list of the great Caruso's records was played in addition to the new March Victor dance records.

The Blackstone, The Princess and The Majestic were the first theatres in the United States to publicly acknowledge the birthday of this great artist by presenting in their theatres his golden voice in the same volume and tone as though the man who has passed stood before them.

That is a greater service to the phonograph owner than you realize—and a Seabrook equipped house is the only place in town where he can hear them all.

Only one Concert Grande is placed per city up to 200,000. You have no competition in bringing phonograph fans to your theatre regularly—regularly enough to soon make them "movie fans." They will look to your theatre for new music as well as for new pictures.

Address, Kenyon W. Mix, Director

Mutual Music Division, Dodge Manufacturing Company, Mishawaka, Indiana
“The Cave

A Smashing Drama with Infinite Thrills!

Presented by Inspiration Picture, Inc., and adapted from the stage success of Guy Bolton and George Middleton

with

Teddy Gerard, Charles Meredith, Boris Karloff and strong supporting cast

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

She fought the half-breed, until she felt her strength going when
All the Grandeur of the Yosemite in Mid-Winter!

Read the reviews:

"Interesting—its greatest appeal will be through the magnificent outdoor scenes. There are thrills and humorous situations. Should be a good box office attraction. Good entertainment with thrills and daring rescue work. Winter scenes among the best ever offered the public."—Exhibitor's Trade Review.

"Dramatic romance, with delicate humor. The snow country of the Yosemite reveals some highly colorful background."—Motion Picture News.

"Good entertainment with thrills—red-blooded. The scenes in the Yosemite Valley, where much of the action is laid, are unusually beautiful."—Moving Picture World.
‘Smash Goes My Attendance Record!’

A. G. Schade

Shades of Shakespeare! See what the Exhibitors say:


“Great picture.” Everyone delighted. Chalked up one of the biggest weeks in the history of the Metropolitan, and this despite rain, sleet, snow and bitter weather.”—Willard Patterson, Metropolitan, Atlanta, Ga.

“One of the best pictures of the year. Splendid week.”—P. H. Lavine, Olympia, New Haven, Conn.

“Very good attendance. One of the most enthusiastic audiences we ever played to.”—Chas. Fecher, Lexington, Chicago.

“Did a good business at the box-office and delighted my patrons.”—Ralph Blank, Garden, Davenport, Iowa.

Sol Lesser presents

JACKIE COOGAN

in

“My Boy”

Directed by Victor Heerman and Albert Austin

A FIRST NATIONAL ATTRACTION

There’ll be a Franchise everywhere
Your Box Office'll Go Smilin' Through

The Best Picture Norma Has Had in a Long Time

Norma Talmadge in
"SMILIN' THROUGH"
Asso. First Nat'! Pictures

DIRECTOR .................. Sydney A. Franklin
AUTHOR ..................... Allen L. Martin
SCENARIO BY.............. James A. Creelman and S. A. Franklin
CAMERAMAN ................ Charles Rosher
TECHNICAL DIRECTORS .... W. Reineck and Laurence Hitt

AS A WHOLE.............. The finest picture Norma has made for First National and one of the best she has ever turned out.

STORY............. Not the best, but still capable. Sox, do it, and makes you laugh.

LITIGATION .............. Faulty at times; failed to make the most of some contrast when the trooping parade for the 4th of July touched foot- li.

PHOTOGRAPHY ............. Magnificent

STAR...................... Splendid. Tremendously effective in costume phases and shows what a "trouper" she is.

SUPPORT................. Generally capable. Harrison Ford manly as lover. To much of Wyndham Standing as the old disappointed lover.

EXTERIORS.............. Opening shots of Irish lake country magnificent

INTERIORS................ Very good

DETAIL................. A few slips in cutting. Titles excellent

CHARACTER OF STORY .... Proves love never dies and that lovers separated on earth meet in Heaven.

LENGTH OF PRODUCTION ...... About 8,000 feet

Here's the best picture Norma Talmadge has ever made for First National. Here is one of the best pictures she has ever made. That should be enough to get a lot of money in the box office for you. And that's what you're interested in these days.

Ever since Joe Schenck packed his bag and left the picture rights to the stars he has been considered as one of the "trouper" types. He is a great man at once and once this is done, he will be noticed. But this is the way to do it really and have it. It's a specialty of the trade where people are interested.

Here's a story that has been talked about. Not in years has Norma appeared so appealingly. Not for months has she had a character which fits her so well and allows her the opportunities of showing her ability. And what a picture she makes when she appears in the costume of years ago! What a delight to the eye! It makes one wish her next—which is a costume play—were ready to see now. She is an absolute delight.

The support is splendid. Harrison Ford is excellent as the young lover. Little Miriam Battista is sweet as the youngster and except that he is in too many scenes and overdoes the part of the hating old lover, Wyndham Standing does well. Alec B. Francis is also good as the companion to the old man embittered by his love tragedy years before.

Get This and Clean Up—Tell Them What a Fine Picture It Is and Use the Star's Name to the Limit

Box Office Analysis for the Exhibitor

You had better lend this one. The crowd that loves Norma in anything will rave about her in this. And it should be a clean-up. Just say it shows Norma in the best picture she has had in years and your crowd will do the rest. For even if you don't understand the idea of dead people on the screen and laugh at the idea, the idea as presented in "Liliom" on the spoken stage. So play safe. But there isn't a chance of your crowd being disappointed, especially if they happen to like the star.

The splendid production, the magnificence of the photography, the general ensemble is there—it should pack them in and make them all the better and happier for seeing it. It's the sort of picture that will do a lot for pictures generally. Not only please them but make them want to come back again.

A FIRST NATIONAL ATTRACTION
An Audience Picture
If There Ever Was One

Read what the Exhibitors’ Herald has to say about it!

“A first-rate out-of-door drama, chockfull of action—carefully and sincerely acted it excites and holds your interest to the final fade-out”

Speaking of Louis B. Mayer’s Presentation of

ANITA STEWART
in
Her Question of Honor
A Ruth Cross novel from People’s Home Journal

Directed by
Edeine Carewe

Scenario by
Josephine Quirk

GRAB THESE LATE RELEASES — THEY ARE CLEANING UP!

The Critics say:
“So unique it stands among the season’s offerings.”
—Atlanta Constitution

HER MAD BARGAIN

The Exhibitor says:
“Equaled my biggest Box Office Record.”—H. H. Johnson, Luna Theatre, Lafayette, Ind.

PLAYTHINGS OF DESTINY
Released on the Open Market

The Critics say:
“A story full of mystery, appeal and dramatic situations.”
—Philadelphia Inquirer

THE INVISIBLE FEAR

A First National Attraction
The Million-Dollar Press-Book

We have been criticized because we criticized press-books.

The criticism didn't come from exhibitors. On the contrary we can very easily imagine a fervent, resounding chorus of "Go to it: Slam 'em hard!"

The criticism comes from the men in New York who make the press-books. Their attitude seems to be: "Mine is all right. I'll admit that all the rest are rotten."

Some press-books are all right; a very few. More fulfill the purpose back of them—not a very good purpose. But all in all and in view of the money they cost—which is altogether in excess of a million dollars a year—it seems to us that if there is one large item of cost in this business that calls for investigation it's—the press-book.

The original idea of a press-book was to supply the exhibitor with advertising ideas and material—these to be used by him in selling the pictures to his public.

Fine! No one will quarrel with that original purpose. There's considerable more we might say here—but we'll stick right to the subject at hand.

A splendid purpose! There's no business under the sun in which exploitation cuts such a figure as this. It's the commercial basis of picture entertainment.

But—how many press-books today are really designed for this large purpose?

And—how many on the other hand are really designed to sell the picture to the exhibitor—expensive, elaborate affairs intended primarily as a sales exhibit, a loud shout in the exhibitors' ears?

How many? We put the question honestly up to the men who make press-books. And also this after question: if several hundreds of these elaborate exhibits are issued every year, some of them costing over $3000.00 per edition—is it any wonder that the exhibitor gets highly exasperated over this costly and leafening yell?

Again—there are, as everyone knows, distinct classifications of picture theatres.

They are widely distinct as to their advertising facilities.

Consider the big houses in the big cities; then the neighborhood and suburban theatres; then the thousand or more important houses in other large cities; then the large town theatres; the small town theatre; the distinctly rural house.

Consider the newspaper, billboard, lobby, stage, store window, music, street-stunt, etc., facilities of these widely different locations.

Does the press-book meet these requirements?

Is the man who prepares it familiar, in a very practical way, with these advertising and showman problems?

These are mighty pertinent questions—in view of a million dollar annual expenditure.

We have yet to meet a first run theatre manager—in the big cities—who uses press-books to any regular degree.

He wants service—this man. He wants good selling ideas, of course. He wants to know what the other fellow in his particular sphere is doing with the picture. But as a very general rule he doesn't use press-books.

And yet we see many a press-book that is aimed almost entirely at the big city man and his facilities.

That is pretty nearly 100% wasted effort—so far as the true or main purpose of the press-book is concerned.

A very large majority of picture theatres—eighty per cent we still call it, and that's about right—are small houses, neighborhood and small town houses.

Yes, but—the answer comes—they don't exploit. They don't need press-books.

Then—the answer to the answer must be—why press-books? If the big houses don't use them and the small houses can't—why the million-dollar printing bill?

In our opinion the small house can use exploitation help and the big house will.

But if the press-book is to meet this very large and important requirement—so large and important that with quality of product it is the other big mainspring of this industry—there will have to be a vast renewal of purpose and a complete reorganizing of the press-book plan.

E. M. Johnston
All Exhibitors Urged to Attend Convention

Convention Committee of M. P. T. O. of A. in Statement Appeals for Large Attendance

In a statement issued during the week by the Convention Committee of the Motion Picture Theatre Owners of America, of which W. A. True is chairman, the appeal of the national exhibitors' organization urging every theatre-owner in the United States to make a special effort to attend the coming convention slated for May 8th at Washington, D. C., is repeated. The plans for the big gathering are also outlined. The committee's statement follows in full:

"The eyes of the motion picture interests in all parts of the United States are centered on Washington where the big annual convention of the Motion Picture Theatre Owners of America will be held for five days, May 7th to 12th inclusive. Every theatre owner in the United States should make an effort to be present at this great gathering which will make more real history for the motion picture business than all of the meetings which have preceded it. There are a number of highly important matters to be considered and these will be presented to the convention in a manner which will bring the Theatre Owner to the front rank in the business and permanently establish his status as the leader in this, the third largest industry in the United States.

"The sessions will be held in the great ball room of the New Willard Hotel and the headquarters of the National officers and Convention Committee will also be at the New Willard.

"An exceptionally large accessory exhibit will be conducted at the Coliseum on Pennsylvania Avenue, Washington, during the sessions of the convention where the theatre owners will be able to get a close up view of all the latest elements associated with the equipment of the highest class motion picture theatre.

"Arrangements have been made by the Washington committee for the entertainment of the ladies and other visitors who come to the convention and theatre owners are urged to make this convention a memorable occasion for their wives and lady members of their families. It is essential that the women should be made a part of this fast growing business and be able to fully appreciate its importance as one of the Nation's greatest service mediums and the best way to bring them in closer contact with its inner phases is to have them at the Convention in Washington.

"Many of the leading men of the National Government will be the guests of the Motion Picture Theatre Owners at the convention. Prominent state officials and national leaders in many walks of life will be there also and places have been arranged on the program for them. It is expected to make this convention very pronounced in a business way. There is so much to be done that all theatre owners are urged to come prepared to assist in this business and thus aid in making their theatres greater value to them and to the community. While there will be diversions and entertainment of all kinds to delegates and visitors it is expected that nothing will intervene to take the attention of the theatre owners from the proposition of making this gathering a history maker for the industry.

"National President Sydney S. Cole will have a very comprehensive and complete report to make to the convention on the activities of the organization during the past year and suggestions for the future. Other officers will also make reports of a very important character. Committees will handle the detail along the lines and the earnest cooperation of all attending theatre owners is sought.

"Hotel accommodations will be ample and special reservations can be made through the Motion Picture Theatre Owners of America—national office, 14 Broadway, New York.

"Railroad rates will be fare and one half return (on the basis of point to Washington) and return. This special rate on all roads will be good from May 4 to 11, with earlier date for extreme western point. Certificates entitling theatre owners to these rates will be mailed to all in a few days from the national headquarters and all other necessary information. This will include hotel lists a rites."
A RUMOR that Goldwyn was to do away with distribution and release through first National beginning next fall got into print in New York last week. Like every other rumor of a similar character involving the larger concerns, this is almost entirely untrue; the "almost" being that production and distribution mergers are always possible in this or any other industry. Perhaps the most telling comment we can make is a borrowed one, that the possibility is "now buried four stories deep." Neither concern sees fit to issue statements.

Announcement of the prize winners in our recent "Seeing Through" contest will be made very shortly.

Delay in making the awards has been occasioned by the fact that the judges are extremely busy men and that places of residence are widely separated. It has been difficult to range for them to meet at a time and place convenient to all.

THE LONDON TIMES, one of the world's greatest newspapers, published recently a twenty-page supplement devoted to the art and industry of the motion picture. The supplement is informative and most interesting; an invigorating tribute indeed. Articles are contributed by Henry Arthur Jones, W. somerset Maugham, the Bishop of Birmingham, Mrs. Bellow Lowndes, Sir Aldwold Stoll, Sir E. Ray Lankester, Andrew Soutar, T. P. O'Connor, Herbert G. Ponting, and Dr. C. W. Kinns.

The National Catholic Welfare Bulletin in its March issue says, in an editorial on "Mr. Hays and the owls": "We have assumed Mr. Hays of our full support in his efforts to improve the screen product. We have also assumed him that we shall do in our power to inform the Catholics in the United States as to the character of current motion picture productions and to exert our organization influence and the influence of all affiliated societies and individuals in favor of a clean and wholesome screen.

Following an operation performed April 12, Hiram Abrams is reported healing, and is expected to return to his office next week.

DOUGLAS FAIRBANKS, with a few thoughts in statement form that never have been given an opportunity to voice their majority opinion on the passage of censorship legislation in any state. In other words, the voters have never had an opportunity to register their judgment on the fairness of laws which are put on the statute books of their states.

Fairbanks is not taking a side view on screen control. He says in conclusion: "Fair play is all we ask. Let the people themselves decide this great question—not through

PICTURES AND PEOPLE

COMMEN SURATIVE of the Ninth Anniversary of Famous Players, this issue of MOTION PICTURE NEWS carries a series of sixty-four pages illustrative and descriptive of the history and present organization of Famous Players-Lasky Corporation.

The story, "The Romance of Famous Players," is a vivid and central chapter in the history of the American film industry. Every film man will want to read and keep this well-written article. Jesse L. Lasky outlines future production; Sidney R. Kent tells of distribution and service problems; Frank V. Chamberlin writes of the Exchange Service Department. In addition to these records of definite and usable trade information the exhibitor will find a complete listing of all Famous Players-Lasky releases past (beginning with the Fall Season of September 1, 1921), present and future. All pictures from September 1st, 1921, to March 1st, 1922, are described in important details and are listed with complete service references to past issues of MOTION PICTURE NEWS. This is advance information from the second issue of MOTION PICTURE NEWS BOOKING GUIDE now on the press.

In brief, we have endeavored to make this section, primarily, one of definite information and service to the reader, and we believe the result has been well attained.

WM. A. JOHNSTON.

their legislative servants, but by their own ballots at the polls."

We shall shortly see the result of such a referendum in Massachusetts.

SAYS the National Board of Review, in this week's bulletin: "For the first time in the history of the publication of "EXCEPTIONAL PHOTOPLAYS," the critical bulletin published by the Committee on Exceptional Photoplays of the National Board of Review of Motion Pictures, a scenic film of one-reel length has been submitted to the Board which has contained exceptional elements and gained special review in an article called "Two Pictures Approaching Innovation." This picture is the first of Robert Bruce's new series of "Wilderness Tales," and is called "And Women Must Weep," released by the Educational Film Corporation. The other picture reviewed in this article is a German scenic over four reels in length entitled "Combatting the Elements," produced by the Boss un Sport Film Ges., and released by Kineto."


Peter Milne has left Famous Players and associated himself with the production staff of Pyramid Pictures, Inc., as head of the scenario department. He will, in addition to taking charge of the department, prepare screen continuities and supervise the editing and titling of completed productions.

SAM E. MORRIS, who goes to London, April 11th, to head the Selznick interests in Great Britain, has well earned his new and important position. These are few executives here who know so well, by practical contact, the important phases of distribution. Mr. Morris entered the industry as an exhibitor—in Cleveland; became branch manager there; was called to New York as sales manager; and then became vice-president and general manager of Selznick Pictures Corporation.

We predict for Sam Morris a successful career in London. He is well balanced, just, conservative—a good listener. He has, moreover, had a previous business experience abroad. He will be liked there—as here; and respected for his sound ability.

QUINN MARTIN says, in the New York World: "Out of as vicious and as unfair a campaign of criticism as ever has been waged against any particular artistic or commercial endeavor in America in recent years, the cinema play is gradually regaining its composure and, indeed, its feet. . . . " Patronage is gradually being revived. Better pictures are

(Continued on page 1730)
CHANGES of importance dealing with the affairs of the Selznick Corporation were announced during the week by President Lewis J. Selznick. Sam. E. Harris, who has been identified with the company for many years in various executive capacities and most recently as vice-president in charge of distribution, is being transferred from New York to London, according to the statement issued.

Mr. Morris, it is explained, is going to London to become President of Select Pictures, Ltd., an English corporation which is to be formed for the purpose of conducting Selznick business in Great Britain and on the European continent. His headquarters will be in the English capital but his general supervision will extend over numerous other offices which are to be established in the near future and his duties abroad will be such as to determine his frequent presence in most of the big European cities.

During the past six months Selznick representatives, including Vice-President Myron Selznick, whose principal duties have to do with production, have made personal surveys of the European situation and it is as the result of these surveys that the new plan of operating abroad has been adopted and Mr. Morris designated to put it into effect. The new plan, it has been made clear by President Selznick, will not interfere in any way with existing contracts for foreign distribution in Europe. This statement is important in view of the fact that it has not been many months since a big deal was closed by the Selznick company with the English branch of Pathé Frères for certain distribution in Great Britain.

According to the present arrangement Mr. Morris will sail for his new post about the middle of April. He will be accompanied by his wife and his fifteen year old son Edwin. He is giving up his home here in New York and is making other arrangements which indicate that he will be absent from Broadway for an indefinite period.

"London and the English idea are not entirely strangers to me, you know," said Mr. Morris. "A good many years ago, before I became identified with Mr. Selznick in the motion picture business, I spent some time in England representing a big American tobacco firm which was then breaking in the British market. My experiences on the other side of the Atlantic in those days were quite pleasant and I am looking forward with considerable enthusiasm to renewing many of old business acquaintanceships which, I think, will be of value to the Selznick organization. If, in any way possible, I am to prove to the English exhibitors that California is the land of hospitality as well as sunshine.

"On behalf of Independent Screen Artists' Guild," read the McCormick telegram, "please tell the nine lucky exhibitors, whoever they may be, that we are ready and eager, to a star and director, to welcome them and show them Hollywood as it really is, not as the yellow journals paint it. The Independent stars and producers of the United States appreciate the opportunity of meeting face to face nine of America's livest showmen. They are only sorry that the entire body of Associated First National franchise holders cannot be here too."

Hollywood Awaits "Dollar a Week Men" Special Program Being Arranged for Winners of First National Exploitation Contest

The complete list of entries to date is as follows:

Virginia Legislature Passes Bill for State Censorship Board

By J. W. Reuben

The Virginia legislature has passed a bill providing for state censorship of motion-pictures. Early last week the measure was adopted by the House, and on last Saturday the Senate also passed the bill, which went to the Governor for his approval. The act now awaits the signature of Governor E. Lee Trinkle to become law. Ohio continues as a storm center of state censorship agitation. The fight, epitomized by the withdrawal of "The Woman and the Man" by Mrs. Evelyn Snow, head of the Ohio censor board, after it had been presented by a New York audience at the Metropolitan last spring, continues with no sign of abatement except the probable intervention of Governor Harry L. Davis. In New York the Writers' Club, comprising many of the best-known authors of the day, at their meeting last week addressed a petition to the state legislature for the repeal of the Louis Cuvilliers bill which proposes the repeal of the present censorship law in New York.

After a number of attempts to secure a hearing and a subsequent vote, the upper chamber of the General Assembly of Virginia on Saturday passed the motion-picture censorship bill by a vote of 26 to 13. State amendments were readily accepted by the House, which passed the billiller in the week, and consequently the only needs the signature of Governor Lee Trinkle to become a law. By provisions of the bill, Virginia film exhibitors will be required to secure a license for every picture offered to the public ninety days after Governor Trinkle signs the measure. A board of three censors is to be appointed to pass on all films offered for exhibition and their jurisdiction extends over posters and other matter advertising pictures. Out of the examination fees censors will receive a salary of $4,200 and be required to furnish a $10,000 bond. They will not pass on sacrilegious or obscene pictures or films, but will censor pictures for obscenity, vulgarity and those that are likely to incite crime. Senator James E. Union led the fight against the bill.

The censorship question has been one of the most interesting questions, from the viewpoint of the general public. It was before both houses earlier in the session, but it was defeated each time it came up. Policeman hearings were dramatic and drew dense crowds. Thomas Dixon, author of "The Birth of a Nation," appeared on occasions in support of the opponents of the bill.

He row which started in Ohio over the withdrawal of "The Woman and the Man," by the order of Mrs. Evelyn Snow, head of the Ohio censor board, after the film had passed the picture continues unabated. Additional fuel was added to the controversy by the decision of Mrs. Snow to eliminate from all topical films adverse criticisms of censorship. Numerous reports are being circulated at time of writing, yet not yet confirmed, that Governor Davis will eventually take action with a view to straightening out the difficulties. Another report has it that Mrs. Snow is contemplating a resignation from the board but this was denied positively during the week by Mrs. Charles Dittmar, Cincinnati member of the board of censors.

A movement has been set in motion headed by B. W. Reuben of Cleveland, representative of Ohio motion-picture interests, which has for its object the appointment by the Governor of an advisory board, as provided for in the reorganization bill passed some time ago. This advisory board would serve as a court of appeal from decisions made by the censor board and believed to be unjust. The advisory board would also be asked to determine a general policy for the censoring of all motion-pictures in Ohio. Mr. Reuben is carrying the fight for an advisory bureau to the state executive.

Robert E. Cutler, Director of Education, issued a statement during the week to the effect that reports had reached him that the picture, "The Law and the Woman," was being continued on certain motion-picture theatre programs despite the ban of the censor board and that he would begin proceedings at once to have the picture taken off if investigation proved the reports to be true. Meanwhile the editorial columns and "Letters from the People," departments of Ohio newspapers are registering strong disapproval of the methods of the censor board and directing special protests against Mrs. Snow for a statement ascribed to her by the local press to the effect that 75 per cent of the public are incapable of judging and selecting for themselves, and that the board has to do it for them. Mrs. Snow, on her part, contends that she is acting entirely within her jurisdiction in ordering the withdrawal of "The Law and the Woman" and in eliminating adverse references to the censorship law from the screens and asserts that the complaints lodged against her are unjust. Assistant Law Director Carl Schuler expressed it to be his opinion that if a test case were tried the court would rule that the censors have no right under the law to eliminate criticisms of the board of censors.

At a meeting last week in New York the Writers' Club voted unanimously for a proposition that the state censorship law in New York be repealed and addressed a petition to this effect to the state legislature. The petition follows:

"Believing that the law, which created the New York Commission of Motion Pictures, having for its purpose the censorship film productions, is a direct violation of the constitutional right which provides for freedom of expression and thought, the Writers' Club, of New York recommends for passage by our law-making body the Louis Cuvilliers bill."

Several reasons may be given why the New York State censors law should be repealed, for which purpose the Cuvilliers bill has been framed.

In the first place the film is a new form of presenting news and literary creations to the public. The works of authors and playwrights are given to the people in pictorial form instead of the written form by means of books, magazines and newspapers. Our constitution has guaranteed the freedom of the press and for that reason we have no censorship boards whose duties are to determine what should and what...

(Continued on page 1726)
**New Loew State Theatre Is Opened in Boston**

The evening of Monday, March 13th, marked the opening of Marcus Loew's new State theatre in Boston, Mass. The formal inauguration of the new house, conceived to be one of the finest in New England, was attended by elaborate ceremonies, at which notables of the theatrical, screen, financial and political world were present. The arrival of Mr. Loew and a party of fifty stage and screen celebrities on Monday morning was followed by a parade through the principal thoroughfares of the city where Mayor Curley of Boston presented Mr. Loew with the key to the city.

The brilliant gathering which attended the opening of the State Monday evening included, besides Mr. and Mrs. Marcus Loew, Mr. and Mrs. Thomas Ince, Mr. and Mrs. David and Arthur Loew, Mae Murray, Helen Hanlon, Robert Leary, Theda Bara and her husband, Charles Brabin; Nora Bayes, Leo Carillo, Conway Tearle, Adele Rowland, Miriam Cooper, Harry Pielce, Elsie Pielce, Anna Held's daughter, Anna Held, Jr.; Bert Lytell, Viola Dana, Frank Fay, Bernard Granville, Sheldon Lewis, and Virginia Pearson, Montagu Love, Ann Forrest, Zenas Keene, Helen Stiles Davis, Creighton Hale, Johnny Hines, Hermine Shone, Wm. Collier, Jr., Nina Whitmore, Mary Anderson, Grace Valentine, Audrey Maple, Edward Earle, Betty Browne, Mrs. Marshall Neilan, Teddy Sampson, Edith Stockton, Betty Woodmere, Hilda Ferguson, Janet Megrew, Belle McEwan Ruth White and others. Ted Lewis and the principals of his company came over and did their bit. Fred Stone, the Duncan Sisters and the entire "Tip Top" Company came over for the finale. Practically all the stars offered some type of entertainment for which they are famous, until the triumphant evening was finally drawn to a close.

Frank J. Godsol Is Elected President of Goldwyn

A report in last week's issue of Motion Picture News, Samuel Goldwyn has resigned from the presidency of the Goldwyn Pictures Corporation and Frank J. Godsol, who has been chairman of the board of directors for the last two years, has been elected president. The change in officers took place last week at the annual meeting of the stockholders of the Goldwyn Pictures Corporation at its New York home office. Mr. Goldwyn will continue as chairman of the board of directors while serving as president. Mr. Goldwyn remains on the directorate.

Francis A. Guder was elected first vice president. Those elected to the board of directors are: Eli H. Bernheim, George P. Bissell, Edward Branden, H. P. DuPont, Frank J. Godsol, Samuel Goldwyn, Francis A. Guder, P. W. Haberman, Gabriel L. Hess, Moritz H infamous, Duncan A. Holmes, Henry Ittleison, Messmore Kendall, Abraham Lehr, Lee Shubert, Albert N. Wittenberg, Frank H. Hitchcock.

**Results of Thos. Ince World-Wide Survey**

THE Thomas H. Ince Studios last week published in full the results of its world-wide survey of the influence and standing of the motion picture industry. In the following are submitted the answers to some of the principal questions posed in the questionnaire which was sent broadcast to newspaper editors and others:

What has been the influence of the motion picture on home and community life during the past ten years? Favorable—490. Unfavorable—122. Non-committal—107.


What type of pictures give the most entertainment for your evening at the movies? (Most popular listed first and following in same ratio). Editor's choice: Comedy-drama, Current News Events, and Cartoons, Travelogue, Educational, Comedy, Drama (Home), Drama (Love), Drama (Society), Spectacular, Drama (Crime). What editors believed to be the community's choice: Comedy-drama, Drama (Love), Comedy, Current News Events and Cartoons, Drama (Home), Spectacular, Drama (Society), Travelogue, Educational, Drama (Crime).

What is the criticism of the motion picture most often made? Too many sex pictures (large majority); not true to life; ideals and standards too low; vice and crime too prominent and attractive; cheapened sacredness of domestic relation; unreal standards of life and conduct; too much love; too much depiction of crime.

What is meant by the perfect screen drama? A screen production that proves popular with the masses as well as the patrons who demand production of merit; one that shows life as it is; perfect screen drama must interpret some form of life as well as it is done in fiction or on the speaking stage; must measure up to drama in other forms; wholesome, entertaining and instructive; picture-producing one better or happier; direction, story, photography and cast; one suitable for entire family; must be clean and have heart interest; any good spoken drama is good screen drama.

"Does the public want productions featuring star players or productions featuring the story? Story—368. Star—252. Non-committal—170."
If you were operating a theatre in a town of 1,500 inhabitants, what would you do to establish it on a solid and profitable basis? Could you set out to give your patrons the things in motion—pictures, keeping abreast with first-run theatres in towns fifty times as large as yours?

Would you give your theatre a policy of two features a week, two days each, with a holiday between each showing?

There are plenty of exhibitors who will tell that it can't be done—that a theatre in a town of fifteen hundred can't begin to give its patrons the first-run entertainment that a man in a town of sixty thousand can give—that a two-day policy in such a community is suicide.

The answer is this—E. W. Maugans has been just this thing in Mechanicsburg, Ohio, more than a year. He has not only done it but has used his own words, "It is the salvation of my business."

Mechanicsburg is a town of fifteen hundred residents. E. W. Maugans operates the Prin theatre there, and owns an Associated First National franchise. An incidental proof in which he is held by the 1,490 citizens of Mechanicsburg may be found in the fact that he has not long ago elected president of the school board.

The thing Mr. Maugans has learned through experience is that the problems of the small-town exhibitor differ radically from those of the city exhibitor, and that there is no common between the methods of getting business or conducting it, in either place.

Give them the latest releases you can lay your hands on, this article number one of gan's small-town-exhibitor creed.

In the face of arguments to the contrary, contention is that no small town theatre can exist unless up-to-the-minute pictures are run," says Mr. Maugans, "and while I will not deny that a picture is new until it has been seen, it must also be acknowledged that a newspaper as well as magazines are now they have been read, but—the demand for papers and magazines comes principally from the Salvation Army and other charitable organizations as well as our slower relations, where we are after patrons that have the money and are willing to spend it to see productions have just had a New York showing or "are" people from the city. To prove my point just write to any banker, minister, store, grocer or ordinary citizen of this little town 'n' listen to what they will tell you the pictures they see at this theatre, found that may patrons were so human nothing pleased them so much as to be to say to friends in our near-by city of 100 people—WE SAW THAT PICTURE MECHANICSBURG TWO WEEKS AGO was immediately lifted out of the category of small town exhibitors who run for six to 16 months only because they bought cheap.

To rentals, there is no doubt about it. A film service, regardless of quality, will your expenses during depressed business times, but, IT WILL ALSO REDUCE YOUR ATTENDANCE SO THAT YOUR LOSSES WILL BE GREATER than if you use the latest releases for which you pay twice or thrice the rental, according to the records of facts and figures that authorizes me to either purchase that much needed gingham, or causes me to fail to purchase the public and after giving if monthly benefit to schools, churches, fraternal organizations and needy individuals for about a year, the "knocking and the tumult ceased" and the public was with me. One does not give such money to charity—but uses the theatre as a means of collecting money for a worthy purpose, thereby clinching the patronage and support of the best element in the community without which no business of any kind can hope to succeed.

As an instance of what can be done in this respect, our school was without playground apparatus and it looked very much like the school would continue to do without them as no funds were available. The writer selected a good First National feature and ran it two days and after paying all expenses turned over to the committee $109.00 with which the first apparatus was purchased. After its erection on our school grounds the two school organizations realized that it was kept busy days and night—and now we have enough playground equipment to take care of the natural increase in the family for a good many years to come. Only a few days ago our president wrote me one of our daily papers—that 'It must not be forgotten that the first school playground equipment was purchased with Princess theatre benefit funds, etc.' Do you not think such advertising and appreciation pays?

When 'Peck's Bad Boy' came to me it occured to me that many boys and girls in the school would not get to see this wonderful picture, so this theatre invited as its guests every child in the first to the fifth grades during the afternoon. Three times the theatre was filled to overflowing and as the kiddies marched in and out everybody in town either saw or heard them. During the remainder of its run this picture broke all records in paid attendance to a juvenile picture. It's my honest opinion that if censorship ever comes to vote in Mechanicsburg, or any other town where a theatre is operated along such lines, it'll be 'God Help the Reformers' for they will have a tough time of it.

"The writer is firm in the belief that we are clumsily steering the greatest educational instrument in the world and only half-heartedly appreciating the wonderful possibilities of visual education, but that within the next five years we will have perfected practical methods of instruction that will revolutionize the teaching of mechanics, surgery, etc., as well as in the school room.

"The question of censorship and reform in the production end, as well as Sunday opening, worries me not at all as the greatest number of right thinking Americans through the medium of the purse will indicate what they wish to see and it is an accepted fact that there have never yet assembled a unit of censorship appointees that has not demonstrated beyond a question of a doubt their incompetence to sit in judgment as to what is immoral and what is not. If there should be a house-cleaning among producers and stars it will come without question. The very fact that more than clean living and right thinking insofar as their conduct affects the welfare of the public. The reciprocating screen of Public Opinion is in constant action and will eventually 'shake down' the unscrupulous.

"It is just possible that Sunday opening is necessary in the cities and if so they should have them, but viewing the proposition from a business and not a moral standpoint I should say that any business that must be conducted on Sunday in order to exist, is a DAMN POOR BUSINESS and the man conducting it does not need protection. He needs a GUARDIAN, has grown fat in the head over the question of money, a constant proof that armor-plate is still in active service.

"As to the methods of advertising and all kinds of exploitation stunt, much buncombe is being advocated as the question can only be solved by consistent expenditures. You are told to BILL LIKE A CIRCUS and all such not while the small town guy knows that the circus comes but once the year and we must open up our little made-over store rooms 200 or 300 times a year and when we do bill like a circus we wonder for weeks after when we're numb again.

"My best results are shown with the use of 6, 3, and 1 sheets as well as photos and newspaper ads aggregating about 15% of our weekly receipts. The elimination of express and poster charges went far towards a profit at the end of the week and I believe my method of reducing the number of show days and lengthening runs to two days each will pay anywhere when you find that a daily change is unprofitable.

"Having lived in both city and village, my deduction is that from 20 to 30% of the homes in small towns are occupied by maiden ladies and widows and retired farmers who spend many sleepless nights figuring how to make an already overworked dollar do the work of six and I can safely say that this condition is not confined to good show business anywhere.

"Many can attend only once a week and very few twice a week and my efforts are being directed towards getting in the greatest possible number of patrons to see a given picture rather than getting one patron to come four to six times a week to see as many different pictures. This enables me to pay a worth while price to the distributor for a good picture and saves in express and posters and operating expenses."
Ring of Film Thieves in Cleveland Disclosed

A ring of film thieves, who have been operating in and around Cleveland for the past year and a half, has just been brought to light through the efforts of Paul Tessier, manager of the local Pathé exchange and Bill Frankel, manager of the Lande Film Distributing Company. In one day, sixty-two reels of stolen film were recovered. Thousands of dollars worth of other films are still missing, but the exchange managers expect soon to have a complete report on all the films that have been disappearing so mysteriously.

All of the re-claimed missing films were found in private homes in Lake-wood a fashionable suburb of Cleveland. Many of Lakewood's wealthy sons have their own picture machines. No less than fifteen of them were unearthed by Fred A. Kintzler, of the Lakewood police force, who has given the exchange managers close co-operation.

Many of the films recovered by Detective Kintzler last Thursday in the home of a man who lived on Lakewood Avenue, certain families still bear the original address to which the films were directed. In most cases they have the original wrappers. A dozen of the boys using these films were questioned. All of them said they had rented or bought their films from L. Harrison, who gives his address as 224 High Avenue, Cleveland. Harrison says he has been in the habit of purchasing his film supply from someone in the film business at the rate of $25.00 for ten reels. However, he has not been able to identify the man whom he says sold him the films. He did, however, admit that he has been operating this private "social" exchange for the past year and a half.

The exchange managers are now looking for a man who was shipper at one of the exchanges, but who has been serving a term in the Mansfield Reformatory for forgery, it is stated. It is thought that this man may be able to throw light on a situation that has cost the film men of Cleveland many thousands of dollars. Detective Kintzler is quietly pursuing his search for more lost films.

No arrests have been made at this time.

Anti-Blue Law League to Hold Big Conference

The Anti-Blue Law League of America, Inc., will hold a national conference in St. Louis on June 23, 24 and 25 for the discussion of ways and means of combatting the spread of "blue laws."

Prominent men from all walks of life will be invited to attend and address the gathering. It will be a gathering of the broadest minds of the universe, if present plans materialize.

Among those to whom invitations will be extended are Hudson Maxim, William Hays, Augustus Thomas, Rex Beach, James Montgomery Flagg and Galli- Curci. ...

A Surprise in Store for Kansas Exhibitors

EXHIBITORS who attend the 17th annual convention of the M. P. T. O. Kansas, at the Hotel Laen, Wichita, Kansas, March 27 and 28, are in for two big surprises, according to Mr. Van Praag, president of the state organization. The first of the revelations will deal with film rentals.

"A large company has made the M. P. T. O. K. a proposition that never has been equalled," Mr. Van Praag told us in this proposition will be put squarely to the exhibitors for the first time at this convention. The benefit to be derived by exhibitors will be of untold value."

The second surprise will not be so much of a "shock," Mr. Van Praag announced. It will deal with the existence of certain tactics of a large distributor and producer in the Middle West territory and will open the eyes of hundreds of exhibitors, declares Mr. Van Praag. For some time officials of the M. P. T. O. K. have been gathering facts and data on the situation, and no charge will be made without just grounds, Mr. Van Praag said.

Many successful conventions have been held by the Kansas exhibitors, but they have such elaborate plans been arranged for a meeting as the one which is to be held here this week. Governor H. Allen of Kansas down to Toronto and other authoritative officials of the state, that all will be there, ready "to go to bat" and all possible aid to the exhibitors. Attorney-General Richard Hopkins, Assistant Attorney-General Griffith and H. M. Motor of the Internal Revenue Dept. will be among the principal speakers.

Screen Writers’ Guild of America to Extend Own Product

To take motion picture censorship to its logical conclusion and to utilize the power in those most capable of judging a product, is the objective of a plan recently formulated and put into effect by the Independent Screen Actors’ Guild of censoring the product of its members.

About fifty productions have been rejected thus far to examination under this plan. They formed the backbone of an initial exhibition of the work of members of the Independent Screen Actors’ Guild from February 18th to 25th, being simultaneously with the celebrated First National Week. In a challenge issued to the Guild by the producers to find one objectionable scene in any of the pictures. The Guild’s productions were exhibited in nearly 6,000 theatres during the week, and reports from exhibitors declared that never before did they experience such a profitable return.

All the pictures made by the members of the Guild are subjected to this “voluntary censorship.” In judging a picture, the producer, its director, or anyone connected with its making, is not allowed to participate in the deliberations. The decisions of the “board” are final and binding.
Would Make San Francisco Producing Center
Max Graf Points Out Advantages to Be Found in Northern California by Producers

A statement recently issued by Max Graf through the San Francisco Chamber of Commerce, the well-known producer points out what a development motion-picture industry means for San Francisco or for any community possessing natural scenic and climatic advantages for film making. Mr. Graf's statement follows:

"I am a part of San Francisco in its development and I am asking every business man, every individual, and every organization to talk motion pictures for San Francisco.

Let me show you in figures what it means to have the picture industry in our locality. The average special feature costs approximately $100,000 to produce and the classified expenditures are as follows:

- 5.33 per cent for directors and staff.
- 8.73 per cent for acting personnel, selling, and advertising.
- 90 per cent for administrative office executives.
- 2.04 per cent for mechanics, electricians, carpenters and laborers.
- 5 per cent for story, property, wardrobe, and films.

Builds Exhibitors to Aid Against Villifiers

The campaign launched by the Screen Writers Guild against villainizing propaganda aimed at the motion-picture industry is being pushed vigorously, according to word from the headquarters of that organization. The following appeal, under the caption 'Call to Arms,' has been addressed to the Guild to the theatre-owners of the world:

"The entire picture industry has been threatened by the vicious attacks in the press on the character of the industry. This is the result of a campaign and publicity that can be rendered at the present time from the California Studios. The vicious slander on Hollywood reflect upon every part of the industry and unless checked serious menace to everyone who has a livelihood from the making and exhibiting of pictures. A bureau has been established on the coast to fight the attacks, and spread the facts about Hollywood and the character of the picture workers. This bureau is being operated under the auspices of the Screen Writers' Guild of The Screen League of America, representing every branch of the business. Everyone can do his bit. In order to fight the attacks successfully, it is necessary to build and maintain a strong organization and who is printing it. All ex-

The petition, the full text of which is given elsewhere in this issue, was addressed to Joseph A. McGinnies, chairman of the Ways and Means Committee of the Assembly, and was endorsed by the entire membership in attendance at the meeting.

The members of the club are: Herman Landon, president; George Jay Smith, vice-president; Arthur W. Courtney, secretary; and Eric A. Dine, treasurer. The board consists of the governors and the following members: Harold E. Babcock, Frank Dorrance Hopley, F. A. Jones, Arthur Leeds, Arthur E. Scott, Hyacinth Stoddard Smith, and Benjamin Ogden Wilkins. The honorary vice-presidents are Ellis Parker Butler, George Allen England, Cleveland Moffett, Edward J. O'Brien, and W. Adolph Roberts.
Virginia Censor Bill
(Continued from page 1721)
should not be printed in books, magazines and newspapers.

"It is a well-known fact that the columns of the daily press and other periodicals chronicle the scandals and the crimes of the day, and much of this printed matter is of a nature that is apt to corrupt the morals of youth and to incite acts of crime. Still there is no restraining hand of a censor to check the dissemination of such articles and stories.

"In the second place the literature of the screen has developed to such a degree that it has engaged the attention of the best known writers, authors and playwrights of the world. Many of these men and women are writing for motion pictures exclusively and they are dependent upon the films for their principal source of income. It will be impossible for these writers to give full expression to their thoughts and write about life as it is, while a censor-board has a strangle hold on their throats. Imagine what would result if a censor-board were to dictate the kinds of stories that appear in our magazines and books. Then literature would be doomed or it would be transformed into juvenile fairy or fairy tales.

"Unless the writers for the screen are permitted to give full expression to their thoughts, the silent drama will suffer decay and may become a lost art, thus robbing the public of the most interesting and economical medium of education and entertainment.

"In the third instance it must be admitted that in the past certain salacious, immoral and crime-inciting pictures have been shown on the screen and, of course, there is no excuse for the showing of such pictures. On the other hand, the motion picture industry has now become such an important factor in the lives of the people that producers cannot afford to trespass the lines of common decency. We have proof of this in the fact that the leading film companies and exhibitors do not want pictures featuring players who have been mixed up in murder cases and scandals which are a detriment to society. We believe that recognized producers of pictures are better able than a censorship board to determine what constitutes desirable motion pictures and fit to be seen by the public.

"To let a committee of, say, three persons determine what several million people should see, when they attend the motion picture shows is unreasonable, illogical, unjust, and unconstitutional. One might as well expect three persons to tell what articles, poems and stories should be published in the newspapers, magazines and books in the State of New York. Such a move would start a rebellion in editorial offices.

"Sincerely hoping that the censorship laws in the State of New York will be repealed during the present session of the Legislature, we are

"Respectfully yours,
"THE WRITERS' CLUB."

Scheduled Conventions of Exhibitor Organizations

Motion Picture Theatre Owners of Kentucky—March 15th and 16th Louisville, Ky.

Motion Picture Theatre Owners of Western Pennsylvania—April 10th, 11th and 12th at Pittsburgh, Pa.

Motion Picture Theatre Owners of Minnesota—April 11th and 12th.

Recent Incorporations in New York State

Sixteen companies incorporated and entered the motion picture business in New York state during the past week, the aggregate amount of capitalization reaching $860,000. These companies, with their directors for the first year and amount of capitalization include:

Lang Manufacturing Works, Olean, $10,000, C. J. Lang, W. H. Williamson, W. M. Troy, Olean; Telmar Amusement Corporation, $50,000, Hyman Rizgell, Samuel Rinzler, Brooklyn; Irene Levine, New York; Buck Mix Productions, $4,000, L. F. Scott, Jr., James E. McNally, New York; M. M. Epstein, Jersey City; Richmond Film Productions, $500, H. G. Kosch, Mildred Gerst, G. B. Garrison, New York; Phonofilm Corporation, $1,000, Edmund Wolcott, F. N. Rodman, New York; Criterion, New York; Fueston Motion Picture Company, $20,000, David Price, Dora Yager, New York; Leo Krawetz, Brooklyn; Medbury Screen Comedies, $5,000, J. P. Medbury, Phyllis Ellis, A. George Kelly, New York; Hollywood theatre, $20,000, M. C. and J. M. Schill, D. R. McDonald, Brooklyn; Florence Photo-Plays Corporation, $10,000, Malvina Mass, Benjamin Goldman, Brooklyn; David Libnow, New York; Sam Raymond's Theatres Corporation, $500, Sam and Lillian Raymond, Benjamin Halpern, New York; Strike Out King Company, $20,000, Joseph Quittner, Arnold Furst, New York; A. R. Callahan, Brooklyn; The Photoplut Leasing Corporation, $200,000, and the Photoplut Corporation of America, $100,000, Charles E. Schneider, Charles A. Satterlee, Alexander W. Krumm, New York; K. D. B. Photoplays, $1,000, Charles Kranz, New York; Donald I. Buchanan, Hackensack, N. J.; George M. Davidson, Harrison, N. Y.

Dollar a Week Winners
(Continued from page 1720)


Capt. H. M. Livingston, of Ottawa Is Dead

A sad occurrence in moving picture circles of Canada was the sudden death of Capt. H. M. Livingston, manager of Allen's Regent theatre, Ottawa, on Thursday, March 9, of pneumonia. Capt. Livingston caught cold a few days before as a result of standing in the entrance to the theatre in order to direct the crowds seeking admission, it is said and pleuro-pneumonia developed quickly. The fact that he had been gased during the war is thought to have hastened his death.

The funeral was held Friday evening March 10, to the Ottawa Union Static under military auspices after which the remains were shipped to London, Ont., for burial. At London, the deceased was accorded full military honors in the burial. Capt. Livingston was survived by his wife.

Officers Chosen by Indian apolis Exchange Board

At a meeting held March 7th, of the Board of Motion Picture Exchange Managers of Indianapolis, the following officers were elected for the ensuing year:

President, Augustin W. Carrick, Ro- ertson-Cole Corp.; vice-president, No- man Moray, Pathe Exchange, Inc.; secre- tary, Floyd Brown, Associated Film National.
**PERSONAL APPEARANCES—OPINIONS ON BOX-OFFICE RESULTS OBTAINED**

*All Wrong*

Personal appearances by motion picture stars are all wrong. They are harmful to the industry at large and the screen performers in particular.

These appearances would not be so bad if the real stars of the silver screen appeared, but in nine out of ten cases the players presented in person are no more entitled to the distinction of being called a star than I am, and I have never taken part in a film play in my life.

In the study of the box office statements of the theatres in Canada and the United States reveals the somewhat startling information that there are today less than a dozen names of screen performers that are really box office attractions. Most players have been appear-less. They know where their cakes come from and they are too smart to kill the noble goose that is laying the golden egg.

The show business—"it's a business"—always has been and always will be a great game of image-beautification. Everyone has you open your box of tricks with a personal appearance you are destroying the glamour and mystery which the public loves. Why spoil the illusion?

I know of three personal appearances—successful ones, too—after which the popularity of the stars presented diminished so rapidly that in less than six months their pictures were of little value to the box office. And you would be surprised if I told you the names of these players.

It is true, the personal appearance will increase the gross receipts for a few days, but what of the aftermath?

Most of the motion picture players I have seen in person made a very disappointing appearance on the stage. They were for the most part silent drama and should have been silent. The crowds which came to see them were disappointed because the alluring atmosphere that surrounded the player on the screen was lacking in the personal appearance. Most of these so-called stars were unable to express themselves. Having been mere puppets in the skillful hands of the director, they were found wanting in initiative and ability when put on their own.

When the motion picture star is recruited from the legitimate stage he usually is able to put over a happy personal appearance. But the players that are chosen simply because they photograph well never should be permitted to appear. The people of the legitimate stage are trained to use their own wit to entertain the public, but with the screen player, most of the thinking seems to be done by the director.

There are screen players that are wonderful entertainers in person but when they step off the screen. The industry must thank the artists for having sense enough and sufficient pride in their profession to stay at home and let the public continue to love them as the public has learned to love them.

Another reason why the personal appearance has not helped the industry is because it usually is a hurry-up affair. The star is rushed into town, handed the key to the village, bustled up to the mayor's office, raced to a luncheon, dragged over to the show shop and shaved out on the stage, unprepared and unable to say anything except—"I arrived this morning and am glad I came. I think your city is wonderful and I hope you will like my next picture."

The best this star could hope to do, if be a woman, was to create a furor with a display of beautiful gowns. If she didn't possess the togs, Heaven help her.

The personal appearance has been greatly overdone in the past year. Anyone who ever had anything to do around a studio could get an engagement to appear in person and at a good salary. The public was not slow to realize that something was radically wrong with the business when exhibitors had to take them behind the scenes and give up the secrets that in past years have kept the crowds coming. And the public just sat back and laughed.

When all is said and done, the picture is the thing and the director makes the picture, so what importance are most of these so-called stars, anyway?

CHARLES G. BRANHAM,
Famous Players Canadian Corp., Ltd.

*Beware Disillusionment*

If you are willing to take a chance with your box office, you will find no value in the so-called personal appearances of their screen favorites book personal appearances. No one questions their drawing power.

But, if you appraise the patrons attitude towards the popular player at its true worth, that is to say, if you realize that that attitude is your credit foundation with your patrons during exhibition of pictures featuring the player in question, then you will avoid personal appearances of that player in your theatre as you would avoid a cry of "Fire."

Basing our judgment upon what we regard as facts seen, anyone would add another pillar stone to the pillar of acclamation that supports each of its preferred screen personalities. It looks uncritically with open mind. But merely announce that "She" will be present at the public gaze of her latest release, and watch the shift in sentiment, the dangerous alteration of attitude.

Behind this danger lies a condition probably too little appreciated at the studio. Our public in this section of the country, the great Central West, takes its screen entertainers as it takes a drink of water, the water must be clean, the lives of the players must be clean. Questionable crafts may sail over the waters from which the drink finds its way to their table, but when the glass is raised to the lips, it must contain clear water only.

She will pack your house to the murial decoration while she is in your city. Curiosity draws. Beware, lest disillusionment follows. Remember that under the arcs the voice is unimportant. Above and across the footlights, it instantaneously destroys the illusion of comparison with the star of the speaking stage who delighted the public the day before. The comparison is unfair to the screen player, but the screen player need not risk it. The average star of the speaking stage could cut but a poor figure on the silver sheet and the wise ones know it and refrain.

The defect that does not screen glares dam-agingly apparent under the calcium. Perhaps the charm of the characteristic sets an environment that accompany stars in the pictures plays a larger role in establishing them in their definite niches in public favor than has been credited. It is possible that the absence of this supporting element contributes to the disappointment of the public seeing its idols in the unfamiliar, unembellished, direct vision.

The bubble bursts, the ideal is shattered and the magnetism of lofty perspective fails to attract. The reaction sets in, if not at the next exhibition of a subsequent release, it is bound to follow after the public in general discusses the disappointing of the star.

With a hypercritical intuion into the private lives of everyone even remotely associated with the industry now complying one hundred per cent of all discussion or conversa-tion relative to the Motion Picture, as a result of recent dispatches from the West Coast, it would seem that no more unseasonable time could be selected for launching personal appearance tours.

Business here suffers a consequence of unpleasant film folk notoriety. It will recuperate more rapidly without the handicap of disillusionment certain to follow in the footsteps of the screen player seen in the flesh, therefore personal appearances I believe should be avoided at all times.

A. G. STOLTE,
Des Moines, Iowa.

Sadly Disappointing

I HAVE had quite a few stars that have made personal appearances in Kansas City, and I honestly believe in most cases the fans have been sadly disappointed for two reasons:

First, because they have had these stars as their hero for heroine and they expect of what a great deal from them, and you take the star who has not had any stage experience—they are naturally timid and cannot impress fans with their lines, consequently they are disappointed in them and it has a tendency to hurt them at the box office in their future pictures.

Secondly, the conduct of the stars must be unusually good both in meeting the patrons of the theatre and when they leave the theatre. They have to be one hundred per cent perfect at the hotel, for they are constantly watched by everyone, and any move they make would be

(Continued on following page)
Personal Appearances

(Continued from preceding page)

magnified by the public and multiplied to such an extent that the industry is hurt a great deal more than anyone would think.

However, the star who has had stage experience and conducts himself properly can really do some good. I recall about six months ago we had Barrymore, who appeared at one of our theatres, and really I must say he gained thousands of friends. There was something about his personality that drew fans to him, and every day he was there he became more popular and it seems before he left Kansas City he could have owned the town.

I would say that if a motion picture star wants to make a personal appearance he must have some accomplishments and stage personality; otherwise, it does more harm than good.

Very sincerely,
FRANK L. NEWMAN,
Newman Theatre,
Kansas City, Mo.

PERSONAL appearances by motion picture stars in motion picture houses, both of their good and bad qualities. Almost invariably a good motion picture actor or actress can make a personal appearance that will do credit to him or herself and to the theatre. However, brother managers who have had experience in presenting these sensitive luminaries know that they are taking chances of ruining often some idealistic conceptions of the hero and heroine fostered by the audience as a result of seeing them on the screen. In other words, by bringing the two, the star and the audience, together, Tessie Taceup, the diaphanous, drooping damsel of the celluloid world, may prove in the flesh to be a silly, brainless person. Nothing hurts a star more than creating the wrong impression in the minds of an audience. They are a sensitive lot, these audiences, and a little error by the stars, whom they want to believe are perfect, will shatter their ideals.

Perhaps at the outset I might say (at least these opinions are my own and founded largely on personal experience) that however bad an appearance a star makes, he or she can do no real harm to the theatre in which they are appearing as to themselves and to their future as movie stars.

While manager of the Park Theatre, Boston, Mass., I was perhaps instrumental in bringing the first real personal appearance stars to Boston for personal appearances. Alice Brady, then just raised to stardom, was one of the early luminaries to appear at the Park. Bushman and a few of the old-timers also appeared, but they, as far as I recall, made rather absurd and short speeches, looking anything but the dapper and debonair personages they usually represented in the films. This sort of business to my mind didn't do them any good. Alice Brady, of course, was an exception, because she can sing and has a good stage presence. Not all motion picture folk have good stage presences, and this type should be given a wide berth by the discriminating theatre managers. A short, silly speech, much bowing, is the usual routine. Personally I would not permit a star to follow this routine if she were exhibiting in my playhouse. If they can't sing, make them recite; but space not the wooden actor or actress. But perhaps from all this you will gather the impression that personal appearances by stars do not appeal to me very keenly. That is not exactly so. I think a personal appearance by a real star who does something when he appears on the stage, is worth while and beneficial to the theatre.

I do think that ordinary players and the alleged movie star as a personal attraction at a theatre, is a stupid and absurd piece of business. The public, fickle as it is, might forgive a real star, but I don't think the public is likely to forgive his illusions about him or her when they meet face to face. But it will never forgive a mediocre star for spoiling what few good ideals they did have in their hearts by appearing at the Strand Theatre. I have experimented with stars of all magnitudes and constellations, and the foregoing is the fruit of my own bitter experience. I still exhibit (a very good word in this case) stars that have some genuine claim to this distinction, and I shall continue to do so, don't let me create the idea that I am wholly a pessimist on the subject. I find the most ideal time to offer a personal appearance to my audiences one month before the opening of a picture simultaneously with a picture feature of the aforementioned star. It sort of whets the public's appetite for a sight of them. And so they go to "bury Caesar if not to paint him." The greatest and most substantial argument for the manager of a small theatre is the fluctuation, if any, that it makes in the box office. Here's what I find: The day or two days on which the star appears personally, business is heavier, but falls below normal on those days when they do not take subscriptions. Probably the results aren't very different than if they had never appeared at all. Of course, there have been exceptions in my case to this, but they are the exception rather than the rule.

Incidentally, my brother managers do not need to be told that there are movie stars obtainable for personal appearances at every small community theatre, who would have shuddered at the thought a few years ago. This is of course advantageous to the managers of small theatres, but the results aren't very different than if they had never appeared at all. Of course, there have been exceptions in my case to this, but they are the exception rather than the rule.

New Sales Plan Is Started by First National

REVOLUTIONARY change in the sales machinery of Associated First National Pictures, Inc., has been effected by the division of the country into districts, each under the supervision of a district manager, the company announces. Two district managers have been appointed thus far, and other details of the plan will be carried out immediately.

The five divisions will be known as the Eastern, Southern, Central, Mid-Western and Western. Roy C. Seery, manager of the Chicago exchange, has been appointed manager of the Mid-Western district by Floyd M. Brockett, supervisor of exchanges; and L. O. Lukan, in charge of the Seattle exchange, has been named as the district manager for the Western territory.

The Eastern district has not been partitioned completely, but as it now stands it will take in Boston, New Haven, Philadelphia and Washington.

The Southern district will include Charlotte, N. C.; Atlanta, Louisville, Houston, Oklahoma City and New Orleans.

The district manager will be stationed in the latter city.

The Central district will take in Pittsburgh, Cleveland, Elyria, Columbus, Cincinnati, and Detroit. The Mid-Western district is composed of Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, and the Western district are Los Angeles, San Francisco, Denver, Salt Lake City, Seattle, Portland and Butte.

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William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor

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Wouldn't Be Without the News for Anything

THE exchange failed to supply press agents, but with the News at hand the necessary information was immediately available. But here's the story in the exhibitor's own words: "Motion Picture News, New York City, N. Y. "Gentlemen: Once more I have found your journal worth all its costs me for a year—just in the matter of getting some advertising matter for two features I am running. The exchange failed to send me press sheets for two pictures, but in turning to back issues of the News I found the necessary information. Therefore, on those two subjects I claim I received good value for my year's subscription. I would not be without your valuable journal on any consideration. I am convinced it is a great help to have your calendar of releases and note dates of issue at a glance. With your knowledge of the industry, you get all information that is necessary.

Yours truly,
J. A. MORRISON, "Meaford, Ontario."
In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Canada

E. H. BENSON, manager of the Walker Theatre, Winnipeg, Manitoba, has been appointed manager of the Empire Theatre, in Edmonton, Alberta.

Carl Weeks, brother of Groopr Weeks, New York, recently decided to locate a new home in the famous-Lasky company office, was named manager for Western Canada of the Famous-Lasky Film Service, Limited. Carl will conduct operations from the Winnipeg office.

Officers of the Film Managers' Association of Ontario for 1922 have been named. Officials are: A. R. Calvert, president; Leo Devaney, Ontario manager of the Fox Film Corporation; vice-president, Matrice Fisher, Toronto; secretary-treasurer, Major A. H. Arbuthnot.

Because of the delinquency of some exhibitors in payment of accounts, the Film Exchange Managers' Association of Quebec, with headquarters at Montreal, recently decided to enforce a rule providing for payment on delivery of films in advance. Notice to this effect is now displayed prominently in each of the Montreal exchange offices. One local exchange manager admitted that he had a collection of worthless checks, the face value of which aggregated $4,000.

Maurice West, manager of the Imperial Theatre, St. John, N. B., has joined Tom Dowbiggin sales manager of his company. Mr. Dowbiggin has started out on a Coast to Coast trip in the Dominion.

Exchange managers in the Province of Quebec recently held a general meeting at the offices of the Famous-Lasky Film Service, Ltd., Montreal, when a general report on conditions throughout the Dominion was given by Colonel J. A. Cooper, representing the General Managers' Association of Canada, with headquarters in Toronto. It was the feeling of the meeting that the new C. O. D. rules for film shipments to exhibitors throughout the Province of Quebec had proved to be effective and that the general result would be satisfactory for both exhibitors and exchanges.

Mr. Ed English of the Famous-Lasky was in the chair and others present included F. Meyers of Vitagraph, Mr. Watkins of Fox, Mr. Dunigan of Stephenson Attractions, J. P. O'Loghlin of Speciality Film Import, Mr. Haaga of Standard Films, Mr. Sherwood of Educational Films, I. Soarke of United Artists, J. Gorman of First National, Mr. Ben Davis of Repal Films, Arthur Larente of Speciality Film Import, Mr. Stewart of Equity, F. Leduc of Canadian Universal and Mr. Kaufman of Famous Players Film Service.

Kansas City

W. F. Barrett of Toronto, Canadian general manager of Fox Film Corporation, has returned from a trip to Western Canada, where he spent several days in conference with J. A. Wilson, of Winnipeg, the manager for Western Canada.

C. W. Anthony is the successor to "Honest John" Kimberly at the Buffalo Vitagraph exchange. Mr. Anthony comes to the Queen City of the Lakes from Pittsburgh, where for five years he was connected with Vitagraph as salesman, special representative and assistant manager. He was promoted from the latter position to the head of the Buffalo exchange. Mr. Anthony has been in the motion picture business for 12 years. Inasmuch as he was at one time an exhibitor, he understands the problems at the exhibiting end of the industry. He has found this knowledge very valuable in his present position. While he is backward in admitting it, Mr. Anthony once operated a theatre in Claysville, Pa. He has lived this down, however. The new Vitagraph chief is "tickled to death" with Buffalo. He likes the exhibitors in the city because they never argue over the price of pictures. They have been known to commit murder, but they never argue. Just at present, Mr. Anthony is setting up new records on "The Sheik's Wife," which is being booked heavily throughout western New York. Mr. Anthony has a valuable aid in Harry T. Dixon, sales man de luxe.

M. H. Markowitz, manager of the Buffalo exchange of the United Artists' Pictures Corporation, buzzed into town from Jersey, where he was the star salesman for the Fox aggregation. He later held a similar honor with the United Artists. It is declared that no exhibitor ever got rid of Markowitz without signing on the dotted line. Since coming to Buffalo business has expanded to such an extent that larger quarters are needed. On May 1 the exchange will be moved to the second floor of the new Grand & Warner building at 265 Franklin street. Mr. Markowitz is a veteran in the "film" business. He has an unusually wide acquaintance in the trade in the east and since coming to Buffalo has put over a number of big contracts. While he has no official word on the subject, it is expected that the Buffalo office will soon be handling "Orphans of the Storm." Mr. Markowitz succeeded P. H. Smith as branch manager. Mr. Smith is now a sales representative.

C. W. Anthony

Pen Sketches

Harmony and content now predominate among the Kansas City Universal office force for no other reason than the fact that Universal now is located in its new quarters at 1710 Wyandotte street. A well equipped projection room, making it possible for exhibitors to see any picture desired, and much more floor space has added about 30 per cent more efficiency to the office. C. Calvert, branch manager, has adopted the "open door" policy and has done away with the "private" offices, with one exception, that being his own, which seldom is used.

The Brooklyn theatre, Kansas City, has been purchased by G. F. Martin. Although it is his initial venture into the film game, Mr. Martin has outlined a policy where he believes he can "throw a broadside" into rumors of depressed business conditions. "Take care of your patrons first, then look out for yourself," was his opening comment.

The idea of First National Week made such an impression on the management and patrons of the cozy theatre, Lyons, Kans., that H. Edwards, who purchased the theatre a few weeks ago, has booked a solid month with First National.

C. W. Rodebough, formerly with Metro and United Artists Kansas City offices, has joined the sales force of the Kansas City Educational office. Although he did not

(Continued on following page)
Motion Picture News

In the Film Centers (Continued)

return from his first trip with the usual arm load of contracts, he did have a pocket full. He will cover Western Missouri and Eastern Kansas.

J. A. Bertram, manager of the Salt Lake City Orpheum theatre, has been appointed manager of the Mainstreet theatre, Kansas City, a combination first run and vaudeville house. Mr. Bertram formerly was manager of the Orpheum theatre at Memphis, Tenn.

L. W. Dunn, Pathe representative in Northern Missouri, has resigned and will enter business for himself. He will be succeeded by Jack Springer, who now is covering Northern Kansas for Pathe, according to Harry Graham, branch manager.

Lost, strayed or stolen: One brand new Ford coupe belonging to E. C. Rhoden, manager of the Kansas City Associated First National office. Mr. Rhoden left the car “outside,” as usual, while eating lunch last week, and when he emerged from the food emporium, “Henry” was absent. "It beats all what these 'birds' are stealing these days," was the only comment on the loss.

Albany

H. S. VINEBERG, of Albany, has just been added to the sales force of the Merit exchange in that city.

The joint board of arbitration in Albany, N. Y., is proving itself more than a mere name these days in settling differences between exhibitors and exchanges. In three weeks, adjustments were made in over twenty-five cases. The board gets together every Monday afternoon at the Pathe exchange.

Miss Rosecan, who has just been added to the sales force of First National, working out of Albany, N. Y., has the distinction of being one of three women in the United States who are selling film these days. Miss Rosecan, however, is no novice in the game, having been with the Detroit branch of Paramount for some time. Last week was her first over the Albany territory, but she made good.

The new Strand theatres in Schenectady and Troy are said to be scheduled to open next November. Practically all steel construction work has been completed on the one in Schenectady.

J. M. Schine, of Gloversville, Mr. and Mrs. A. E. Milligan, of Schenectady, and D. Regan, of Green-which, were visitors at the Albany film exchanges last week.

Jack Sachs, who has been with Albany bureau of Pathe for the last six years, starts out this week in handling the entire territory for short subjects for First National in Albany.

At the Strand in Schenectady, Manager Shirley is starting his week on Saturdays, something new for the Electric City, and which seems to be working out well.

H. C. Bissell has joined up with First National, in Albany, and is covering the territory from Pough-keepsie to Malone.

John D. Howard, one of the veterans in the exploitation business, and who has been with the Parma- mount offices in Albany since last November, received notice last week that he will hereafter look after similar work in Detroit. Mr. Howard will leave Albany on March 15. He has previously been located in So. Portland and San Francisco. He is one of the live wire men of the Albany district.

N. L. Vilkens, of Buffalo, manager of the Merit offices, was in Albany last Saturday. He reports business as being on the gain and is backing his statements by figures that can not be disputed.

H. E. Leonard is hustling through the Adirondack mountains these days, placing Merit productions.

Buffalo

H. L. TAYLOR, known in Film- land as "Huh," has resigned from the Grand & Warner sales staff, to accept a position with Manager W. A. V. Mack, at Pathe. "Huh" is covering the jungles along the Southern Tier. His first trip into the wilds was productive of much business, as "Huh" is known to all the boys.

H. C. Bissell has left the Grand & Warner staff to pedal for Pathe in the Albany, Troy and Schenec-tady territory. Bissell is one of the best salesmen in the business. He has been with several Buffalo exchanges in the past few years.

A. W. Moses, manager of the R-C Pictures corporation exchange, made an advance in the Rochester, Syracuse and Utica sector last week, and returned to Buffalo with the big Marmon loaded with contracts, making an extremely successful trip. Moses is representing R-C in the Southern Tier. Al Bar- nett expects to spring a new suit on Film Row soon.

Sam Grand, of Federated Exchanges of America, Robert North of North & Weber, exporters and owners of the Federated Exchange, and C. W. Bimick, visited Syracuse, local Grand & Warner manager last week. The party stopped off on the way from Chi- cago to Boston. Mr. Samson announces that contracts have been let for the new exchange building at 265 Franklin street, which will be ready for occupancy May 1. United Artists will have its headquarters on the second floor. Mr. Samson has closed all the key cities in the territory on "School Days." Har- old B. Franklin has placed an order for 500 cut out slates, 500 dance cards and 5,000 rubber rubs which he will use in the schools to exploit "School Days," which opens at Shea's Hippodrome the week of March 19.

People and Pictures (Continued from page 1719)

In connection with the wedding of Princess Mary, The Film Renter of London, in a leading article, raises the important question previously voiced in these columns, namely the preservation of negatives of historical value. The Film Renter suggests a government subsidy to make experts to investigate the problem of film preservation.

The matter is of the utmost importance. What are we to do in this country—the headquarters of production?

HUNTINGTON, Tenn., has attained the utmost in efficiency. Some towns, especially those of blue hue, resort to the courts to prevent moving pictures, but Huntington just literally goes to court for its movies. And thereby hangs this tale.

Where the Carroll County, Tenn., Circuit Court by day grinds out justice a projection machine at night grinds out the latest feature, comedies, educational and news reels. The jury box at night holds the town band, and near the bench where the learned jurists of the circuit expound the law at electric piano pounds out the latest jazz bits.

When it was first suggested that a moving picture theatre be established in the court house it created a sensation throughout the county. Petitions for and against the plan were turned in by the attorney of the town. There was a crowd of so many Solomons, that the movie comedians couldn’t possibly be any worse than some of the lawyers they had to listen to by day, and voted to rent the court room for the movies.
Showing Greenman’s Decorations on “Theodora”

Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

Outstanding Features of This Week’s Section

For something nifty in the way of lobby front on “The Old Oaken Bucket,” see page 1732b. If you like the contest idea and also want to get all the fond mamas and papas interested try out the contest singing described on page 1732 that Cleveland neighborhood houses are pulling.

Another “Go to Theatre Week” has been put over again this time at Seattle. Story and cuts on page 1734 and 1735 relating what was pulled off. Frank Burns of the Phillips theatre, Orlando, Fla., gives some lessons on how to build lobby displays, as related by the cut on page 1736, showing fronts on “The Old Nest,” “Three Musketeers,” and “Way Down East.” Oscar White of the Rex theatre, Sumter, S. C., comes through with something extra big in the lobby display on “Saturday Night” described on page 1737.

An idea on how S. Barrett McCormick puts over one of his Jazz Weeks is related in the story appearing on page 1738. There is a good window display on “Queen of Sheba” told by the cut on page 1739. Look it over.
Schenectady Merchants Help Albany Theatre Put Over Picture

Striking window decoration constituted a big feature in the exploitation campaign for "Over the Hill," at the Albany theatre, Schenectady, N. Y.

Nearly every display effected a tie-up with the particular line of merchandise dealt in. In the window of an electric appliance distributor was placed a large electric washing machine, a chair and a clothes tub. The rear of the window was covered with a scene painted by a local poster artist, and represented an old lady walking over the hill to the poorhouse. Cards were placed attractively about the exhibit.

In one window, which was used in its entirety without allusion to any store article, the two sides and rear were decorated with large scenes from the production. In the foreground were placed a number of stills and placards.  

Greenman Gets Woolworth Aid on "Theodora"

A BALLYHOO and lobby display was no small part of the exploitation devised for "Theodora" when this picture played Fox's Liberty theatre, St. Louis.

Harry Greenman, manager of the Liberty, dressed a man in a lion head, with gloves resembling lion's claws, and had him led through the principal business and residence streets by a woman gotten up to resemble the famed Empress who sacrificed her empire for a moment of love.

The lobby decorations explained by the accompanying cut were arranged under Mr. Greenman's supervision. A tie-up with a local Woolworth store gave the showing much publicity through a window display.

Grauman Uses Novelty Ballyhoo for "Moran"

Even Sid Grauman is not above using the good old reliable ballyhoo, as is evidenced by the exploitation stunt he put over for "Moran of the Lady Letty," playing an indefinite engagement at Grauman's Rialto theatre, Los Angeles.

In the back seat of the cab, in plain view of the passer-by, as there is no top covering the seat, sits a young woman with bobbed hair and wearing a tan, a middle, and boy's trousers—the attire of Dorothy Dalton in "Moran of the Lady Letty."

Inscribed in gilt on the glass door of the cab are the words—"Moran of the Lady Letty."

That is all. The name of the theatre is not mentioned. But the course of the ancient automobile through the streets departs from the beaten paths of similar advertising methods. The cab is not driven continuously and aimlessly. Where parking is permitted, the machine is halted beside the curb while "Moran" sits nonchalantly in the rear seat. Invariably a crowd collects. At other times, she, assisted by the footman, stops to the sidewalk, where she will stand for a few moments—besides, riding in a cab from morning until evening is tiresome. At other times she will make a brief excursion into a shop or drug-store while the cab awaits outside.

Cleveland Neighborhood House Promote Singing Contests

Exhibitors in Cleveland are bolstering their Mondays in the neighborhood houses with a simple little stunt that Manager Taylor started out at the Doan theatre. It's a local sing contest for the neighborhood children. It has been worked in several sections and in ever instance it has materially increased the case box. Monday being the poorest day of the week, the contest was arranged for the day. A prize of a five-pound box of candy usually awarded the winner of the contest. The audience is the judge. They signify their preference by applause. The child that gets the loudest applause gets the candy. However, the other contestants get a one-pound box of candy. Five dollars covers the cost of the whole thing, and it brings in many times five dollars in added admissions.
Cronk Uses Rival Attractions’ Titles in Novel Ad.

For probably the first time, the manager of a theatre has used the titles of attractions at various rival theatres to attract interest to the feature which he, himself, is offering. An instance of this unique form of publicity occurred at Toronto, Ontario, during the week of February 27 when Manager Ben Cronk of the Allen theatre used the names of five other shows in newspaper advertisements to boost his own show, the feature of which was “What Do Men Want?” Two of the current show titles adapted were for road companies, including Frank Tinney’s “Tickle Me” and William Gillette’s “The Dream Maker.” Other titles adapted were of pictures at opposition theatres and included “Dream Street” at the Regent theatre, “Silent Years” at Loew’s theatre and “Rent Free” at the Strand theatre.

These captions were woven into a stunt advertisement which read as follows: “TICKLE ME, said the DREAM MAKER of DREAM STREET, but after living RENT FREE for SILENT YEARS, women are at last asking WHAT DO MEN WANT? They’ll find the answer at the ALLEN THEATRE this week.”

The publication of this display arrangement had the theatre-goers going over the whole amusement page of the newspaper.

Plath Builds Inexpensive Lobby Display

“THE CALL OF THE NORTH” stunt shown by the accompanying cut is another of the exploitation ideas of Hugo Plath of the Queen theatre, Abilene, Texas, and his capable house assistants, Jack Reed and Oscar Tuttle.

The cost of the whole display was $2.25, including the expense of the platform, cotton batting and artificial snow. A mirror furnished the “lake” shown, while the log cabin is an “Old Log Cabin” syrup advertisement made out of pasteboard and borrowed from a local grocer. The sign work is home talent and the trees were cedar tree branches stuck in the cotton.

Mother’s Day Adapted to “Fool’s Paradise” Showing

J. E. Madsen of the Idaho theatre, Twin Falls, Idaho, staged a “Mother’s Day” stunt that interested everybody in town and helped put over “Fool’s Paradise” with big receipts.

The idea was to admit free every newsboy escorting his mother to the show. The newsboys were interested through the circulation departments of the Twin Falls papers, and they came out 100 per cent. Each newspaper made up a set of admission cards, free of all cost to the theatre.

The stunt cost the Idaho theatre seventy-one passes and it was well repaid in business advertising and good will.

Sea Going Gear Used for Lobby Decorations

“Moran of the Lady Letty,” playing recently at the Plaza Theatre, St. Petersburg, Fl., was a picture for which Manager Richmond Dorman originated a lobby display which brought home the bacon.

Mr. Dorman tied up with one of the largest marine supply establishments in the state, to such good effect that the company loaned the theatre a truck load of such material as anchors, life rings, oars, rope in coils, fenders, steering gears, foghorns, bells, lights and other nautical material too numerous to mention.

The lobby was arranged in sea-going style. At night the port and starboard lights were lit, giving a splendid nautical effect to the display.

The leading book store donated a window, in which Mr. Dorman arranged a display advertising the picture, giving the name of the theatre and play dates, as well as calling attention to the fact that the story of that thrilling tale of the sea from the pen of Frank Norris could be purchased inside.

“Mats were arranged so as to feature Valentino instead of Dalton.”

The entire cost of exploitation on this subject totalled $2.50. This consisted of dryage of

Beaver Board Pumpkin Exploits “Way Down East”

A seven-foot “pumpkin,” made of beaver board and displayed from a third story window on a principal street, was the novel stunt which Manager H. Farley of the Empire Theatre, Montgomery, Ala., put over in exploiting his engagement of “Way Down East.”

Mr. Farley also used an electric “pumpkin” under the marquee and an electric “Way Down East” sign across the street under the theatre sign.

Heralds, window cards and door-knob hangers were also used.
Jazz Week Idea Tied at Indianapolis

LOEW'S STATE theatre in Indianapolis is going after business by opening up a bag full of tricks in each program. To begin with, each week is named. First it was Anniversary Week, then Gala Week, Jazz Week and Caruso Week. The name of the week is exemplified not only on the screen and stage but also in the printed programs, advertising and practically everything connected with the house.

For instance, there was Jazz Week. The screen feature was "The Connecticut Yankee in King Arthur's Court." This was augmented by exclusively jazz accompaniment and a wild musical feature in which seven singers, a marimbaphone, a saxophone, a xylophone and Loew jazz porters figured. The jazz porters did the old sweeping to music stint as an encore.

In further development of the bizarre program a vote on the popularity of the jazz music in preference to the classical numbers was taken. Cards on which a voting space was provided were passed out to theatre patrons for the week. The vote was twelve to one in favor of the jazz program.

Manager Herb Jennings is working up a mailing list for his week program by passing out folders containing a return postal to all patrons. More than 150 names were received the first day the folders were given out and the patrons had to pay their own postage at that.

Blue Mouse Ties Up with Dog Derby

ROWE AND SOBELMAN, owners and operators of the Blue Mouse theatre, Minneapolis, secured an effective tie-up in putting over "A Doll's House." This despite the fact that Minneapolis experienced the worst snows and blizzards in years that week.

Much interest has been created in dog derbys which was accentuated by the annual dog derby put on for kids by a Minneapolis paper. Rowe and Sobelman saw the possibilities of tying up with the paper and hired a cameraman to "shoot" the race. The film was shown at the Blue Mouse that evening, and the paper in running the story of the derby gave considerable mention to the theatre.

However, to secure the greatest returns from their tie-up the Blue Mouse managers arranged a special matinee for the youthful "mushers" and had an attendance of 100. The kids assembled at the newspaper office and with large banners advertising the picture attracted a great deal of attention as they paraded to the theatre. There were few kids in Minneapolis that didn't have their team of dogs, ranging from the alley mutt to the highly bred collie and real Eskimo dog, and with grown-ups keenly interested, a stunt of this nature was bound to attract attention. During the special matinee one of the "musher's" dog teams was used as an effective ballyho in front of the theatre.

In putting over the picture the house played up Henrik Ilsen and the play the picture was adapted from and received splendid co-operation from the Swedish newspapers in the city. Good reviews were given, following a special showing. In advertising the film sixty 24 sheets were used in desirable stands about the city.

Showing three of the Seattle theatres floats appearing in the "Go to Theatre Week" parade as described on the following page.
Seattle's "Go to Theatre Week"

Big Cooperative Campaign Brings
Greatly Increased Attendance

APPROXIMATELY seventy-five thousand persons witnessed the gigantic theatrical parade staged in Seattle a few weeks ago, the crowning feature of "Go to Theatre Week." The parade was held at noon in the downtown district, and was considered directly responsible for a large part of the great attendance at the theatres during the special week. "Go to Theatre Week" was held in conjunction with "First National Week" and L. O. Schade, general manager of the Seattle First National Exchange was chairman of the "Go to Theatre Week" committee. During the week newspapers of the city devoted a great amount of space to the event, and the first class theatres all cooperated in using newspaper and billboard space.

Each day a special decorative half-page or page ad was used, with the combined ads of the various motion picture, vaudeville and stock houses. "Go to Theatre" posters were used on all the billboards, heralds were distributed in the streets and tied onto automobiles and other vehicles, and all the theatres on their screen and in their advertising emphasized the "Go to the Theatre" idea. Various city officials and prominent business men were quoted in all the newspapers.

All the motion picture houses cooperating in the week gave special all-star shows, with elaborate prologues, musical features, and highest quality pictures, emphasizing the height of the art of the theatre.

The parade was the biggest event of the week. Each theatre in the downtown business district had from one to seven autos and decorated floats in line.

Numerous and valuable cash prizes were given for the best amateur and professional stunts in the parade, and anyone was eligible to enter. The streets were filled with Charlie Chaplin, Jackie Coogan and other film star imitators.

All theatres entered floats characteristic of the picture or feature playing at their house during the week. Practically all of the motion picture houses had their entire staff of employees in line, either riding or walking. Among the judges of the parade and prize entries were John Hamrick, of the Blue Mouse theatre; William Cutts of the Columbia theatre; Frank Steffy of the Coliseum theatre; and L. O. Lukan, of the First National exchange.

The accompanying photographs show some of the floats entered by motion picture houses.

Altogether, the "Go-To-The-Theatre Week" exploitation by the various managers of entertainment houses in Seattle was one of the biggest "weeks" ever held in that city, and succeeded in bringing large attendance to all the theatres.
Dancing in Lobby Lowell Strand Stunt

DANCING in the lobby of the theatre with music provided by the orchestra playing primarily for the pictures, as has been related a number of times in these columns, is being given a trial by Thomas D. Sororio, managing director of the Strand theatre, Lowell, Mass.

The carpets have been removed from the Strand lobby and corridors and the floors waxed for the dancers. The dancing will be allowed during the time the comedy pictures are running and the musical program for these periods will be selected with due regard for the lovers of terpsichore.

Allen Theatre, Winnipeg, Tries the Jazz Week Idea

A week's stunt that developed into a near riot was staged at the Allen theatre, Winnipeg, Manitoba, during the week of February 27 when an "All Jazz Week" was presented as a unique musical attraction. The special week was introduced to local fans in a unique newspaper advertisement which was, in itself, outstandingly attractive. This announcement told of the "33 Schilling Stars of Syncopation in a Merry Melange of Mighty Melody and All Jazz Fiends," comprising "syncopaters" of the local Pals' Club. A feature of the week was the distribution of 20,000 kazoo among patrons and it was promised that "when they all get going, if they don't tickle your feet terpsichoreally, we'll miss our guess."

The jazz overture was presented with Charles Manning, the orchestra conductor, appearing in his shirt sleeves, the overture itself consisting of a medley of fox trots, jazz songs and "blues."

"She's going to be a mean week," read the advertisement. "See the Wild Drummer wickedly wielding a Weird Assortment of Tin Lizzies."

The spot-light man was also in on the game because he "jazzed" the shimmying spotlight, during the musical and prologue numbers. There were "Dancers a la Frisco and Singers a la Sophie Tucker," the president of the artists giving impersonations of the famous comedians of music. In the "ad," the opelites were also exhorted to "See the Mad Musicians Mirthfully Melting the Melodious Classics."

The manager solemnly announced that "We teach you how to play the kazoo in one lesson."

Birthday Stunt Put Over Again

THE idea of sending a congratulatory card good for a free admission to people when their birthday comes around, described some time ago in these columns, as exploitation and institutional advertising, has been tried out with success by L. W. McCuan, manager of the Kozy theatre, Dresden, Tenn.

Mr. McCuan does not explain how he obtains the information necessary to put over this stunt, but we assume that it is through the birth certificate records, lodges, churches, etc., as has been explained previously.

Penny Scramble Stunt to Exploit "White Horseman"

AS a means of getting crowded houses for the first episode of "The White Horseman" Manager Dudley of Dudley's opera house, Americus, Ga., threw 2,000 pennies out for a scramble and then with the help of his operator took pictures of the event to be shown on the screen the same day on which the serial opened.

The stunt went over in fine shape.
Carnival Idea Used to Exploit "Saturday Night"

The carnival idea was the angle which Oscar Cloakey, manager of the Rex theatre, Sumter, S.C., employed in exploiting his showing of "Saturday Night." The art of the devices used in the Carnival day were made in the Rex workshop, including the merry-go-round, ferris-wheel, ocean-wave and many smaller miniature reproductions one would see at a carnival. The merry-go-round, ferris-wheel and ocean-wave were electrically driven by small sewing machine motors, borrowed from local electricians. These were kept running all the time, during the performances and attracted much attention. Practically all the devices were made from cardboard and painted attractive colors. Small tents were made by means of making small framework of a tent and covering it with ticking. This brought out the midway effect and made the whole display stand out. All dolls were purchased from the ten cent store and placed in front of each side show and the electrically driven devices. A miniature carnival display was made on three tables 3 x 4 feet and covered with a sheet and placed directly in front of the box office. Every one that passed the Rex stopped and gave it the once over, thus creating a crowd in front of the theatre and causing many to go inside. This display proved very successful and increased business considerably.

Deardourff Gets Fine Cooperation at Youngstown

C. DEARDOURFF, publicity director for the Metro Film Exchange in Ohio, put over a nice cooperative advertisement in Youngstown in connection with "Peacock Alley," which held a simultaneous initial Ohio release at the Stillman theatre, Cleveland; Valentine, Toledo, and Home, Youngstown. Deardourff tied up with one of the biggest department stores of Youngstown. In their Sunday ad in the Youngstown Vindicator of January 22, they featured ready-to-wear gowns, and used a cut of Mae Murray in a "Peacock Alley" gown as the only art work in the ad. It was classy and helped put the picture over.

Princess Builds Nice Lobby Front at Small Expense

The accompanying cut and the text following will explain the exploitation stunt which the Princess theatre, Eastland, Texas, devised for the engagement of "Get Rich Quick Wallingford."

The large sack effect was obtained by the use of beaver board and a paint brush. The vault doors were also of beaver board painted to look like the real thing. The money sacks were borrowed from a local bank. The two boys were hired to guard the "money."

Cloakey Exploits "Three Live Ghosts" in Novel Way

Oral Cloakey of the Capitol theatre, Winnipeg, Manitoba, recently put over some exceptionally clever advertising for "Three Live Ghosts." Mr. Cloakey published an open letter over his own signature, in which he personally commended the feature and also ran special cartoon illustrations of three column size to attract attention. One illustration showed a small boy in high glee approaching his father with the exclamation, "Oh, Boy! I've just seen 'Three Live Ghosts' at the Capitol."
McCormick Ties-up Jazz Week

McCall's with "Alf's Button"

Part of the genius of good exploitation often demands that the exploiter should supply something that can stand exploitation — in other words, the idea.

S. Barrett McCormick of the Allen theatre, Cleveland, O., did something like this when he initiated a "jazz" week for his house. The feature chosen for the week was "Alf's Button" and the remainder of the program, a Toonerville trolley comedy and other short subjects, was built up to maintain the "jazz" atmosphere.

The idea was carried out by "The Jazz Symphony" which the orchestra of 30 pieces played during the week.

This provided the material for exploitation and was followed up in the first instance by unusual advertising in which large type was used and in which the name of the theatre and feature picture were set at an angle of 45 degrees.

Special tableau were used, painted by Zimmer, an artistic blending of futurist styles to harmonize with the jazz idea. There were three in all, labelled respectively "The Isle of Silver," "The Dream of Ponce de Leon," and "Earth, Hell and Heaven." Jazz singers contributed to the show, including: Irving Clark, Christine Marson from the Folkies Bergere, Frankie James, Perez and Martinez and Baby Alice May Willey.

Snipers were pasted all over the town, and the unusual captions on these miniature bill posters aroused attention. They read: "Fifty People in Fun and Frolic"; "Give the Blues the Air"; "Start the Joy Week at the Allen." Cartoons of joys chasing the glooms away featured the drawings.

Kazoos were distributed by means of an exploitation tie up with the Wurlitzer Company, who exploited the picture through their store. As a result it was possible for the audience to join in the refrain of a popular number of the roll with the singers.

The jazz idea was spread to the retail merchants and restaurants who joined in heartily and tied up with the Allen theatre on it. The point to the whole successful stunt

Tooker Gets Window Display for "Saturday Night"

The largest bath accessories house in Elmira, N. Y., tied up with George Tooker's Regent theatre for co-operative window, in which the inescapable relation between the title and the actual act of ablution was emphasized—in other words "Saturday Night" and a bath.

A six-sheet, stills and window cards made up the display.

Freckled Faced Kid Stunt *Used for "Penrod"

UY L. WONDER, manager of the Baltimore Rivoli, learned there were many freckle-faced boys in Baltimore when playing "Penrod," and also made young America in Baltimore talk that much more of the picture.

The method of accomplishing his end was by advertising that any boy having 50 or more freckles would be admitted free at any matinee. The very first day of the two-week run of "Penrod" 200 claimants put in their appearance.

Throughout the run freckle-faced boys continued to patronize the show and there were many seen in the audience who were too bashful to inquire for the manager and paid their way in.

Balsey Does Effective "Peacock Alley" Exploitation

Lee D. Balsey, manager of the Wichita theatre, Wichita, Kansas, put on an exceptionally effective exploitation campaign in exhibition of "Peacock Alley," during its recent run at his theatre.

A careful mailing campaign and a lot of teadvertising preceded the opening. The open was made into a gala occasion, due to a speci- trolley display and prologue and a "peace maintained" for women. Most of the lead tories of the city were tied up in the adver- ing, especially the stores that display some gowns, jewelry and luxuries of all sorts.

A neat advertising card in Tiffany types is sent to a select list of 1,000 homes on Thursday preceding the Monday opening.

On Monday morning a night lettergram delivered to 1,600 shriners and 400 Knights of Columbus and to 200 homes.

The merchants' tie-up was complete. First cut-outs taken from 24-sheets, 6-sheets and sheets were used, set on beaver board; shellacked. They stood out brilliantly in the windows. The shops advertised that they carried gowns, jewelry, etc., of the sort worn by Miss Murray in "Peacock Alley." The most sensational tie-up was one with woman's gown store that supplied a model of the theatre. The curtain was pulled, discloses a beautiful girl in a striking costume design in the fashion of a frock worn by Miss Murray in the picture.

Another model, dressed in a gown designed from that worn by Miss Murray in the picture, wherein she walks down Peacock Alley in picture, dominated a store window.

The peacock display was carried out in trolley and in the theatre.
Leaves Gloria's Calling Card with Regrets Expressed Thereon

Every residence in Dowagiac, Michigan, was visited by Gloria Swanson, who was sorry to find everybody out. However, she left her calling card with a little personal notation that read: "Dropped in to see you, but you were out. See me in 'Don't Tell Everything' at the Century theatre, Monday.—Gloria."

The card was printed with fancy letters, so that it simulated an engraved calling card. The pen and ink notation was made at the theatre. Butchers and grocers helped the stunt along distributing the cards free. A few youngsters were bribed with passes to supplement this distribution.

Cumberland Theatre Presents "School Days" Prologue

The Crandall-Strand theatre of Cumberland, Maryland, tied up with the local schools in the presentation of "School Days." Robert Sloth, local manager, put over a school playlet in connection with the regular show and had eight school children cast in speaking parts.

Town Hall Week "His Nibs" Stunt at the Allen, Cleveland

In addition to an extensive exploitation campaign, S. Barrett McCormick, manager-director of the Allen theatre, Cleveland, originated some presentation numbers that had no small part in the success of the recent engagement of "His Nibs" at the Allen. McCormick featured the engagement as TOWN HALL WEEK. He had a regular rube prologue, with country dances, country costumes and country humor. All the ushers were dressed in calico aprons and sun bonnets. The doorman wore a loud checkered shirt, broad suspenders, wide, long trousers, and a wide-brimmed straw hat. In addition to a regular vaudeville show that lasted an hour, Louise Pazenda made a "personal appearance" in costume, which fitted right into the general scheme of things. The show ended with the chorus girls, the ushers and Miss Pazenda throwing popcorn balls to the audience from the aisles of the theatre. Over 12,000 popcorn balls were distributed free at each performance. The public ate the show up.

School Room Lobby Front for "Peck's Bad Boy"

In exploiting "Peck's Bad Boy" at the Strand theatre, Gaffney S. C. Manager E. C. Kingman used a "policeman and boy" ballyhoo and built an attractive lobby display. The front of the theatre was arranged to represent a school room, with desks, chairs, blackboards, books, windows and other school room fixtures. Across the top of the entrance hung a large sign with Coogan's name and the title of the picture spelled with the letters turned backwards.

Manager Kingman states that this stunt cost only $2.60 and put the picture over wonderfully. Practically all of the school room scenery had been used on a previous occasion and Manager Kingman thought it a good idea to use it in this instance.

"Saturday Night" Bathtub Cause Curious to Comments

Two bathtub, one in the lobby and one on the side walk, with signs reading "Don't Forget Saturday Night" and "This Is Saturday Night," respectively caused a lot of comment at Jackson, Tenn., when Manager A. R. Lynch of the Lyric theatre, played "Saturday Night."

The night before the opening the entire theatre crew went out and painted the sidewalks on all principal streets of the City with "See Saturday Night any night—Lyric theatre, Friday and Saturday.

Race Track Used for Street Ballyhoo for "Thunderclap"

A jockey astride a horse obtained from a near-by racing stable constituted the street ballyhoo used by the Terminal theatre, Newark, N. J., during the recent run of "Thunderclap."

On both sides of the horse, hanging from the saddle, were large banners announcing the date the production was scheduled for showing and the name of the theatre. The horse was permitted to show his speed as he was guided through the main thoroughfares of the city. The stunt drew large throngs wherever it was shown, and helped swell the coffers of the theatre during the run.

Johnson Used City Directory to Good Advantage

Manager Herb Johnson, in exploiting "The Lotus Eater" at the Luna theatre, Lafayette, Ind., for three days resorted to the old reliable City Directory and circular letters in putting the picture across. From the Directory he obtained the names of the active business men of the city. Then he prepared circular letters addressed to "The Tired Business Man."

Lollipops Solve the Noisy Boy Problem

A simple and inexpensive method of quieting the small boy element in his theatre during the showing of dramatic and thrilling scenes has been discovered by A. M. Small, manager of the New Franklin Theatre, Franklin, Ohio, as the result of an experiment he made during the showing of "The Forbidden Thing."

He purchased several gross of lollipops and presented each boy with one. It was a treat for the kids and Small soon found that the candy distribution was bringing him new business. When the stirring climax was flashed upon the screen, the usual noises of approbation were conspicuous by their absence. Instead of the loud hand-clapping and stamping of feet there emanated from the seats down front a chorus of suppressed and delighted gurgles.

The taffy-on-the-stick distribution now continues at Small's theatre each day. He figures that he has killed two birds with one stone.
"Sandwich Men" Idea for "A Sailor Made Man"

The unemployed sandwichman stunt which has been going the rounds has been used successfully by Manager L. T. Lester of the Rivoli theatre, Columbia, S. C.

The picture was "A Sailor-Made Man," and Manager Lester employed six men who had been out of work and were in desperate straits. He dressed them in the regulation uniform of the navy—blue blouses, and heavy "pea-jackets" which were quite appropriate on one of the coldest days of the season in Columbia. These men carried a banner, dark blue and scarlet letters on a white back-ground, which advertised the picture, and carried the line that this exploitation stunt was "doing its bit" to help the unemployed.

Patrons Presented with Valentino Photos as Exploitation

The Grand theatre, Greensburg, Pa., had the right idea for popularizing Rudolph Valentino when it played "The Sheik." They distributed 1,500 still photographs of the artist as souvenirs.

Makes Jungle of Lobby Entrance for "Tarzan"

MANAGER C. S. TRAVIS of the York theatre, Chattanooga, Tenn. exploited the opening episodes of "The Adventures of Tarzan" by decorating the whole front of the theatre with canebrake, thus giving a very realistic jungle scene. Blue lights were used in the back of the display at night, giving a very beautiful appearance.

Ingenuity and Sixty-five Cents Produce Fine Lobby Display

The sales methods which Manager G. M. Phillips of the Rialto theatre, Columbus, Ga. employed for his showing of "The Law and the Woman" were economic to the nth degree.

At a cost of sixty-five cents, Mr. Phillips arranged a "scales of Justice" in his lobby. On one side of the scale pan was the cut-out of a woman. On the other, a law book was placed. The scale was so adjusted that the woman outweighed the law.

Overhead on a wire were cut-out letters announcing the star and the title of the picture.

Miller's "Homespun Vamp" Lobby Front

Manager Frank Miller, of the Rialto theatre, Augusta, Ga., made good use of the atmosphere suggested by the title, when he played "A Homespun Vamp" for a two-day run recently.

The lobby was transformed, by use of "canvas flats," into a grove of trees. These masked the entire lobby, leaving only a narrow entrance and exit on either side of the box-office.

At one side, down-stage, was an old well, the rope to the bucket much mended and showing signs of hard wear. The bucket itself was warped and worn. At the other side, an old wash-tub, half-filled with soapy water, and in which real clothes were soaking, occupied the center of a cleared space. A worn old rub- board, with a half-used cake of yellow laundry soap, stood in the tub. Beside it was an old-fashioned iron pot, such as is used in the country to boil clothes. This was perched on bricks and a fire laid, as if ready for fighting, beneath it.

Back of the well, a little to the upper left of the lobby, was an old-fashioned "saw-horse," holding half of a pine log, a saw leaning against it, saw-dust sprinkled beneath it, and an armful of wood, already split up for use, beside it.

Across the front of the lobby stretched a clotheline, and on it, hung to dry, were six garments flapping in the breeze. To each of these garments black cut-out letters had been fastened, spelling the words "May McAvoy in 'A Homespun Vamp.'"

Local Five-and-Ten Cooperates With Halloway

Manager I. C. Holloway, of the Palace theatre, Macon, Ga., used a scene from "Playing With Fire," for a lobby display idea when he played this picture.

He arranged his lobby to represent the music department of a 5 and 10 cent store, a neat tie-up resulting between the local 5 and 10 cent stores and the theatre management. The store furnished sheet music in large quantities, a cash register and a counter, also a piano for the display. The services of one of the young ladies from the store was also loaned to the theatre. This young lady was dressed to represent Gladys Walton. She played the piano and sold music in the lobby, similarly to the way in which Gladys Walton does in this picture.
Snipes Busses and Attracts Rural Residents

Every automobile bus that traveled over the roads around Canandaigua, N. Y., for a week bore the run of "Over the Hill," at the Library theatre, carried large banners on both front and rear, advertising the engagement. More than twenty of these conveyances were patched with signs, and in this way the management of the theatre notified many patrons of neighboring communities of his coming attraction.

A banner about forty feet in length was suspended from posts erected on both sides of the street in front of the Liberty. This was easily visible for blocks, and compelled all who passed to take notice. Being on the main thoroughfare of Canandaigua, every automobilist on his way from one town to another was informed, as the sign, of the advent of "Over the Hill.

A number of store windows were decorated with placards and water-colored stills.

Spoofy" Steps Out of Picture and Does Street Promenade

"Spoofy," the nut of "Three Live Ghosts" is back to his tricks on the streets of Tokyo, when the picture played at Panthages. He walked down the business streets pushing a baby carriage and dragging a live sheep by a enormous rope. He crossed the streets mid-blocks, dodged traffic and did everything to try to get his appearance to be out of the crowd. There was a sign on the sides of the buggy and he distributed little calling cards, both sides of which had the same text. It was: Spoofy. One of the "Three Live Ghosts," left me and the other two at Panthages theatre.

Effective "Connecticut Yankee" Campaign at Utica

A STREET parade and a series of special window displays featured the publicity campaign for "A Connecticut Yankee in King Arthur's Court," at the De Luxe theatre, Utica, N. Y.

The street bally-hoo consisted of four motorcycled "knights" each attired in imitation of "Sir Sagamore" of the picture and carrying banners and spears. The motorcycles were obtained through a tie-up with a local dealer and by running several slides advertising the motorcycles on the screen of the De Luxe.

Window displays were erected in drug stores, toggery shops and millinery stores.

Ballyhoo for "Connecticut Yankee" put over for the showing at the Lyric theatre, Cincinnati.

Local Tie-ups One of Bain's Best Bets

M. BAIN, exploitation chief for the Howard-Wells Theatres in Wilmington, N. C., is working the merchant tie-up feature regularly these days, pulling about one every three weeks, using, of course, a different contest angle occasionally to keep the thing from growing stale.

The latest was pulled for "Fool's Paradise," thirty merchants advertising copy appearing on a full page. In each individual advertising space was a thumb-nail scene from the picture with a couple of lines of seat-selling copy, making the page just as effective as an entire page ad for the picture.

Bain gets two whacks at the public on each one, publishing the first Sunday the prize offers and sample ads, following up the next Sunday with the prize winning ads. (This one having been an advertising contest which developed some exceptionally clever copy). It only cost thirty-six tickets to put the whole thing over.

"Parps" Used as Lobby Display on "Nobody's Kids"

Manager L. M. Caddison of the Vance theatre, Asheville, N. C., demonstrated his knowledge of human nature when he arranged his lobby for the showing of "Nobody's Kid.

The center of the lobby was fenced in, leaving a narrow entrance and exit on either side. Inside this enclosure he had a bunch of six weeks old collie puppies, frisking and playing joyously.

Over this enclosure was a sign which read: "These puppies are nobody's kids, but think how everybody's kids would love them!"

Needless to say, since all the world loves a dog, apparently, the lobby attracted quite a bit of attention, and it was crowded throughout the run—and business was very good.

"Golden Trail" Recalls Pre-Volstead Days

Manager Thomas Mousson, of the Rialto theatre, Nashville, Tenn., used a saloon display with good results on the "Golden Trail." Real whiskey bottles and old friendly labels caused much amusement, as did the lively card signs shown in the picture. And there were two real beer kegs. A dummy functioned well as bartender, with a wig and mask and old clothes.

A big whack over the ticket booth added a northern touch.

Mounted Knight for "Connecticut Yankee" Showing

THE management of the Lyric Theatre, Wichita, Kans., in exploiting a "A Connecticut Yankee in King Arthur's Court," deviated a bit from the beaten path by using horses instead of motor-cycles for his street bally-hoo.

The campaign was inaugurated with a series of printed postcards mailed to more than 5,000 potential patrons and a cleverly planned teaser advertisement in the daily newspapers.

Into the street was sent a "knight of the Round Table," attired in a coat of mail, breast armor, and a helmet with a vizer covering the entire face. But instead of driving a motor-cycle—which most exhibitors have effectively utilized—the "knight" was carried about by a horse.

On the sides of the horse, suspended from the saddle, were two banners announcing the theatre and the production.
"What No Man Knows" Gets Novel Campaign in Texas

A contest, in which a page of cooperative ads figured prominently was the scheme that E. J. Barnette, manager of the Victory theatre, Waco, Texas, evolved for his engagement of "What No Man Knows."

The local merchants worded their ads so as to answer an implied question suggested by the title of the picture.

Mr. Barnette invited Waco people to write a better answer concerning the various products advertised than had the creators of the displays. A prize of ten dollars and free passes to the Victory were awarded to the winners.

This Lobby Tells Everything About "Don't Tell Everything"

The Palace theatre, Racine, Wis., got out a wallboard lobby for "Don't Tell Everything" that is almost a model of non-atmospheric dress.

The scheme was huge panels of white, red, and black, the borders checkered. There were hand-drawn drawings of Gloria Swanson, and Wallace Reid and Elliott Dexter on the front. The interior walls were simply gigantic mounts for stills.

Cooperative Ads Used on "One Glorious Day"

MANAGER W. A. DOSTER of the Strand Theatre, Montgomery, Ala., tied up with a number of local merchants in selling "One Glorious Day." A cooperative newspaper display carried the theatre's billing and the merchant's advertising under the heading of "One Glorious Day of Bargains."

The ad was featured in the afternoon papers the day before the feature opened at the Strand.

Nice Lobby Decorations Help Sell "Theodora"

A herd of ten roaring lions, cut out of 24-sheet posters, mounted on cardboard were placed on top of the marquee of the Jackson theatre, York, Pa., as an exploitation stunt for "Theodora." At night the top of the marquee was flooded by three 200-watt red lights so that the stunt was just as valuable at night as in the day time.

The idea was originated by Saul Silver, sent by Goldwyn to York especially to exploit the screening of "Theodora." With the cooperation of Manager F. E. Barry a most effective theatre front display was provided, the lions above the marquee, a 25-foot banner beneath. In the entrance-way were frames of colored enlargements. A mounted cut-out head of Rita Jolivet was mounted at each end of the big banner.

A street stunt that was used on Saturday preceding the opening and on Monday, the first day of the screening, was an imitation lion cage. Mr. Silver and Mr. Barry got a motor truck and out of beaverboard constructed a cage, with bars painted on either side, and two small barred windows at the rear. On each side of the cage the head of a lion from the 6-sheet poster was pasted. A large banner was strung along either side. Inside the cage was a boy who drew a heavily reamed cord across a tin pail with a hole in it, giving forth the deep bass roar of a lion. This "circus wagon" attracted all sorts of attention.

Window displays were obtained in six big windows in furniture and department stores.

Jack Holt Peeks from Corning Taxi Window

Fred Gerber, the Corning (N.Y.) impresario, got out a ballyhoo that had a beer pull and a champagne effect for "The Call of the North," playing at the Liberty theatre.

A Ford sedan was commandeered, and poster cut-out of Holt peeked from every widow. One-sheets on both sides of the car as a canvas banner got over the details of the run. Gerber got hold of an old-fashioned bed rug which he threw over the top of the car.

The ballyhoo was inelaborate and inexpensive but attracted attention, and that's what a ballyhoo's for.

Auto Ballyhoo Used for "The Idle Class"

To put over "The Idle Glass," George Re- manager of the Forum theatre, Hillsboro, Ohio, used an automobile street ballyhoo and distributed heralds throughout the town and surrounding country. The lobby of his theatre was filled with large cut-outs of Chapin and Ritz several days in advance of the showing.

"The Sheik" was exploited in this manner when it played the Palace theatre, Muskogee, Okla., managed by Ollie Brownlee.
Norwich Introduced to Exploitation

Davis of Colonia Theatre Stirs Up York State Town

“One Horse Sleigh” Ballyhoo

The jingling bells of a one-horse sleigh announced to the inhabitants of Lewistown, Pa., that “A Connecticut Yankee in King Arthur’s Court” was coming to the Pastime theatre for a four-day engagement.

On the driver’s seat sat a man attired as the “Sir Boss” of the picture, with silk hat, moustache, rolled trousers, exposed garters, and bearing a long sceptre. Around the body of the horse and in the hands of the driver were the bells. Attached to the sides of the sleigh were large canvas signs identifying both picture and theatre.

The management of the Pastime, in addition to the novel variation of the old street ballyhoo, conducted a contest in conjunction with a local newspaper. Prizes of free tickets to the show were awarded to the newspaper readers who wrote the best 200-word essays on the life of Mark Twain.

They were entitled to Davis’ campaign not only put over First National Week, but also brought the lure of screen entertainment before the fans in a manner that is not likely to be forgotten for a long while to come.

Turns Lobby Into Junk Heap for “Idle Rich”

A method of exploitation for “The Idle Rich” has been devised by A. L. Selig, publicity director of the Odian Theatre, Savannah, Ga., that should appeal to every exhibitor who desires results at small expense—$1.00 in Mr. Selig’s case.

Here is Mr. Selig’s own account of the stunt, as he reported it to Lem Stewart, exploitation director for the Southern Enterprises houses:

“I had the porter of the theatre get out all the junk we had in the cellar, broken chairs, cast iron sides, old rubber hose, etc., and piled them in the lobby in a heap. I then had a one-sheet sign painted, reading, ‘Come in and see how Bert Lytell made money out of junk.’

“The fact that the always ornate and neat appearing Odian lobby was littered with this mass of junk at once attracted the passer-by and they stopped to find out the reason.

“The total cost of this little exploitation stunt was just the cost of having the sign made—about $1.00. And it brought the people into the theatre.”

This cut shows the ballyhoo which the Pastime theatre, Lewistown, Pa., used to sell “A Connecticut Yankee” to the local fans.

This ballyhoo was used to help sell “Wild Honey” at the Central theatre.
Miller Puts Over Fine Display on "Midnight"

Manager Frank Miller, of the Rialto theatre, Augusta, Ga., capitalized the title of his picture, and sought a means of arousing the interest and curiosity of the patrons in the fashion of "Circus" by building a huge "clock" in the main lobby, for his two-day run of "Midnight." The face of the clock was of white pebbled art-cardboard, and the lettering, as well as the hands of the clock, were deep, rich black. Beginning with the roman numerals of the clock, the face was lettered—or "figured"—like a clock of the "alarm" variety. Beneath each figure, was a still from the picture, with a word beneath it. Thus, "1 o'clock" was represented by the roman numeral while still showing a tense scene from the picture, beneath it the word "Action." "Two o'clock" was the figure, and a still of the love-scene with the word "Romance." And so it went around the clock-face, the eleven words from one o'clock to midnight, being "Action," "Romance," "Thrills," "Adventure," "Beauty," "Youth," "Suspense," "Doubt," "Intrigue," "Love," and "Excitement," the whole being summed up by the one word "Midnight." As the words were printed beneath the figure "twelve," where the hands of the clock were locked, to signify "Midnight." In the center of the clock's face, was a cutout from one of the faces of the star, Constance Binney, and the word "Call" for the separate lobby, with a narrow entrance and exit on either side, and plainly visible on the opposite side of even one of the widest streets in America—Broad street, Augusta, Ga.

Gibson Entertains Old Folks' Home Inmates

Malcolm Gibson, manager of the Mozart theatre, Elmina, N. Y., showed "Forever" to a special audience composed of inmates of all the principal charitable institutes, such as the orphans' homes, homes for aged, and the city farm. The public charge was treated with the utmost courtesy. The feature and all appeals were issued through the newspapers for donations of automobiles to carry them to and from the theatre. The orchestra and participants in the prologue, while not engaged for the morning showing, volunteered their services to give the guests a festive day.

Such a stunt met with editorial endorsement and free reader space from the newspapers.

Clergymen Help Skinner on "Creation"

When you can get ministers in the community to support your show the millennium has about arrived, but that is just what Arthur L. Skinner, manager of the Victoria theatre in Buffalo, accomplished when he showed "Creation," the first of the stories founded on the Bible. Mr. Skinner made a personal call on the pastors in the district surrounding the Victoria and invited them to a special screening of the picture. Later he made another personal call on other pastors to encourage them in the showing before their congregations. Sure enough they did and "Creation" got a boost from the pulpit on the same Sunday that it opened at the Victoria. Mr. Skinner is now making plans to show the second release, "Calm and Able," which he will also screen for the ministers.

Beckerich Entertains Buffalo Newies

A L BECKERICH, manager of the Loew State, Buffalo, has been unary successful in putting on special shows in cooperation with the local newspapers. These shows not only bring the newspaper more page publicity, but aid in increasing the popularity of the theatre.

Last week, Miriam Battista appeared in person at the State in connection with "At the Stage Door," and one of the biggest exploitation stunts put on in advertising the attraction was the newboys party arranged by Mr. Beckerich and the Buffalo Evening News with Miriam as the chief attraction. That morning at the "Stage Door," as the "Big Extry." Exactly 4,206 youngsters crowded into the theatre and it is an interesting fact to note that at the end of the show this waste kid army left through the 36 exits in 2¼ minutes, which performance brought forth the congratulations of Mr. and Mrs. Boyd. The News used two column stories on page one every day during the week of the party, which was held on Saturday morning so that those who attended school could get in on the event.

Mr. Beckerich was tied up with the newspaper on many other occasions. He recently gave a special performance for the benefit of the Buffalo Enquirer Cheer Fund, which took place a few days ago for the inmates of the Crippled Children's Guild.

Phlox Sponsors Another Novelty Lobby Ballyhoo

Way down in the little town of Abilene, Texas, Hugo Plath, a high powered showman at the helm of the Queen theatre, keeps pounding into the neighborhood a united sale of picture shows with such regularity that the people of the city have got into the habit of walking by the theatre every day to see what's new out in front of the box office. Recently it was a number of things on "The Skell," "Chow Days, East" and then a miniature oil drill on "Get Rich Quick Wallingford" and a railway locomotive on "The Iron Trail," with sand paper wheels which revolved and gave a "chug chug" effect at twenty miles an hour. Plath's tricks is the duplication of a whiskey still in miniature to call attention to the Educational comedy, "Moonshine," which he played in addition to "The Call of the North." Mr. Plath is planning a big spring style show in conjunction with his showing of "Saturday Night" and expects to show the town the last word in local pomp and display when the big event comes off.

Has Street Parade on "Sailor Made Man"

In exploiting "A Sailor-Made Man" at the T. D. & L. Strand theatre of Pasadena, Calif., Manager William A. Haas, lined up a real old-fashioned street parade. First came the Pasadena High School military band of thirty pieces, followed by an auto containing the Strand's urchinettes dressed as sailor girls, with impersonators of Harold Lloyd and Mildred Davis riding the hood of the car. Following were three automobiles with the Harold Lloyd "Sailor-Made Man" white navy hats, an exploitation accessory put out by Associated Exhibitors and available at all Pathe Exchanges. Bringing up the rear was the Strand's press car, in which was seated Lloyd. The line of march covered the principal business streets of Pasadena for an hour, counter marching from the Strand theatre, east and west.

Clinging Bell at Midnight Hour Prepares Town for Ray's Picture

The clanging of a bell at midnight disturbed the residents of one of the fashionable sections of Sandusky, recently. Men, women and children left their beds to gaze into the darkness.

The next night, at midnight, of course, similar clanging aroused the residents of another part of the city, and the next night, of still another part.

It was George Schade's advance exploitation for "A Midnight Bell," which was booked for the Schade theatre.

Mr. Schade had a signal bell, borrowed from the owner of a ferryboat at winter quarters in Sandusky Bay, set upon the rear seat of a Ford.

A moment or two before midnight the Ford was driven into the locality selected for the excitement. The midnight hour arrived and the bell clanged.

As soon as there were indications that the neighborhood had been disturbed, or there was reason to believe that it was on the verge of being aroused, the auto would be driven away.

Not more than one locality was ever "worked" the same night.

The mysterious and more or less "spooky" midnight bell got to be the talk not only of Sandusky, but the country surrounding.

The Sandusky newspapers printed "mystery" yarns about it, all of which helped to fill the Schade when George finally announced the picture's title and dates.

Grocery Store Lobby Helps Control Sell "Peck's Bad Boy"

Manager Contrell, of the Rex theatre, Nashville, Tenn., used a grocery store lobby and good ballyhoo on "Peck's Bad Boy," during his recent engagement. The lobby was effective with shelves of borrowed groceries and boy and cop cutouts. But more business was drawn by ballyhoo and a ragged urchin, both wearing announcement cards and the bluecoat shooting fireworks at the "bad boy" and making dire threats as to what he would do to him if caught. This diversion entranced the crowds of Xmas shoppers and drew good business to the Rex for three days.

Fine "Sheba" Lobby Used at Butte

Butte, Mont., was introduced to "Queen of Sheba," by means of one of the most attractively arranged lobby displays ever attempted by the management of the Ansonia theatre, with the picture played an extended engagement.

The lobby proper reflected the atmosphere of the drama, with its beaver-board covered ticket office, its luxuriant array of palms and ferns, and framed tiles and pastels. The marquis was unique in design. Pillars of wood were used to represent the architecture of the time of the story, were planted at the corners of the marquis. Large letters or signs covered the sides and their lettering of the words "Queen of Sheba" were so capitalized as to carry the Babylonian suggestion.

Resting above the marquis and facing the street was a large oval cardboard cutout of the chariot race in the big production.
NEW YORK CITY

Rialto Theatre—
Overture—"Irish Rhapsody," by Rialto Orchestra.
Added Attraction—The Mistress of the World—Number two—The Race for Life.

Rivoli Theatre—
Overture—"If I Were King," by Rivoli Orchestra.
Novelty—"The Yellow Girl"—Vitagraph.
Vocal—"Drinking Song" from "Hamlet," by George Richardson, baritone.
Feature—Bought and Paid For—Agnes Ayres and Jack Holt.
Instrumental—Original Piano Trio—Edgar Fairchild, Herbert Clair, George Dilworth, presenting "Bimini Bay" and "Chanson Dansante."
Added Attraction—The Mistress of the World—Number two—The Race for Life.

Mark Strand Theatre—
Overture—"Second Hungarian Rhapsody," by Strand Symphony Orchestra.
Scenic—Emerald Isle—Kineto.

Capitol Theatre—
Current Events—Capitol News.
Added Attraction—Noah's Ark—Sacred Films.
Instrumental—Irish Rhapsody, by the Cap'lt Grand Orchestra.
Special—Irish Divertissements, including "Come Back to Erin," "Believe Me of All Those Endearing Young Charms," "A Little Bit of Heaven," "Manchala," sung by Miss Marguerite Schulting, Miss Caroline Andrews, William Robyn and Peter Harrover; dance numbers by Capitol Ballet Corps.
Feature—"Come On Over—Goldwyn."
Next Week—"The Glorious Fool—Goldwyn."

LOS ANGELES

California Theatre—
Current Events—International News and local events.
Educational—Goldwyn Review.
Orchestra—Concert with program from "Poet and Peasant," " Prelude," "Siciliana," "Memphis Blues," etc.

Novelty—Topical of the Day—Pathé.
Feature—Come On Over—Goldwyn.
Current Events—International News.
Novelty—Topics of the Day—Pathé.
Feature—Come On Over—Goldwyn.
Current Events—International News.
Novelty—Topics of the Day—Pathé.
Feature—"The Storm." A forest stage setting is provided.

Grauman's Rialto Theatre—
Second week of "Fool's Paradise."
Symphony Theatre—
Second week of "Martin Johnson's Jungle Adventures."
Miller's Theatre—
Sixth week of "The Silent Call."
Mission Theatre—
Fourth week of "Foolish Wives."
Clune's Theatre—
Current Events—Kinograms.
Organ—A Little Bit of Heaven.
Feature—Midnight—Constance Binney.

SEATTLE

Coliseum Theatre—
Overture—Selections from "Eileen." With male quartette singing portions of the number.
Current Events—From Pathé and International News.
Educational—Paramount Magazine.
Scenic—People of Bruges.
Feature—Enchantment.
Next week—"Turn to the Right."

Columbia Theatre—
Overture—Selections from "Naughty Marietta" and "Oriole."
Current Events—International News.
Novelty—"The Dark House."
Comedy—Peggy, Behave.
Feature—"The Wise Kid.
Next Week—"Wild Honey.

Strand Theatre—
Overture—Selections from "The Only Girl."
**CHICAGO**

**Chicago Theatre**—
Overture—2nd Hungarian Rhapsody.


**Tivoli Theatre**—
BUFFALO

Eva's Hippodrome—

ure—Selections from "Make It Snappy."—Selections by Eldora Stanford.

ical—Personal appearance of Ir ine Castle, with company, in dance act.

ure—"French Heels"—Irene Castle.

omy—"The Duck Hunters"—Sennett.

ten Events—Hippodrome Review, including "Neighbor Nellie," a Prizma.

ext Week—"School Days"—Wesley Barry.

orion—

ature—"Orphans of the Storm"—D. W. Griffith—Third Week.

ew's State—

erture—"Jolly Robbers"—Suppe.

current Events—Loew News (Pathe).

ature—"Peacock Alley"—Mac Murray.

MINNEAPOLIS

State Theatre—

ure—"Tangerine," by Sanders.

ate Digest—Composed of Pathé and International News Strips.

emy—Johnny Hines in "Torchy and Orange Blossoms."

oloist—Roy Dietrich singing "I'm Always Chasing Rainbows," and "I Hear You Calling You Hoo," by Al Jolson.

rgan Solo—Played by E. J. Dunstedter.

oon Day Organ Recital—Played by Ralph M. Hix.

Strand—

ature—Charles Ray in "The Barnstormer."

oloist—Fred Struble introducing popular hits.

ema Peri odi—Composed of International and Pathé News strips.

hate—

cial—Movie Chats.

ural—Dick Long's Jazz Boys in repertoire of popular selections.

ew Garrick—

ature—Tarn to the Right, with Alice Terry and Jack Mulhall.

ure—"Raymond."

rgan Solo—Played by Leonard Leigh.

ew Events—Kino gram s and Pathé News and local topics.

PHILADELPHIA

Stanley—

ews—Fox and Pathé. 

opics of the Day—Literary Digest—Pathé.

ie Chats—Urban.

ure—The World's Champion Buttonhoole.

ext Week—School Days—Independ.

anton—

ature—Turn to the Right—Metro.

ext Week—Footfalls—Fox.

aldine—

ature—Foolish Women—Universal.

ext Week—Same.

arlton—

ature—Her Husband's Trademark—Paramount.

ext Week—Bought and Paid For.

acadia—

ews—Pathé.

emy—The White Mouse—Electric.

creen Snapshots No. 21—Masterpiece.

ature—Three Live Ghosts—Paramount.

ext Week—One Glorious Day—Paramount.

egret—

ature—The Cashier—M. & J.

emy—Hit Him Again—Pathé.

ature—Jackie—Fox.

ext Week—Her First Love—Realart.

alace—

ews—Pathé.

opic s of the Day—Literary Digest—Pathé.

ature—A Fool's Paradise—Paramount.

PHILADELPHIA

Ne w Week—Mahan of the Lady Letty—Paramount.

rica—

emy—Pathé.

omy—A Sailor Made Man—Pathé.

ecnic—The Four Seasons—Hodkinson.

ramatic—Carmen—Condensed version—Paramount.

ext Week—Sky-High—Fox.

i pal—

ews—Kinograms—Electric.

edy—Stay Down East—De Luxe.

hort Subject—Winter Peo—Goldwyn.

ature—The Fourteenth Lover—Metro.

ext Week—Three Live Ghosts—Paramount.

ALGON client

DALLAS

Place Theatre—

urre—"Cocoanut Dance."—Current Events—Palace News.

rtoon—Aspers Fables—Pathé.

pecial—In Old Madrid. Present ed by a local quartette with string quartette accompaniment.

ature—A Game Chicken—Bee Daniels.

Rivoli—

urre—"Yelva"—Ressiger.

urrent Events—Rivoli News.

ocal—V-Roll*—Lloyd Kinney, former soloist with Sousa.

emy—My Boy—Jackie Coogan—Comedy—"Snoopy's Home Run.

C entury—

urre—"I'll Guarany"—A. Carlos Gomez.

urrent Events—Century News.

ovely—Spanish dances and interpretations by Mlle. Marion and Martinez Randall.

ature—Her Husband's Trademark—Gloria Swanson.

edy—

ew Wizard—

urre—Operatic Airs.

urrent Events—New Wizard News.

ature—A Wide Open Town—Conway Tearle.

edy—The Battle Royal—Sennett's.
Missouri Theatre—
Feature—Jim—Gloria Swanson in "Her Husband's Trademark."
New Grand Central and West End Lyric—
Overture.

ST. LOUIS

Missouri Theatre—
Feature—Jim—Gloria Swanson in "Her Husband's Trademark."
New Grand Central and West End Lyric—
Overture.

OMAHA

Strand Theatre—
Sun Theatre—
Rialto Theatre—
Sunshine Comedy.

Cleveland

State—

KANSAS CITY

Liberty Theatre—
Overture—"Pique Dame" (Suppe).
CINCINNATI

Walnut—
Current Events—Pathe 21.
Topics of the Day—Dietary Digest.
Feature—Under the Lash.
Added Feature—One Glorious Day.
Next Week—Moran of the Laddy Letty.

Sirunnie—
Current Events—Pathe 22.
Topics of the Day—Literary Digest.
Feature—Fool’s Paradise—(Second week).
Next Week—My Boy.

Palace—
Current Events—International News.
Topics of the Day—Literary Digest.
Feature—Love’s Boomerang.
Next Week—Back Pay.

Lyric—
Current Events—Fox News.

PALACE

Allen Theatre—
Overture—“Merry Wives of Windsor.”
Special—Wedding pictures of Princess Mary and Viscount Lascelles.
Musical—Concert of varied numbers by orchestra.
Comedy—The Playhouse—Buster Keaton.

Superba

STARTS TODAY!

FRANK MAYO

VIRGINIA VALI

TRACED TO EARTH

A ONE HOURS ACT

ROUND THE LEATHER PUSHERS

Montreal

Wally

—

Of

Theatres, holding the bill for “A Question of Honor” and “School Days,” playing at the Madison and Capitol theatres, respectively.
Comedy—Put and Take—Hall.
Room Boys.
Feature—Thunderclap—(Second week).
Next Week—The Silent Call.

Capitol—
Overture—Eileen—(Herbert).
Capitol News Events Novelty.
Musical Number—Jazz Medley—
Capitol Jazz Unit.
Novelty—The Barefoot Boy.
Prologue to Feature—Soprano Solo—
Irish lullabies.
Feature—Come on Over.
Feature—The Skipper’s Policy—
“Touneville” comedy.
Next Week—The Invisible Power.

Howard—
Overture—Raymond,” by Thomas.
Howard News and Views.
Frisco—Extra attraction—eccentric
Feature—Grand Larceny—Elliott
Dexter.
Metropolitan—
Overture—Metropolitan Orchestra.
Kinograms.
Feature—In for Life—Educational.
Next Week—My Boy.

Lyric—
Current Events—Fox News.

PITTSBURGH

Olympic—
Current Events—Pathe News.
Feature—Boomerang Bill.
Added Attraction—The Bottom of
the World.
Comedy—Hold the Line.
Next Week—Fools Paradise.

Grand Theatre—
Current Events—Grand News Weekly.
Feature—A Man’s Home—My Lady
Brand.
Cartoon—Out of the Inkwell.
Novelty—“The Rack.”
Next Week—Woman Wake Up—Her Mad Bargain.

WASHINGTON

Moore’s Rialto—
Overture—Pagliacci—Rialto Symphony Orchestra.
Current Events—Fox News.
Comedy—Orange Blossoms—
Torchy.

WASHINGTON

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Overture—Pagliacci—Rialto Symphony Orchestra.
Current Events—Fox News.
Comedy—Orange Blossoms—
Torchy.
EARLY RETURNS FROM WEEK RUN THEATER

What the Big Houses Say

FAMOUS PLAYERS

Under the Lash—Fine picture with mediocre business. (West.)

Saturday Night—Two weeks run went over just fair. (West.)

Moran of the Lady Letty—Better picture than the average. We did very well today. (Middle West.)

Good picture and good business. (East.)

The Love That Had No Turning—Very nice business. My people were pleased and business went up more and more each day. (East.)

Fox-Rich Quick Wallingford—Very satisfactory business and it pleased them 100 per cent. (West.)

Forever—One of the good pictures of the year. Drew excellently. (Middle West.)

Miss Lulu Bett—Fine picture and business very good. (East.)

Fool's Paradise—Opinions are divided about this picture. Some like it a lot. Others think it trash. However, we did enough business during the first week's run to justify holding it over a second week. (Middle West.)

One of the best ever. Receipts fine. (East.)

DeMille's best, for it contained a worth while story; pulled big first week. (Middle West.)

A beautiful well-acted picture which proved a big attraction. (Middle West.)

Persons seemed to enjoy this picture in spite of its improbable plot. Business was good for the week. (East.)

Good crowds who were well satisfied. (Middle West.)

The Love and the Woman—Good picture enough, though the Ohio Censor Board did recall it. Nobody could find anything objectionable in it. (Middle West.)

Fairly entertaining with fair business. (West.)

LOCK PNAV—Good feature which played to average business. (Middle West.)

Did very good business. Good box office picture. (Middle West.)

Her Husband's Trademark—Gloria Swanson's popularity here is increasing in leaps and bounds. This picture did a lovely week's business. (Middle West.)

Good box office attraction and went over big. (Middle West.)

Boomerang Bill—A good drawing card which played to a satisfactory attendance for the second week and pleased patrons. (Middle West.)

Travelin' On—Bill Hart has a good following here, the picture playing to good crowds all week. (Middle West.)

Just Around the Corner—Really a fine picture with deep human interest and strong appeal; played to good houses for week on extra exploitation. (Middle West.)

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Fairly entertaining with fair business. (West.)

The Golden Gift—Metropolitan picture and business fair. (East.)

The Idle Rich—Pleasing comedy and a good box office attraction. (Middle West.)

The Four Horsemen of the Apocalypse—Return engagement for two weeks drew good business. (West.)

Peacock Alley—Opened to good attendance which dropped because of bad weather. Patrons liked picture. (Middle West.)

FOX

Connecticut Yankee—A rip-snorting, excellent business getter. (Middle West.)

The Devil Within—S. R. O. sign out at all performances. Picture fairly entertaining. Personal appearance of Charles Murray was big box office magnet. (East.)

Perjury—Story lacking in continued interest. Farnum losing favor. Picture did fair business for six days. (Middle West.)

Trainin'—Flopped. Poor picture. (East.)

A Stage Romance—Bad picture and business to match. (East.)

Thunderbolt—An exciting race horse drama which has been held for a second week. (Middle West.)

UNITED ARTISTS

A Doll's House—Better than some of Nazimova's recent offerings and seemed to please our patrons. Business good. (Middle West.)

Way Down East—D. W. Griffith excelled himself in this master production. It stayed its first run here months ago, which only served to increase its popularity. (Middle West.)

Selznick

Chivalrous Charlie—Capacity business all week. Picture fair, Newman of house pulling in. (East.)

The Way of a Maid—Business good but not normal. One of Miss Hammarsereen's best pictures. (Middle West.)

Goldwyn

Grand Larceny—This one did a good week's business despite the fact that Elliott Dexter is not well known here. (Middle West.)

From the Ground Up—Fair business for a fair picture. Nothing particularly appealing about the pictures, but mildly amusing. (Middle West.)

Watch Your Step—Good picture and good business. (West.)

HODKINSON

Cameron of the Royal Mounted—Powerfully filmed with faithful attention to details of story. Business fair. (Middle West.)

The Booking Guide is a service to Exhibitors never before offered. A help in booking and presentation.
March 25, 1922

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

W. W. Brumberg, popular First National salesman, has been made country sales manager of Associated First National's Chicago exchange, to fill the position made vacant by the promotion of E. J. Eichenlaub, who has been advanced to the branch management of the Chicago exchange, succeeding R. C. Seery, promoted to manager of the Mid-western District. C. E. Bond will remain as city sales manager.

O. W. Bolle, of Famous Players-Lasky Corporation, has been elected president of the Chicago Film Board of Trade, vice, E. J. Eichenlaub, of the Goldwyn Distributing Corporation, who was compelled to resign, owing to his removal to New York. At the same time the number of directors was reduced from seven to five; those on the board now include Fred Allen, of Superior Screen Service, chairman; Clyde Eckhardt, of Fox Film Corporation; Joe Friedman, of Celebrated Players; Carl Harthill, of National; and I. L. Leserman, of Universal Film Exchange.

Carl L. Casanave is now connected with Universal Chicago Exchange, and will sell Universal features in key towns for that organization. Mr. Casanave formerly was associated with Vitagraph in Chicago, and more recently stationed in Cincinnati. H. G. Finney is another recent addition to Universal's sales staff in this district.

H. A. Kariker and C. T. Wallace have sold their Park Theatre at Urbana, Illinois, to G. H. Meyers.

Watterson R. Rothacker has left on a business trip to the coast. He will spend several weeks there, making his headquarters at the Rothacker-Aller Laboratory. Edward O. Blackburn, of the Rothacker organization, is making a short sojourn in a Chicago hospital, following a minor operation. A. K. Anderson has been transferred from the Chicago Rothacker Laboratory to the Los Angeles Rothacker Laboratory, where he will be in the accounting department. At Chicago he had been an assistant to Treasurer H. J. Aldous.

Reginald Denny, star of the "Light Pushers," Universal's popular series of two reeler, surprised both the management and patrons of the Roosevelt theatre by visiting it this week. Stopping off in Chicago en route to the coast, he drove straight from the Roosevelt and introduced himself to Manager McMillins, who induced him to make a short ad- dress to the audience. Mr. Denny proved he not only has a punch in both hands, but can put it over when it comes to speech making.

W. D. Burford has resigned as vice-president of the Illinois Motion Picture Theatre Owners, owing to increasing pressure of his personal business. He, however, retains his membership in the organization and has promised to do what he can towards its advancement as a private in the ranks. As an official, Mr. Burford has been one of the most loyal and hard working men ever connected with the exhibitor organization, and those interested in its welfare regret to learn of his being compelled to retire from office. Mr. Burford and Maurice Rubens have opened a booking office at 618 Century Building, where bookings for the Helen Circuit and the various houses in which Messrs. Burford and Rubens are interested will be carried on.

Carl Leserman, of Universal, has recovered from an illness caused by pneumonia poisoning, after being confined to his home for two weeks, and is back on the job again.

Members of the Illinois Motion Picture Owners are cooperating with the Chambers of Commerce, Kiwanis Clubs, Rotary Clubs, and other civic organizations throughout the state, in arousing interest in Tree Week, the theatre men having been provided with slides announcing the week, which they are running on their screens. The Theatre Owners in this are carrying out their policy of cooperating with the people of various communities in every constructive move for the good of the citizens.

George D. Hopkins, of the Hamlin theatre, made a tie-up last week, which brought him a lot of valuable publicity. "My Boy" was the feature at his house, and Proud, Bear & Proude, owners of a large store near the Hamlin, arranged for two free days, one for the boys and one for the girls. Needless to say, the theatre was packed at both matinee performances; in fact, it was necessary to call in extra police to handle the crowds. The band outside of the theatre helped make the occasion a lively one, and the youngsters all went home and told their grown-ups what a fine show it was. Results — exceptionally good business.

Carl Harthill, who has just taken over the management of the Chicago office of the National Exchanges, Inc., has an unusual record in the film business. Not only is he one of the pioneers of the industry, but in the past fourteen years has only been connected with three concerns, which shows that Carl's reputation as a stickler and a fighter is well founded. In 1908 he started with the Standard Film Exchange, later assuming the management of the Union Film Company, and five years ago took over the Berbee Film Exchange when it was organized, became manager, and remained in that position when he became part of Reelcraft organization.

Manager Carl Harthill, of Cosmopolitan National Exchange, Inc., has added George West to his sales force. Mr. West was one of Manager Hartill's salesmen at Reelcraft, and is widely known in this territory. He will cover the city.

Julius Singer, of the Pacific Film Company, was scheduled to arrive in Chicago this week, where he expects to establish an exchange for his concern. President John J. Hayes, of the Pacific Film Company, states that these offices will not be operated as a competitor to state right exchanges, but will be headquarters for the Pacific field forces, a permanent staff being assigned to the office to assist in the exploitation and sale of Pacific pictures.

The Art theatre, which opened a few days ago, after extensive repairs and decorating, has been closed, Lawrence F. Henricks, of St. Paul, Minnesota, general manager, and R. H. Poore, house manager.

Clyde Wilson has purchased the Martz and Grand theatres at Tipton, Indiana, having recently sold the Paramount theatre at Rochester, Indiana, which he had been operating.

Maurie Salkin is now buying instead of selling films, having left the exchange game to become manager of the Owl theatre at Forty-seventh and State streets.

President Frank Zambreno, of Progress Pictures and Unity Photoplay exchange, reports that he has added "Mother Eternal," the widely advertised Ivan Abramson picture, to his list of releases for this territory.

The amusement corporation, headed by Mr. Gregory, of Hammond, Indiana, has purchased the De Luxe theatre, of that city, which gives them control of all Hammond houses, with the exception of the Bijou theatre.

Carl Mueller, manager of the Elite theatre, Waukegan, has been confined to the hospital for several days, but it is hoped he will soon be about again.
Action Stills from Releases of the Week

Richard Barthelmess in "The Seventh Day," a First National picture

Bert Lytell in "The Face Between," a Metro picture

Shirley Mason, starring in "The Ragged Heiress," a William Fox production
March 25, 1922

Hoot Gibson in "The Bearcat," a Universal picture

"Come on Over," by Rupert Hughes, a Goldwyn picture

Anita Stewart in "A Question of Honor," First National

Alice Lake in "Kisses," a Metro picture
"Vistas of the Holy Land"
(Kineto Review—One Reel)

SCENES showing the Holy Land are presumably always interesting. At least they turn up regularly in filmdom and seem to be well liked. This Urban film leads one through all the familiar spots such as the Wailing Wall, the Garden of Gethsemane, and the Tower of David, and then shows some of the types which crowd the streets of Jerusalem. Then there are scenes of the River Jordan at the spot where the Israelites are said to have crossed the Wilderness into the Promised Land; the Dead Sea, shepherds on the mountain-sides, tending their flocks, and the site of the Temple of Solomon and the Mosque of Omar.

There are some really pretty pictures in some of the scenic shots. It is fine for a church or school program, and a satisfactory filler for the theatre.—MATTHEW A. TAYLOR.

“Quaint Denizens of the Bronx Zoo”
(Kineto Review—One Reel)

MR. URBAN takes his audience through the Bronx Zoo in New York City in this Kineto Review. He does not attempt to show all the peculiar inhabitants of this animal city. Rather he concentrates on members of the monkey family. There is a Red Howler from Brazil, with a peculiar, human-like face. The best shot in the reel shows a monkey chewing gum. He strings it out with his paw in the manner ascribed to all New York shopgirls.

The second part of the reel is one of the “Modern Truths from Old Fables” series, recorded by Raymon L. Dimars. “The Grasshopper and the Ant” is the title. This shows some interesting scenes of the beaver building his dam. Some fine shots of this industrious worker have been obtained. The moral is that it pays to work in the spring of life to store up supplies the cold days of winter. The ant illustrates the point and the beaver helps. The grasshopper is the wayward one. He hops around during the sunny summer and dies with the first chill wind of autumn.—MATTHEW A. TAYLOR.

“Table Steaks”
(Century Comedy—Universal—Two Reels)

THIS is a pleasant little comedy featuring the wonder dog, Brownie, and a youngster who lives up to the reputation of the mischievous brother who must be bribed to allow his sister complete freedom with her suitor. The action takes place in a country boarding house and Brownie is the center of attention. "Table Steaks" is filled with first rate humor derived from an array of pleasing gags and it builds easily and surely with a sustained interest. The dog and the youngster see to that. A spectator might better drink embalming fluid and be done with it if he cannot find appeal with such a background.—LAURENCE REID.

"The Man in a Million"
(Produced by Charles R. Seeling for State Rights Distribution—Three Reels)

"THE MAN IN A MILLION" is a narrative recital of what is alleged to be true incidents in the lives of Ralph Obenchain and Madalynne Obenchain, his wife, now under indictment in California for the murder of a former admirer.

The picture presents Mr. Obenchain, his wife, certain Los Angeles officials and lawyers who have actually been identified with the case in a series of sequences having to do with the courtship, marriage, martial troubles and the subsequent arrest of Mrs. Obenchain. Titles explain the scenes and carry the idea that Mrs. Obenchain is innocent.

There is nothing sensational or objectional about the production.

As drama it is lacking in climaxes, dramatic incident and suspense and has no semblance of a plot. The picture simply stops with Mrs. Obenchain being shown on trial.

Its reason for being made of course is that the principals have been given a great deal of publicity in connection with the murder of which Mrs. Obenchain is accused.—J. S. DICKERSON.

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Reviews of Latest Short Subject Releases
“Lady Godiva”

Vestaria Productions, Inc.—Associated Exhibitors—5,000 Feet

(REVIEWED BY CHARLES B. LARKIN)

ENNYSON’S famous poem has been put in picture form. The poem was good. The picture is fair. It is a costume play. It seems to tell the story of the life of a certain woman, but without giving us any knowledge of the reason why the story is told. The producers have even been rather unfortunate in selecting the star role. Hedda Vernon’s claim to fame is her long blond tresses, which are used to advantage as she sprints through the streets of Coventry. It might be said that she has captured the heart of the author of the poem, but this cannot be said of her in this version of the much discredited role. In fact, it’s just as deliriously handled as it would not offer a doxal of the church. As given to the screen “Lady Godiva” is close to six reels in length. It stands out a lot of cutting. The action, such as there is, is slow. The production follows Tennyson’s poem very well, quotations from the work being used quite liberally. The elaborate costumes include the coronation of Lady Godiva, the appearance of the villagers to her for help, the burning of the house of the infiltered woman, the scene of sin and orgy shows nothing more than a group of eighteenth-century Londoners and the aforementioned wicked husbands and listing to the court jests. The flowers picked air on the old guitar. The famous story in no mood does not come to an end until the fifth reel. It’s worth waiting so long for.

The picture’s greatest value will be an educational one. Those interested in the subject of Tennyson will undoubtedly be interested in it. It should be a welcome addition to school and exhibition. Exhibitors, however, should not throw out too many superlatives on this picture.

The Cast

Lady Godiva............Hedda Vernon

Story by Lord Alfred Tennyson. Directed by Herbert Moest, Adapted by Marcelle Sonya, filmed by Richard Fryer. Produced by Vestaria Productions, Inc. Distributed by Associated Exhibitors through Pathes.

The Story: Leofric, a cruel earl of feudal England, marries Godiva, a beautiful girl, but ordered to marry him against her will. She suffers indignities at hand because of her determination to be a wife in name only. The people of Coventry plead with her to intervene with her husband to lighten their taxes. She succeeds in doing this on the condition that she ride, undressed, on a white horse through the town. She does this, and the people of the town are so encouraged by the sight of their lady that they are able to lighten their taxes. Leofric, however, is not the sort of man to be thanked for this, and he makes it known that he wishes to marry her again.

Classification—Tennyson’s poem, achieving the melodramatic in spots, especially toward the end. Drawn'Penny: Might go good in college communities, high class neighborhood houses and the smaller downtown theaters.

Exploitation Angles: The famous ride of Lady Godiva. Its literary value. Talk it up good to the schools of the city. Mitate the ride of Godiva through your own streets.

“Tommy Carteret, Jr.,” Bert Lytell

Sybil Elliot............Sylvia Breamer

Mr. Hethrow............Gerald Alexander

Jesse Hale.............Frank Richmond

The Doctor............De Witt Jennings


The Story—Treats of a son’s sacrifice to save the honor of his father. His good name is in jeopardy. The youth gives up his own life to save his father, but the man is killed by a group of men. The son escapes and hides in the countryside. The story is told through a series of suspense moments interspersed with a romantic lighting. Star appears in dual role characterization. Reveals a psychic touch.

Production Highlights—Acting of star in dual role. Good support furnished by Andre Tournear. Novelty of plot. First rate settings. Moment when son sacrifices himself for his father. Double exposure. Exploitation Angles—Lytell is the angle here to exploit. Plot is unusual and should not be described because of its novelty. Chance to interest spectators with psychic touch. Author is well known fictionalist.

“Bought and Paid For”

Paramount—Five Reels

(REVIEWED BY MATTHEW A. TAYLOR)

GEORGE BROADHURST’S play is hardly more than a memory to the majority of brother-in-law personality. To encourage only occasionally on stock. This fact will help the screen version of the play, for while the plot has been adapted, the characters have been altered in some cases. Mr. De Mille probably believed that Walter Hiers could make a better “Jimmy Gilley” for screen purposes than someone who would approximate the “Jimmy” of the stage. And probably he was right, for Hiers won some measure of sympathy besides making it a fairly true characterization.

Mr. De Mille has, of course, dressed up the production, and given the play logical quality. He has not reduced the play to a level of literature, but he has given it life and made it exciting. He has not put the play through a good fashion, but he has put it over in dramatic style. The young wife finds her drunken husband is not the same man who married her. He turns out to be a beast. When he tells her that he has bought and paid for her, she leaves him. And the reconciliation episode which follows again proves the limitations of the screen in adapting a stage play. The picture ends comparatively weakly.

Saves the script for the sticklers for logic to reconcile themselves to the fact of the husband being a good husband. As a drama, the picture works very well. As a story, it is quite good, but there are flaws in it. And the picture is not a complete success.

The Cast

Virginia Blaine..................Agnes Ayres

Robert Ford....................Walter Gidge

Fanny Blake...................Leah Wyatt

Jessthl Smith....................George Kaya

From the Play by George Broadhurst. Scenario by Clara Beranger. Directed by William De Mille. Produced by Famous Players.

The Story—A veritable woman whose beauties attract the attentions of Robert Stafford, a rich financier. Her sister and prospective husband are driven away, and in order that they may be able to obtain enough money to marry in comfort. The plot has been adapted and the characters have been altered in some cases. Mr. De Mille believes that Walter Hiers could make a better “Jimmy Gilley” for screen purposes than someone who would approximate the “Jimmy” of the stage. And probably he was right, for Hiers wins some measure of sympathy besides making it a fairly true characterization.

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The Isle of Zorda

Pathé—Nine Reels

(Reviewed by Laurence Reid)

THIS foreign picture of French design may not carry a box-office value in its title and cast, but it is a masterpiece of the film thrillers which the story of "The Isle of Zorda" abounds in. The action is thoroughly effective and thoroughly convincing, and the acting of the players is without exception wonderful. The director has collected some genuinely picturesque types and played them with deep feeling by Romuald Jouve. The prison is located high up on a rocky cliff, but the conspirator makes a daring escape. "The Isle of Zorda" abounds in thrills which are real and are filled with suspense. It is a story of escape, and the suspense is developed with the melodramatic formula at its best. The plot is highly complicated, but never loses its grip on the audience. The story of the self-sacrificing husband and wife, points and presents a fine moral. It is the kind of a story that averages the average for good entertainment, and as such should have a long run.

Kisses

Metro—Six Reels

(Reviewed by Laurence Reid)

THIS good American pastime of advertising in the exquisitely written and exceptionally romantic entitied "Kisses," adapted by Ju Mathis from May Tully's original story. It is playing the John Murray Anderson "I Pay, To Advertise" and "The Fortune," and yet carries enough novelty to something called something out of the ordinary. For the first time on the screen, it tells the story of the action. Harry Myers sees to the Known as P. Barnum Bailey he is a gift comedian and a great salesman. It has promised to help her out with his gift c speech at the forthcoming charity bazaar and is an event that is not to be missed. The humor begins accumulating around regular train with the heroine returning from college and starting a flirtation with the iron and ile girl. He is a prince from the French angle, and a prince from the French angle. It is a story of adventure, and the suspense is developed in the story of the self-sacrificing husband and wife, points and presents a fine moral. It is the kind of a story that averages the average for good entertainment, and as such should have a long run.

The Story—Comedy of youthful pluck and romance with rich girl returning from boarding school with a skill at making excellent candy, and a smart and breezy girl with a skilful hand in the plot. "Kisses" is one of the most delightful light comedy offerings of the season.

The New Booking Guide is on the Press. It is an aid to exhibitors that none can afford to miss. Watch for it.
"Come on Over"
Goldwyn—Five Reels
(Reviewed by Laurence Reid)

UPERT HUGHES is the sponsor of this picture and since it is typically Irish in theme, characterization and atmosphere, it is not surprising it has a running time of almost an entire week which harbors St. Patrick's Day. The author has not stinted so brilliantly that one feels as though he has been taken off the screen. His idea is old and obvious and yet in development. In fact it builds along exceedingly slowly and depending upon the plot it is a bit of a bore. Needless to say, the actors are well cast, and there are no spectaculars, but the ideas are belittled by the camera. The camera seems to have no life of its own and remains immobile. The story is not new, but the possibilities are slight.

"Come on Over" is really a three-reeler and is not meant to feature length through the display of Irish color and atmosphere. As qualities are manifested with an odd-toned reel, heart interest room and is kept up as if it might be placed in a field of cinders. The picture ends with the jilted girl. Colleen Moore lives up to her name and is a very creditable actor. The production is first rate. It is a pleasing offering spite its frailties and is certain to succeed because everywhere.

The Cast
Colleen Moore
Ralph Graves
J. Farrar Donald
Kate Price
Michael Morrisan
Laurence Kilmartin
Jack Dugan
Kate O'Connor
Charles M'Carthy
Harold Holland
Elinor Owen
Mount Collins
C. E. Mason
C. B. Peters
Rupert Hughes
Director. Alfred Greene
Photographed by L. William O'Conor.
Art director, Cedric Gibbons. Produced by Goldwyn.

The Story—Youth sails from Ireland for America through the Channel with but slight knowledge of financial circumstances permit. He is able to keep his positions though doesn't give himself away. He hopes to marry one day in time. She is brought to America unknown to her hero and surprises him. She misunderstands situation confronting her and believes him to be a Irish party she learns the truth and love triumphs.

Classification—Romantic love story carrying its appeal in simple adventure and wholesome qualities of Irish people. Moments of humor.

Production Highlights—Humorous subtitles and color background. Rupert Hughes, the author of picture, is ideal, well selected, and containing first rate ingredients. Irish party which reveals old-world celerity when long separated relatives are reunited. Humor of scene when colleen escapes from home of friend.

Exploitation Angles—The Irish background and characteristics of people revealed here. The film is responsible for "The Old Nest," and "Dangerous Curve Ahead." The cast. Love interest and highly dominant note of romance. Fine prologue of Irish dance songs and dances and music. Victor Herbert's "Irish Rhapsody" and his "E colors," and for intellectual interpretation coupled with old Irish songs.

Drapping Power—There is no question of this film's success. The intimate love story of "Yankee Doodle, Jr." is the most delicious little comedy drama that the state right market has seen in some time. And it contains real laughs. It is a promise to the public to have the picture revolve the plot of a plot—plot a plot actually upon nonsense and misunderstanding. The hero is a Irish boy who, on his way to New York the youth has a tough time of making both ends. Meet he is required to go to the place of employment and it comes as a shock to the youth to find that his way of the convenient incident. A successful shaman returns to the native heath and backs his most unfortunate, a woman addicted to smoking's pipe, and also the heroine. The latter misunderstands the situation and uses to entertain the youth until she learns that he is the one who has done her. The youth discovers her newfound romance at an old-fashioned "shindig" held at the home of a professor.

The atmosphere and local color. Indeed. Kate Price vows she can dance down the hostess, and a door is brought into the scene and it is set upon as if it might be placed in a field of cinder. The picture ends with the jilted girl. Colleen Moore lives up to her name and is a very creditable actor. The production is first rate. It is a pleasing offering spite its frailties and is certain to succeed because everywhere.

"Yankee Doodle, Jr."
M. J. Burnside
Stated Rights—Five Reels
(Reviewed by Matthew A. Taylor)

A STORY that contains George M. Cohen with O. Henry, direction that never misses a high spot—and there are a dozen of them; and commendable acting characterize "Yankee Doodle, Jr." It is the most delicious little comedy drama that the state right market has seen in some time. And it contains real laughs. It is a promise to the public to have the picture.

The state right field has had some big pictures since the new year. But they have been mostly expensive in film, and are not marked as acting. "Yankee Doodle, Jr." is the most delightful little comedy that the state right market has seen in some time. And it contains real laughs. It is a promise to the public to have the picture.

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"The Ragged Heiress"
Fox—1935 Reel
(Reviewed by Laurence Reid)

THERE is a faint touch of Cinderella in this story as its title indicates. It is of obvious design, but the concern of the girl "Paris" who is reunited to her father—not through the medium of the locket or a baby girl, but by a courtship and the help of the father's housekeeper who has brought up the girl as her own. The first part of the story carries several implausibilities. You see the father placing the child in the care of his vicious brother while he goes to serve a term in prison, stating he does not want her to know his fall from grace. So far so good.

It is when the youngster strays from home and is picked up by her old nurse, the housekeeper for her father, and reared as the elder daughter of the family that the story goes on true lines. You may carry a vivid memory of her unpleasant life particularly with a true sense to know the parents. And if this wasn't enough the little girl who surely remembers the address of her former home. Anyway she grows up and when the housekeeper for the heroine, the housekeeper for a "want add," returns to the house that means so much trouble for her and becomes a domestique, with no memory of her erstwhile childhood. This is contrary to good logic. It is also smacking of the long arm of coincidence. The picture releases some good heart interest, a couple of surprises, but the scenes are developed through the star's personality. After the father returns the action moves on as the offering closes with sufficient strength.

It is a mighty effective scene when the heroine's sweetheart informs her criminal father of his whereabouts and enters the story. The romance is more or less arbitrarily introduced, the dominant note being the consequences of the girl with her foster father. A fairly dramatic scene develops when the heroine refuses to hodowin her own father any longer. He discovers the injustice to which her ladyship is subjected, and volunteering for robbing him of money contributed toward her welfare. There is some local color and momentum in the story, but the heroine is well balanced with humor. The father's prison life might have been exposed with a scene or two. The "Ragged Heiress" because of its sure-fire appeal will send them forth satisfied.
The Case—Lucia Moreton—Shirley Mason
John Harron—John Litfield
Glen Whitman—Lyle Talbot
Sally Moreton—Nora Burke
James Moreton—Clare McDowell
Daniel Moreton—Frankie Allen
Nora Burke—Aggie Harring
Eileen O'Malley—Produced by Fox.

The Story—Orphan tale with heroine left in care of vicious relatives of her father who is sentenced to long term in prison. She runs away to masquerade as little girl and claims to be her father's former housekeeper, later returning as young girl to home of her uncle to become a domestic. In the end she is forced to claim her child who is passed off as his own, the relatives thinking her a stranger to him. Scene develops dramatic conflict.

Classification—Heart interest story of orphan girl reunited to father after series of unhappy incidents. Carries dominant note of pathos well balanced with humor. Also contains adequate romance.

Production Highlights—Scene when little girl runs away and is brought up as housekeeper's child. Scene when she returns to former home and masquerades as a little girl while she believes herself to be alone.
The story develops a wholesome theme which always entertains because of heart interest. Should be exploited for its dominant heart appeal. Still of stars and announcements that this is rich in pathos and humor will help draw a crowd. Title is attractive.

Drawing Power—This will succeed because of its heart appeal. Not big enough for a week run. Will please them on the daily change program. Title will help and customers will be satisfied. Best in family or the neighborhood houses.

"A Question of Honor"—Anita Stewart Productions—First National

—605 Feet

(Reviewed by Matthew A. Taylor)

If you are the victim of one of the villain's villainy and comprehends the hero's reason for becoming insulted when an apparently legitimate business proposition is made, you will find this a solid, wholesome, whole lot better. For the incident is good, the action is fine, but we never come to know who the hero is.

The story deals with a battle for a right of way over a mountain in the West. The hero is building a dam and owns the right of way. The railroad company wants it and when the railroad president finds he cannot buy it (the hero feels the proposal is an insult to his honor) he tries to blow it up. Perhaps a lawyer specializing in franchise work will know how this will help him, but we do not think there is a case for it. If the audience will accept the action as such, without trying to find the reasons, the picture will go over very well. The picture has been marred in a harmful way by the scenes showing the construction of the big dam in the heart of the mountains are appealing. The only fault is that it has an attractive role—that of a New York flir who is transplanted to the Sierras where she finds a man who will not succumb to her charms. The story is marred by the appeal of the outdoors and the star by her excellent work, will make as many friends as the other parts of the scenes. She makes a delightful coquette without overdoing her work. Walt Whitman is also eligible for the audience's praise, as is the leading man of the mountains, an inveterate woman hater. He furnishes a splendid comedy relief all the way through the picture. Edward Harvey, the leading man, does satisfactory work.

Except for the fact that the story is not "well planted" in the beginning, "A Question of Honor" should be fine entertainment. Perhaps a few more explanatory sub-titles to the director would have made the rising suspense and rapid action and good atmosphere and action could be accepted with greater enjoyment. Incidentally, the title writer has done some solid class work here.

The Cast

Anne Wilmot—Anita Stewart
Oliver Edwards—Bill Henry
Leon Morse—Arthur Stuart Hull
Walt Whitman—Wade Boteler
Charles Burtkather—Bert Sprote
Frank Burk—Franklin
Mrs. Wilmot—Adelle Farrington
James Moreton—Michael O'Shea
John Brunton—Ed. Brady


"Rangeland"—Wm. Steiner Productions—Five Reels

(Reviewed by John Oscar)

A STRAIGHT-WAY Western, built after a somewhat formula fashion, as a result, this offering has an appeal to the followers of such a type of drama—if for no other reason than the back-ground against which it is pictured. The real Texas of wide plains, and winding back as far as the old lava-beds, of the southern plains, and the Mesquite, provides a most effective setting for most of the feature.

Neal Hart is quite evidently a cow-boy—he isn't much of an actor, but then acting is not his line. He has, however, a filing cabinet and his acting is quite as good as that of typical Western picture such as "Rangeland." He has one or two excellent types in the cast, but the villain disguised as a good citizen. How the hero is involved in a plot to save the women of a camp from a band of bandits. The story has a lot of excitements, including a very convincing fight, one that will bring forth cheers of joy. And the love interest has been allowed to develop as it will—there's no stressing it, which perhaps is just as well.

Taking it all in, by and large, this is a Western that will please those who care and another kind, and that is another kind, like any other kind either. It is, to sum up, an average attraction, of average merit.

Chuck Oukey—Sheriff John Hampton—Patrick Mea
Mrs. Neal—Red Baron—Malcolm
Bud Spaul—Max W. Milk
Walt Whitman—Blanche Morgan
Betty Howard—Blanche Morgan

"Don't Doubt Your Wife"—Associated Exhibitors—5000 Feet

(Reviewed by Charles B. Larkin)

This picture is going to surprise a lot of exhibitors. Its title might lead to the belief that it is just "one of those things," which is not exactly true with the pictures. We have had a flood of social problem plays on the screen. The public has been bored with them, and these pictures, as a result, have not proved very satisfactory. But, in spite of the title, this picture is an exceptionally high class production, approching 100 percent in entertainment value. The acting flows smoothly to tell the story right in to tell it—a point on which Direct James W. Horne is to be commended.

Leah Baird who wrote the story, is also the star. In the role of R. Manning, the wife who is a victim of fate, she is truly sympathetic, and the audience will feel for her. But, in spite of the title, this picture is an exceptionally high class production, approaching 100 percent in entertainment value. The acting flows smoothly to tell the story right in to tell it—a point on which Direct James W. Horne is to be commended.

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The Story—Western girl, typical Americana, has a certain strength about her which is a sign that she will triumph; the story, although it does not define the leader. War is declared and young men of country enlist. In the absence of her sweetheart, the girl falls into the hands of the leader of the band, who plans cleverly to deceive her, but the sweetheart appears upon the scene just in time to affect a thrilling rescue against Mauds. Culp and Cupid perform their customary duty.

Classification—All western, bordering upon the melodramatic at several stages.

Production Highlights—Natural scenic beauty, melodramatic elements and rescue of girl by sweetheart.

Exploitation Angles—List. Pat O’Brien’s western interest, and sport for publicity; also the record of Ben Corbett as a “boss rider” of the West. Asiatic problem can be worked in with production.

Narrating Power—Should go great where physical thrills are popular, but does not have to rely upon this element alone, as there is plenty of love interest, suspense and human interest.

“Whispering Shadows”  
Peacock-State Rights—5800 Feet  
(Reviewed by Eugene Carlton)

REGARDLESS of spiritualistic beliefs which may not hold, one may admit that “Whispering Shadows” is the possessors of a “kick,” the kind of a “kick” which should be exploited, as there are anticipating something unwelcome while ensnared in darkness. Although the author has based his theme upon spiritualism, he offers an interpretation of it merely suggested to be the picture is so different from the average production, plunging into metaphysical science—one, magic, and power for publicity.

The story next, that it is indeed unique. Suspense abound throughout the entire story, but enough human interest element, in the form of love interest, is injected as a barrier against any possible monotony. The story leads up to a point of interest, the picture is so different from the average production, plunging into metaphysical science—one, magic, and power for publicity.

A scene at which two lovers are present grips the interest of the audience at the very start. Then, in order that interest may not wane, the author supplies and subplots by a position damaging to his character, but from which the hero emerges in glorifying triumph, thaning in some unknown power in which he did not believe, just in time to claim his sweetheart, who was about to become the wife of an unworthy foe. No attempted explanation of the harmonizing power which links hero and heroine, and causes the former to return just in the nick of time, is made by the author; the affair is presented entirely with the audience. The work of Lucy Cotton, especially her facial expression, is commendable.

The Cast

Helen Bransby.................. Luci Cotton
Richard Bransby................ Charles A. Stevenson
Josephine Bransby............. Audrey Sale
Hugl Brook...................... Robert Barrat
Mary Brancato................... Alfred Durnan
Morton Grant.................... Sam Leavitt
Aunt Caroline Leavitt............. Mabel Archdall
S. B. Black...................... Union Pacific
Produced by Perfees Feature Producing Company  

The Story—Youth and sweetheart attend party at which a scene is given, both disbelieves in spiritualism, and is told to warn sweetheart some
The Story—A dozen or so rich young people on a yachting trip for the express purpose of having "some party" are forced to spend a week in a New England fishing village while their ship is being repaired. One of the party flirts with a young man of the village and one of the young men gets interested in one of the fisher lasses. It is learned that the rich girl finds herself in love with the fisherman and the rich young man decides to marry the country lass.

Classification—Adventure. Character study of New England fishing town life with an occasional lot of comedy and showing some excellent bits of fishing stuff, etc.

Production Highlights.—The attention to detail, fine characterization and scenic beauty of the picture.

"Beyond the Crossroads"—Pioneer—Five Reels

(Reviewed by Charles Sturt)

WHILE there is nothing about this picture to suggest any originality of theme or characterization—it being a variation of the well known eternal triangle with the revenge motive—there is the same sort of things considered it is cooking good melodrama. During the development of the plot there are several errors in assof as linking events together. But this will be overlooked in the same way as in many other similar scenes which show the wronged husband triumphant over his adversary. The plot actually hinges upon a lucky charm worn by Alaskan gambler which identifies him eventually and brings about his ruin.

The wronged husband rives his rival a stiff dose of reality in the form of his revenge offers the picture a rather unusual twist. The action gets under way rapidly featuring the he-man hero choppino down a private gate bearing enemy's charm insignia. Where he gets his hatchet is lost sight of in the otherwise well sustained action. The gambler steals the wife of the gold hunter. This of course necessitates both men assuming different names—one to avoid the other and the other identity. Five years elapse before the gold hunter is successful. And his coup d'etat arrives when the gambler is ruined financially on hand for his enemy's charm he himself and reveals his true identity.

The production is first rate except for the patches of melodrama which DETEEL from the blaze scenes. Ora Carew, the featured player, has moments when she appears self-conscious, otherwise her performance is adequate. Lawson Butt is good as the hero, while Melbourne MacDowell out-plays the role of the villain.

The Cast

Leila Wilkes
John Pierce
John Fordham
W. Lawson Butt
Truman Breese
Ora Carew
Melbourne MacDowell
Charles Wilkes
Stuart Morris

By Bradley King. Scenario by Francis Powers.

Directed by Leland B. Cameron.

The Story—David Walton, gambler, steals wife of James Fordham, gold hunter, casting her back as she dies. Fordham, as Pierce, traces Walton, and pursues him to the trail by the latter's odd lucky charm. Pierce's fails hearkens. Five years later the charm reveals Pierce to Breese in Canada. Unmasked and captured, he finds his love, Leila Wilkes, whom Breese is courting, works into the latter's confidence and breaks him financially on his wedding day, winning the girl himself and the fights off the gambler.

Classification—Adventure melodrama with locale laid in Alaska.

Production Highlights—Heroine's discovery of miner about to choke her lover. Dance at wedding announcement party. Miner's discovery of wife dying in snow. Villain scowling.

Exploitation Angles—The gambler's lucky charm. Alaskan drama of remarkably little gun-play but the love story. The villain's wife. The likens the theme of the picture, based upon the unwitting of the story is likely to appeal to lovers of melodrama. Title is a winner. Will draw in neighborhood houses and others who cater to working classes.

"The Invisible Fear"—First National—4900 Feet

(Reviewed by Eugene Carlton)

A NITA STEWART has appeared in some great productions, but in none is she wiser better, than her latest performance. This mystery plots slip into the realm of the commonplace in comparison with the manner in which the plot of "The Invisible Fear" has been worked out. Many pages of a novel would be required to straighten out the tangled circumstances which are cleared up in a few feet of film in the picture. A beautiful, lovely, little girl, who has waited patiently for her sweet heart who is in the Army, to outward appearances. It is thought that she is responsible for the death of harmless man who attempted to abuse her. She harbors an "invisible fear," from which she suffers until finally her sweethearts returns and weds her.

With the return of the man whom she gu example of the climax of the story approaches and the perplexing situation is worked out with splendour smoothness and good humor. The character of the girl and happily reestablishing her faith in her consciences. There is the tricky Jap servant, the worthless nephew, and the trustful butler. All are in the picture. Miss Stewart will fit to their roles in the story. A large number of gowns, constituting an unusual wardrobe for the screen, are handled by Miss Stewart.

The Cast


The Story—Pretty girl, living with parents of finance, while he is away on military duty is driven for refuge in lodge with nephew. She presents his advances and strikes him with heavy candle tick and flees. Later she sees lodge burn and goes to the sea landlord. The character of the house returns and weds her. Then, the nephew whom she thinks has killed returns, but a quarrel between the latter and a Jap but a Jap wht doen't do anything. She presents him with the house which the nephew did not perish in the fire, but murder his uncle, who came to the lodge house. The house returns and weds her. Then, the nephew then set fire to the lodge house. The girl at last is freed of her invisible fear.

Classification—Mostly a murder mystery, intertwined with a pleasing love story, full of suspense and humor.

Exploitation Angles—Interior of fire seen with man's body enclosed in flames and disclosure of the real murderer, afforded unique climax.

Exploitation Angles—Good opportunity to play up the power of love vs. the power of fear; also the extensive wardrobe used Miss Stewart.

Drawing Power—Should go good in first run of houses of larger cities, especially houses that cater to the more critical audience, as it affords real entertainment. This fact should be featured in advertising.
The Forest King

acetic Film Co.-State Rights—5000 Feet
(Reviewed by Matthew A. Taylor)

ALTHOUGH its story is often theatrical in its twist and turns, and the continuity sometimes choppy, "The Forest King" will draw great applause for its treatment of the story. For this is a picture which actually western, not because it contains that proverbial "red-blooded" element, but because it has been directed and acted as a western. Even to those who have become disillusioned concerning the production, however, it should be said that it contains the vivid qualities, plenty of them, but it also contains a far greater asset in that it is entirely lacking of the improbable angles that so frequently creep into a western story. No critic could dispute the plausibility of "The Forest King".

The story which abounds in plot and counterplot, is one of love and affection of a Palmetto place, and it is done with quite a few feet. Dustin Ballard, a two-fold love tale, the efforts of a disreputable father to cheat his son out of an inherited ranch and the true western character portrayed by Rex Ballard, are interwoven in such a manner as to make the picture a good drawing card in any theatre. With few exceptions, all of the scenes are out of doors, lending a natural atmosphere and color to the offering.

Rosemary Theby, as a high-tumbled dance hall girl, is drawn with such naturalness to her role and her acting is a real treat, leaving an impression that the story must have been written especially for her. Theby is a girl who not only can handle the strenuous feminine, but can also deliver a surmised suspense where, which much too often makes a bullesque out of a western, is absent, being supplanted by human interest incidents that make the story cast is good; in fact, much better than the average.

The Cast

Kenneth (Buck) Layson ......... Rex Ballard
Rose (Wallace) Layson ......... Rosemary Theby
Dago (William H. Webb) ........ Ralph Peer McCallum
Tom (Baxter Lee) Layson ......... Tom Layson
Helen (Dorothy Manners) ......... Dorothy Manners


The Story—Wallace Layson, left by his mother when she was on her death bed, in care of Buck, a half-breed, had no knowledge as to his actual identity. Layson's father returns to cheat his own son out of a ranch which the latter will inherit on his twenty-first birthday. Layson is a dance hall girl, and when her father tells Layson to marry Buck, she accepts the offer and marries Buck. Layson's father induces Rose Layson, a dance hall girl, to persuade young Layson to marry her. Buck tells young Layson the real hero has died, and asks Layson to become an imposter, of which he soon tires. Buck agrees to clear matters up when young Layson leaves Buck without leaving a message. Then Buck tells them both of his little trick, mounts his horse and departs in the direction of the setting sun without young Layson ever knowing that Buck was his half-brother.

Classification—Romance spiced with human interest, centering about a typical western character.

Production Highlights—Suspense in the revelation of the actual identity of leading characters. The story is well acted by the whole cast, including Rosemary Theby, photography and complexity of plot.

Exploitation Angles—Rosemary Theby, as star of "A Connecticut Yankee," should be a good drawing power, while Rex Ballard's debut as new star should attract interest.

Drumming—Should go great, either in large western towns, wherever western pictures are popular.

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Iron to Gold—Fox—4500 Feet
(Reviewed by Laurence Reid)

THE formula for the westerner who becomes an innocent outlaw because of the vicious activities of his enemies and who later rescues the sorrowful wife of his defeated brother, this is the picture. It has the public gaze in Dustin Farnum's newest release, "Iron to Gold." As westerns go the picture is not a bad one. It is of a draggy action—which in reality is not action as one has usually identified it with this type of film plot. The thematic plot of the abduction of the heroine by two cunning outlaws and it is up to Farnum to go to rescue her in an heroic manner as possible. The main situations are exceedingly good and because of their dragged-out development the picture suffers in keeping the interest sustained. The plot is so simple that it is easy to guess in denouncement that the mystery element never becomes dominant. The woman's life being one of constant distress, she shows her gratitude toward her benefactor in giving him her love. He doesn't send her home but keeps her as his captive until it is time to enter into his gunplay and make his "Iron to Gold" not a good vehicle for Farnum. He needs them rugged and full of action. There is something more than trick work contributed by a few members of the cast and the star does his best with the material.

The Cast

Tom Curtis ......... Dustin Farnum
Anne Kirby ......... Marguerite Marsh
Lemoine ......... George Kirby
Bat Piper ......... William Conklin
Sheriff ......... William Elmer
Lem ......... Lionel Belmore
Tom Layson ......... Omer G. Brown
Florence ......... Glen Caveneder
Cree ......... Robert Perry


The Story—Western character, plot and locale with hero being binned by the law and forced to seek safety. He is made to appear as a hero when he is abducted by two genuine outlaws but is rescued by the hero. This results in a warm friendship which culminates in romance when he saves her from his enemies and nurses her back to health. The heroine's vicious husband is killed.

Classification—Western story marked more for its characterization and its elements of pathos and heart interest than its action. Contains satisfactory romance.

Production Impressions—Appropriate backgrounds and work of star, Lionel Belmore, William Conklin, William and Marguerite Marsh. Scene when heroine rescues hero is amusing and nurses him back to health. Some thrills.

Exploitation Angles—Dustin Farnum has had some good publicity. It is up to the studio to keep it in the public eye. This is up to average though not sufficient in action if that is what public expects when they see him. Should provide opportunities for exhibitors to stress the human interest and pathos. Star and his leading lady are the best angles for advertising the feature. Literature treatment in communities which cater to regular patrons—particularly where westerns are enjoyed. Those who expect action will be disappointed. Should get over the public's popularity. Good for family trade and shows situated in downtown districts.
**Universal’s April Releases**

Three Features With Popular Stars Announced for Next Month Schedule

**Universal** announces a strong schedule of releases for April. Three five-reel features, made by Hoot Gibson, Herbert Rawlinson and Miss du Pont, respectively, now are ready for the exhibition and will be distributed in the hands of the Universal exchanges within the next few days. These are the first new pictures within the scope of Universal’s tenth anniversary celebration.

Hoot Gibson’s picture is “The Bearcat,” a lively screen adaptation of F. R. Buckley’s popular western story, which appeared in the Western Magazine as “South West.” Miss du Pont made at Universal City under the working title of “The Singing Kid.” It is said to be a necessary addition to the string of action—westerns made by Gibson since he was elevated to stardom on the Universal screen.

“The Bearcat” was directed by Edward Sedgwick, a brother of Eileen Sedgwick, the popular serial star, formerly featured in Universal pictures. It is Sedgwick’s first picture for Universal. He acted in Universal pictures several years ago, however, and since then he had directed for Fox.

Hoot Gibson’s supporting cast in “The Bearcat,” includes such well known screen names as Lillian Rich, Harold Goodwin, Fontaine LaRue, Charles French, Joe Harris, Alfred Hollingsworth, William Buckley, Jim Alamo, W. J. Allen, Stanley Fatz, Joe LaCruz and Sam Polo. “The Bearcat” will be released April 3.

What is said to be one of the most unique pictures ever will be released by Universal on April 20. It is called “The Man Under Cover,” and stars Herbert Rawlinson. It was written under the title “Peterman” by Louis Victor Eytinge, one of the most famous prisoners in America. He is a “flier” in the Arizona State Penitentiary.

For the direction of this story, Universal picked Tod Browning, who directed “Outside the Law,” one of the best crook melodramas ever screened. Browning is reputed to have made a master-piece of the Eytinge story. Rawlinson is supported by such players as Barbara Bedford, George Hernandez, William Courtright, George Webb, Ed. Tilton, Gerald Pring, Helen Stone and Betty Ehsan.

Universal’s third April release will be “A Wonderful Wife,” starring Miss du Pont, who now is making a hit in the direct support of the Eytinge story. Rawlinson is supported by such players as Barbara Bedford, George Hernandez, William Courtright, George Webb, Ed. Tilton, Gerald Pring, Helen Stone and Betty Ehsan. This latest du Pont picture is adapted from “The Rat Trap,” a novel by Wolfe Wyliards.

**Goldwyn Signs Tourneur**

Well-Known Director Is Engaged to Film “The Christian” Abroad

GOLDWYN has engaged Maurice Tourneur to direct its screen version of Sir Hail Caine’s novel, “The Christian.” Mr. Tourneur will take a company abroad in April to photograph many scenes in London and on the Isle of Man, where much of the action of the novel takes place. The company will remain abroad about two months. Most of the cast and technical staff will be engaged in America. The studio production manager, will accompany “The Christian” staff and cast as business manager. A scenario based on the novel was prepared by Sir Hall Caine personally, and from this scenario J. G. Hawes prepared the continuing for the production. A statement issued this week from the Goldwyn home-office follows in part:

"The story lends itself to spectacular and dramatic treatment on the screen. The race course at Epsom Downs, many scenes in London streets and points of historic interest will be photographed. The studio officials believe that the time is particularly opportune for the filming of "The Christian" inasmuch as the World War aroused an intense interest in spiritual progress. The story of "The Christian," it will be recalled, is the struggle of a man to live the life of Christ under modern conditions. This idea is found in several recent notable literary works, showing the present-day interest in the theme.

"Considerable interest attaches to the selection of the cast, as it will mean high honor to the players chosen. The Goldwyn company now has under consideration stellar names which have been submitted from the stage and motion picture world, but no definite selections have been made."
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Another Camera Caricature
Screamingly Funny

A Camera Caricature
Something Entirely New

Pathépicture
Paramount’s Releases for March 19th


“Fool’s Paradise” goes to the first-run houses of the country following a successful five-weeks run at the Criterion, New York. Cecil DeMille directed from a story by Beulah Marie Dix. Sada Sanders plays the title role. The story was suggested by Leonard Merrick’s novel, “The Laurels and the Lady.” The cast includes Dorothy Dalton, Mildred Harris, Conrad Nagel, Thea Wetterling, Howard Long, David Niven, and Julia Faye.

Mary Miles Minter is surrounded by a notable cast in her Reallart picture, “The Heart Specialist.” Allen Forrest is leading man and the supporting cast includes Roy Arbogast, Johnnie Wilson, Willard Robertson, and William Tabbert. J. Victor Fansler directed. Mary Morrisson is the author of “The Heart Specialist.” Harvey Thew wrote the scenario.

Brady Ready to Produce His Plays for Screen

An announcement from the William A. Brady offices states that the well-known theatrical producer is ready to produce any of his plays for the screen if assured proper distribution and financial arrangements. The production of four to six pictures a year is part of Mr. Brady’s offer contingent upon the presentation of proper inducements.

A number of successful pictures have already been made from plays produced by William A. Brady, including “Way Down East,” “The Whip,” “Little Women,” “Life,” “The Philander King” (now in production for the screen by William Fox), and “Bought and Paid For” (already made by World Film and now again presented by Paramount with Jack Holt and Agnes Ayres). Mr. Brady is part owner of the Paragon Studios at Fort Lee, N. J.

Royal Wedding Reaches Screen in Fast Time

Pathé News claims a two-hour lead in getting views of Princess Mary’s wedding to the Duke of York, the day the event occurred. The Olympic, bearing negatives of the ceremonies for Pathé News, arrived at 6:45 p.m. on the U. P. streetcar of last week; and through anticipatory arrangements, prints picturing the events were on their way to the Broadway houses in an hour’s time.

The Pathé News office at 37th and Broadway in New York at 11:35 Wednesday evening.

Would Exploit One-Reeler Educational Suggests Series of Stunts for “How to Grow Thin”

Educational announced from its home office this week that a new type of one-reel special, titled “How to Grow Thin” was being rushed to pints of this release would be available at the various branches and ready for bookings through the United States and Canada by April 16, the start of Educational Pictures Week. The picture is a one-reel production and is aimed primarily with bootfeet both humor and instruction.

In a statement from the Educational home office, following suggestions are given for the exploitation of the picture:

1. In every town in the country this: “Face to Face With Japan” is an excellent one, but he states in his communication to Fox Film Corporation that he strongly agrees with the subjects of this nature in schools and colleges.

Professor Gennan’s communication to Fox reads in part as follows:

We are particularly interested in the idea that you are now using in your news reels of introducing data on topics of the day such as the Japanese question and a recent one on the effect of the Volstead act. If it could be arranged that schools could use this matter, the educational value could be increased.

Professor Gennan’s attitude is typical of the country’s educators, who are now sending reminiscent story statements to Fox exhibitors and Fox exchange managers concerning “Face to Face With Japan.”

Also there is a story about the release that the important Lon- don film headquarters, Teachers and college instructors have been quick to seize the opportunity for stressing the educational advantages of the series, and follow up their laudations with the question as to when it will be possible for them to use these series in their class rooms.

In answer to demands from educators all over the country who have been following this series with interest and with a view to using it as a classroom material, a statement has been issued by Fox Film Corporation to the effect that, following its conclusion as a news feature, “Face to Face With Japan” will be released through the Educational Division. Educational, religious and private institutions will then be able to make use of the feature.

Bert Adler Back from Nation-Wide Tour

Bert Adler, special representative for Distinctive Productions, Inc., starring George Arliss, has returned from the tour on which he visited Chicago, Minneapolis, St. Paul, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver and Omaha. Mr. Adler called at United Artists exchanges distributing the Arliss pictures, and also exhibitors who are running this series. Mr. Adler said he found a real demand for high-class comedy such as is presented Arliss pictures as, “The Ruling Passion,” and heard from exhibitors that the public is trying to forget the recent business depression and want to get back to a normal state. The Pacific coast theatres, Mr. Adler said, have made the most return to normal conditions of any in the country.

Marguerite Marsh in Dustin Farnam Cast

Marguerite Marsh will be leading woman for Dustin Farnam in his latest picture, “Iron to Gold,” to be made on the West coast under the direction of Bernard Durning.

Harry Carey Signed R-C Pictures

Harry Carey has been signed by R-C Pictures. He will be starred by that company in forthcoming special productions. The contract was issued early this week by the R-C Pictures home office.

Several “One” breaks from the R-C headquarters declares that elaborate and ambitious plans are being laid for the presentation of a series of pictures in his R-C productions. Negotiations are reported to be under way between Carey, his directors with a view to assigning one of them to the direction of Mr. Carey. The R-C， a scenario department is also stated to be searching the story market for a fitting vehicle to introduce Mr. Carey as an R-C Pictures star.

Harry Carey is credited with more than thirty-five re-leaders made under the auspices of Universal Pictures. The last made of these is “The Fox,” directed by R. T. Thornby, which has achieved success. Mr. Carey was in the earlier days with the old Biograph Company under D. W. Griffith.

Three More Stories for Marie Prevost

With her current release, “The Dangerous Little Demon,” Marie Prevost is in line for the completion of her first eight Special Attraction pictures for Universal. This story by Mildred Considee, directed by Clarence Badger, is the star’s sixth feature.

Three pictures in addition are with her, each of which, if not unexpectedly to be released next year’s program. "Kissed" by Arthur B. Minnelli, "The Road" appeared in the Saturday Evening Post, has been completed and cut at the Universal studios, and "The Directed King Bagott." In this attraction, which will be released in May, Miss Prevost is supported by Frank Glendon, Lilian Langdon, Arthur Hoyt, Harold Miller, Marie Crisp, Harold Goodwin and Percy Chalenger. The two which are availing her are "Her Night of Nights," a Snappy Stories novelette from the pen of C. S. Montayne; and "Never Leave Her," an origianal story by Bernard Hyman.

"Topics" Aiding Better Business Campaign

"Topics of the Day," released by Pathé, is serving as a positive part in the National Better Business Campaign. A weekly award of $100 is being given to the candidate answering the question: “How can business be improved for the manufacturer and consumer?” The prize winner is to be announced each week on the screen. Several "Topics of the Day" papers are reported by the Pathé office to be co-operating in the publication of the best answers submitted.
No Rush at Cost of Merit
Mae Murray Productions Not to Be Hurried, Says Wm. E. Atkinson

In a statement issued this week by William E. Atkinson, vice-president and general manager of the Metro Pictures Corporation, notice is served, in response to numerous inquiries from exhibitors, that a strictly "non-rush" policy is being adopted in the production of Mae Murray starring vehicles. "These specials cannot be hurried at the expense of their quality" is the tenor of Mr. Atkinson's announcement. Miss Murray's first release through Metro, "Peacock Alley," is said to be doing fine business everywhere, and "Fascination," scheduled for March 27th is being awaited eagerly according to word from the Metro offices. Said Mr. Atkinson:

"The making of pictures follows the same principles as that suggested by the man who said, of writing, that easy writing usually makes very hard reading. In other words, the chances are that things can't be done excellently and in a rush. The exhibitor seeing, naturally enough, his side of the matter, does not realize that the very taking of elaborate pains in the making of Miss Murray's pictures, is the very thing which, after it has been reflected by big boxoffice returns, implants the desire that they come along one right after another, in quick succession."

"He does not realize the amount of research, for instance, necessary to the accurate design of settings; the fact for every new production Miss Murray plans more than a score of new gowns—whose cost alone, by the way, equals that of a whole motion picture of a different grade."

"Miss Murray's pictures could be rushed, but if machine-like methods came into their making, they would cease to be what they now stand for: gorgeously staged, vividly presented playphotographs of the highest type."

Vitagraph President Is Back at Hollywood
Albert E. Smith, president of Vitagraph, is back at the company's West Coast studios in Hollywood after a coast to coast trip via the Panama Canal. Immediately upon the arrival of the Vitagraph president, W. S. Smith, general manager of Vitagraph's Hollywood studio, conferred with the executive on several proposed productions which were held in abeyance pending the arrival of the company's chief. Work on these subjects will begin at once. Among the new films about to be started is "The Magnificent Ambersons," adapted from Booth Tarkington's novel, Jean Paige will be starred. Productions completed recently include "The Silent Vow," starring William Duncan and Edith Johnson; "The Man from Down Street," starring Earle Williams; and "The Angel of Crooked Street," starring Alice Calhoun. "My Wild Irish Rose," featuring Pat Collier, will be shortly shipped East.

First-Run Houses Book Bruce Series
The Educational home-office reports a growing demand among first-run houses for Robert C. Bruce's new series of "Wilderness Tales," The Capitol theatre, New York, where the first of the series, "And Women Must Weep," was shown recently, has booked the entire series; and "Missing Men," the second of the series will be presented in this house in the near future.

Tournour to Film Two More Famous Books
"Lorna Doone," Maurice Tournour's screen version of R. D. Blackmore's noted novel which is nearing completion, will be followed by the producer's schedule by two more adaptations of famous books according to present plans. Four widely-read works are now being outlined by Wyndham Gil- tenen, who assisted Mr. Tournour in the adaptation of "Lorna Doone," and their possibilities carefully considered.

"Lorna Doone," when finished, will be personally edited by Mr. Tournour and hurried through to meet an early release date. Madge Bellamy, Frank Keenan and John Bowers head the all-star cast.
Pathe's March 26 Release

"The Angel Factory". With Helene Chadwick and Moreno Heads List

ANOUNCMENT comes from the Pathe Exchange, othing but the strong array of short subject features and the one serial episode scheduled for release the week of March 26th, will be furnished by the latest Pathe Playlet, "The Angel Factory," starring Helene Chadwick and Antonio Moreno.

"The Clash of the Clans" is the thirteenth episode of the new Pathe serial, "White Eagle," starring Ruth Roland. "Hit Him Again" is the current re-issued one-reel comedy starring Harold Lloyd. The spectacular comedian assumes the role of a prize-fighter. The ring scenes give Harold Lloyd full opportunity to exhibit his prowess as an acrobatic comedian.

"Hot Off the Press" is the title of the latest Hal Roach comedy fea-
turing "Snub" Pollard. The offering is a comedy of a newspaper plant with Pollard in the role of general utility man in the press room. The "Dissatisfied Cobbler," is the latest animated cartoon of th series of "Aesop’s Film Fables." Pathe Review No. 148 leads off with "Getting Them In," a thrilling fishing trip in the South Seas with Lord Waldorf Astor and Elting F. Warner, of "Field and Stream." Other subjects included are: "Th Business of Art," a camera inter view with Richard E. Miller, of the National Academy; "The Vanish Border," views of the Canadian American border, the world’s greatest object lesson in the Art of Peace; "The Mysteries of Silk," in which the camera visits a great silk mill; and "The Stork Towns of Alsace," a Pathetcolor presentation of Alsace.

Prizma Adds to Office Space in Jersey City

Prizma, Incorporated, producers of Prizma Motion Pictures, in color, has purchased the building at 319 Hudson Boulevard, Jersey City, ad joining the laboratory at No. 3193-3195, to provide additional office accommodations for its Jersey City force. Offices are being provided in this building for Wm. V. D. Kelley, technical advisor; H. R. Leroy, plant manager; and B. S. Hall, treasurer, and his assistant.

Bray Productions in Old Realart Exchange

The Bray Productions have purchased the equipment of the former Realart Exchange, located at 130 West 46th street, New York City, and the setting up in the same location of a non-theatrical exchange.

"Robinson Crusoe" to Be Released Soon

THE ADVENTURES OF ROBINSON CRUSOE,

an eighteen episode chapter picture being made by Universal, with Harry Myers in the role of "Crusoe," will soon be ready for release, it is announced at the Universal home office. Three chapters of two reels each already have been received in the East, and the production company at Universal City, Cal., is well into the middle of the serial.

It is expected that "The Adventures of Robinson Crusoe" will be released March 27.

Is your Dog a Best Friend?

"YOUR BEST FRIEND"
First National Stars Busy

Production Work Vigorously Pursued at All of Company's Studios

INDEPENDENT stars and producers releasing through Associated First National Pictures, Inc., are now working at a furious pace that seems to be an unwritten rule of the organization. In none of the studios is there any slackening of work, and a large number of productions are in the process of production.

Katherine MacDonald has completed work on "Heroes and Husbands," and is now engaged in making "The Woman Conquers." The story of "Heroes and Husbands," is by Charles A. Logue, and was directed by Chet Witlhey. The cast includes Nigel Barrie, Charles Gerard, Charles Clary, Mona Kingsley, Ethel Kay.

"The Woman Conquers" will have an exceptional cast, with such well known players as Bryant Washburn, June Edgside and Mitchell Lewis supporting the star. Tom Forman is directing.

Mabel Normand resumed work at the Luminal studio on "Snowman," under the direction of F. Richard Jones.

Constance Talmadge has returned to United Studios, to start another production. Sidney Franklin, who recently completed "The Primitive Lover" with Miss Talmadge, is wielding the megaphone again.

Maurice Tourneur and his Lorna Doone Company have returned from a week's shooting in Santa Anita Canyon. Mr. Tourneur has been taking advantage of the heavy snow in the mountains and the high water in the river to film some thrilling scenes.

Beginning last September a score of producers making photoplays for First National release commenced their productions about the same time. And in the last three weeks most of these photoplays have been brought to completion as far as camerawork is concerned. Now some of them are in laboratory and some in the editing rooms.


"The Sheik" Smashing Australian Records

Cable advices from Sydney, Australia, tell of the opening of "The Sheik," George Melford's Paramount special, to record-breaking audiences in Sydney and Melbourne. Managing Director John W. Hicks, Jr., of Feature Films, Ltd., Paramount distributors, reports that the box-office records recently established by "The Affairs of Caddy" in the two Australian cities, were smashed on the opening day of "The Sheik," and that every indication pointed to extended runs for the picture in the larger cities of Australia and New Zealand.

Six Releases Named by Fox for March

WILLIAM FOX will release six pictures during March. The schedule is headed by William Farnum in "A Stage Romance," another Charles Jones in "Pardon My Nerve!"; Dustin Farnum in "Iron to Gold," which is said to be the best picture he ever made; Shirley Mason in "A Ragged Heiress;" John Gilbert in a virile drama of the north woods; and Johnnie Walker and Edna Murphy in "Extra! Extra!" a newspaper story.

Scene from "The Infidel," Katherine MacDonald's next vehicle for First National release.

For Policy of Clean Films

The Pick of Independent Product, Wholly Clean, Sought by A. S. Kane

"To obtain and release the pick of all independently-produced features, is the policy of Associated Exhibitors," declared Arthur S. Kane, the recently-elected president, at the close of his first week in the active management of that organization. "Insistence will be placed always on the selection of absolutely clean pictures, not because of the proven superior box-office value of films of this character. This is our advice to the independent producers: Make clean pictures. "Associated Exhibitors is determined to give the public the very cream of independently-produced features," said Mr. Kane. "Our first concern, of course, regards the entertainment value of the productions we select. The primary mission of the motion picture is, of course, to entertain, and we have gladly assumed the responsibility of placing before the people the offerings which make the strongest appeal to them.

"I cannot emphasize too strongly our preference for films which are of good moral value. It is one of the most gratifying signs of the times that the public is turning more strongly all the time to character. The productions of greatest entertainment value are those whose moral effect is unquestioned, hence in confining ourselves scrupulously to this type, we are influenced by our business sense as well as our natural inclinations."

Of this wholesome type is Harold Lloyd, the Associated Exhibitors star, who is high on the pedestal of popular favor as a comedian and whose wonderful comedies are gaining new friends for him daily. And now comes Associated Exhibitors newest star, Florence Vidor, who embodies all that is admirable and lovable in womanhood. A devoted wife and mother, cultured and refined, and an artiste who was acclaimed a star by the public even before official recognition was given her. She literally exemplifies all that is best in pictured entertainment.

D. A. Levy Named Sales Manager

David A. Levy has been appointed Sales Manager of the New York Exchange of the Educational Films Corporation with headquarters in the Godfrey building at 729 Seventh Avenue, New York City. During the sixteen months that Mr. Levy has been associated with Educational Films Corporation, he has been one of the most conspicuously successful salesmen in the trade and has built up a reputation for integrity and square dealing which has won him a host of followers among metropolitan exhibitors. His advancement to the head of the sales force of the New York Exchange is in recognition of his fine achievements. Mr. Levy's experience before joining Educational was quite extensive. He has been highly successful as an organizer and executive and was at one time connected with the Famous Players-Lasky Corp.

All Star Cast Named for Kyne Story

Goldwyn announces an all-star cast for Peter B. Kyne's story "Brothers Under Their Skin," which is now in production. It includes Helene Chadwick, Richard Dix, Norman Kerry, Claire Windor and Mae Barch.

"Seven reels of vivid, forceful acting."--

Exhibitors Herald on "The Sheik's Wife" Vitagraph Special
New Hodkinson Release Scheduled for April

The home-office of the W. W. Hodkinson Corporation announces that it has completed distributing arrangements for the Outlook production, "Free Air," made under the direction of E. H. Griffith; and that two more pictures will shortly be put in production for release on the Hodkinson schedule. These are "Don't Weaken," a story by Charles K. Harris, in which Irene Castle will be starred; and "Patterning Free," which will be made by Harry Ballin from an original screen story.

"Free Air," is adapted from the story by Sinclair Lewis, which ran serially in the Saturday Evening Post. Margorie Seaman, a promising young screen player, is seen in the leading role. The subtitles were written by Katherine Hilliker. The picture will be released in April.

"Hope," based on the famous painting by Watts, will be started next week with Mary Astor. This will be the fourth of the Triart Great Masterpiece pictures. "A Spinner in the Sun," adapted from the story by Myrtle Reed, is to be started this week by Renco Film. Lloyd Ingraham will be the director.

Seven Paramount Re-Issues Will Be Released in Block for Week's Program; Open at Rialto

Paramount announces the reissue of seven of its successes, all of which were originally released prior to November, 1914. These pictures, all of which are to be shown by Hugo Riesenfeld at the Rialto Theatre, New York, during the week of April 9, are George Loane Tucker's "The Miracle Man," John Barrymore in "Dr. Jekyll and Mr. Hyde," Cecil B. DeMille's "Old Wives for New," George Fitzmaurice's "On with the Dance," Cecil B. DeMille's "Why Change Your Wife?" George Melford's "Behold My Wife," and Cecil B. DeMille's "Male and Female."

These pictures will be released in block, forming a complete week's feature program, to be used just as Mr. Riesenfeld is using them, in successive showings. New prints have been ordered and the various Paramount exchanges will be ready in a few days to accommodate the block bookings, it is announced.

George Loane Tucker's "The Miracle Man" was adapted from the story by Frank Pichel, and is under the play by George M. Cohan. It features an all-star cast headed by Betty Compson and Thomas Meighan and including Joseph Dowling, Lon Chaney, J. M. Du-mont, Elmar Fair and W. Lawson Butt.

"Dr. Jekyll and Mr. Hyde," starring John Barrymore, was produced by John S. Robertson from the scenario by Clara Beranger. "The Miracle Man" plays opposite Mr. Barrymore.

"Old Wives for New" produced by Cecil B. DeMille was the first of his series dealing with the problems of married life. It was adapted by Jeanie Macpherson from the novel by David Graham Phillips and features in its cast Ethel Dexter, Sylvia Ashton, Wanda Hawley, Theodore Roberts, Florence Vidor, Helen Jerome Eddy, and Tallulah Marshall.

"On with the Dance," written by Ouida Bergere, was the first of George Fitzmaurice's series of special productions for Paramount. Mae Murray and David Powell are featured.

"Why Change Your Wife?" is the second of the Cecil DeMille's "Produced in Color" Vitaographs for New." William DeMille wrote the story, and the all-star cast includes Gloria Swanson, Thomas Meighan, Bebe Daniels and Theodore Kosloff.

"Behold My Wife," scenarized by Frank Condon from Sir Gilbert Parker's novel, "The Translation of a Savage," was produced by George Melford, the action being centered chiefly in the North. In the cast are Mabel Julienne Scott, Milton Sills, Elliott Dexter and Ann Forrest.


John Ragland Talks of Ray's Future Plans

With Arthur S. Kane's election to the presidency of Associated Exhibitors, the duties of John C. Ragland as associated producer and general manager of Arthur S. Kane Pictures Corporation have been considerably expanded. Included among his other duties is the handling of the detail of Charles Ray's business, though Mr. Kane continues to look after all major deals affecting Mr. Ray's interests and will present his productions through National and United Artists. Discussing Mr. Ray's affairs, Mr. Ragland said this week:

"Notable as has been this picture player's career - I am confident that his greatest triumphs are yet to come. He has been the director for productions which are certain to increase his already enviable reputation in the world of cinema, virtually universal popularity. In producing only two pictures a year, as provided in his contract, I know that he will have time and opportunity for that close attention and thorough planning which is necessary to the production of films of the very highest order.

"Mr. Ray's hundreds of thousands of friends may rest assured that he will continue to fillet roles to his personal taste and human type, in pictures which portray the homey atmosphere of clean-blooded American life. The only difference between his future performances and his most impressive achievements in the past, if there is any difference at all, will result from his unswerving determination constantly to advance to bigger and better things."
Charnas Purchases Special
Well Known Exchangeman Is Latest Buyer of "Wandering Boy"

FOLLOWING its record sale of practically fifty percent of the territory on "Where Is My Wandering Boy Tonight" within twenty-four hours after the picture's premiere at the Criterion theatre in New York, Equity Pictures announced this week the sale of this Warner Bros. title to Harry Charnas, of the Standard Film Exchange of Cleveland, Ohio. This latest sale is offered as proof of the universal appeal of this unusual state right picture. Mr. Charnas, in his years in the industry, expansion of the number of such other well known independent exchanges as Samuel Grand of Boston, Ben Amsterdam of Philadelphia, Joe Friedman of Chicago, and Samuel Zierler of New York. He has fallen in line with the men who have been able to purchase and swing around the cycle of motion picture entertainment and is now centered in clean, wholesome, domestic interest dramas of the same type of entertainment that thrilled the past generations on the speaking stage.

"We might twenty-four sheet the entire country," states J. I. Schlesinger in speaking of the sale to Mr. Charnas, "and it would not present as forceful an argument to the exhibitor as the fact that Mr. Charnas selected this picture as one which is going to crowd the theatre in these days when only high quality production can fill the house. We consider his indifference—and by expending his own cash he is giving the picture the representation it needs—at high a compliment as could be paid this sincere, simple, yet gripping drama of American life."

One big booking is already announced in the Ohio territory. S. Barrett McCormick, managing director of the Allen theatre in Cleveland, will run "Where Is My Wandering Boy" during the week of April 14. Cleveland is a city of the keenest competition," continued Mr. Schlesinger, "and Mr. McCormick is selecting his pictures carefully from all that the market has to offer. He is looked upon as one of the most enterprising exhibitors and keenest showmen in the country. We understand that he is planning to give this picture an elaborate presentation and unusual exploitation.

Warner's in Foreign Field
Schlesinger Heads Department; to Negotiate for Big Pictures

GUS S. SCHLESINGER, one of the most informed men on foreign distribution, has entered into an arrangement with Harry M. Warner, of Warner Bros., to handle the foreign rights of all the Warner productions, it is announced. Mr. Schlesinger heads the foreign department of foreign distribution.

The newly organized foreign department is in keeping with the rapid expansion of the Warner Bros. In addition to the foreign distribution of the Warner productions, Mr. Schlesinger has announced that the organization was open to negotiate with all producers for the foreign rights of their productions.

"A foreign department of the Warner Brothers," said Mr. Schlesinger, "is ready to negotiate for the foreign rights of only big productions. Our service to foreign buyers will always be of the highest standard, and only those productions containing good heart interest, lavish investiture, with a requisite amount of adventure will be considered. These can be either star or all star features. An idea of our requirements can be gleaned from the Warner Brothers' production, "School Days," with Wesley Barry and the serial feature, 'A Dangerous Adventure," with Grace Dillard."

Mr. Schlesinger has successfully carried on negotiations with buyers from Trinidad to Russia. He spent six years with the Inter-Ocean Corp., as sales manager of foreign distribution, and following his resignation last June opened his own offices as a broker and foreign distributor of his productions. He has had a wide and varied experience in both the theatrical and cinema world, having spent more than twenty years in both fields.

New Pine Trees Picture in Production

CARL E. MILLIKEN, treasurer, Pine Tree Pictures, Inc., Portland, Maine, is now in New York supervising the production of the latest James Oliver Curwood picture, now being produced under the personal direction of Dell Henderson at the Paragon Studio, Fort Lee, N.J.

The working title of this production is "Love and the Law," and both the Arrow and Pine Tree officials are most enthusiastic over the story, for they consider it one of the strongest ever written by Mr. Curwood.

Mr. Henderson has selected a cast including Zeno Krete, Gypsy O'Brien and J. Barney Sherry, besides many other popular players.

Remarkable Sets Seen in "Determination"

"Determination," the special production now being distributed by Mr. Milliken, is one of the most remarkable enjoyable extended run at the Cameo theatre in New York City, contains many unusual sets. The action of the story is laid in the Whitechapel district in London and in Paris, and these sets were all constructed at Grantwood, New Jersey, at considerable expense.

Among the most remarkable series is one showing a street in the Whitechapel district in London. This was built under the supervision of a London engineer to insure its perfection. Another set required was that of an Apache den in Paris. This set alone took several months to construct owing to the peculiar formation of the pillars and the odd shape of the ceiling. The other large set representing life in Paris is the interior of the International Sporting Club. The interior is finished in marble and magnificently furnished with oriental rugs and tapestries.

Flora Finch to Appear in Torchy Comedy

Flora Finch, well-known comedy actress, arrived in Hollywood recently to star in Johnny Hines's latest comedy which is temporarily called "Torchy's Hold-Up," to be released by Educational.
"I Am the Law" Campaign
Consumer Advertising Will Herald All-Star Production, States Burr

ANNOUNCEMENT comes from Affiliated Distributors that a nation-wide publicity campaign is to feature the release of "I Am the Law." This new "snow" picture is now in the course of completion on the Coast under the direction of Edwin S. Carewe and features Alice Lake, Kenneth Harlan, Rosemary Theby, Glasson Glass, Noah and Wallace Beery and Hector Sarno Consumer advertising, it is announced, will be put to a very definite and decisive test over a period of time that is calculated to prove just to what extent the distributor of a picture can market his reels in a manner similar to that used in the distribution of commercial products. Every possible medium will be taken advantage of, it is stated, to tell the public direct what sort of picture "I Am the Law" is and who are responsible for its origin.

In addition to trade paper and billboard campaigns which in themselves will be extended to the greatest possible limit, every fan magazine on motion pictures in the country will carry the advertising message of the production. Extensive space will be reserved in leading newspapers of key cities con- cident with the first runs. Rotagra- gravure sections will carry repro- ductions of the stills and special stories are now being syndicated to all agencies for general circu- lation.

The Saturday Evening Post will come in for a share of the appropriation and in addition space will be taken in all regional papers. Arrangements are being concluded for the production of nu- merous exploitation novelties as well.

One feature of the campaign is represented in arrangements for the working out for the exhibitor of his own particular local cam- paign and tie-ups. A complete lo- cal appeal will be planned and for- wards to exhibitors requesting this service. Such a service, based upon information sent in to Affili- ated's publicity department by the exhibitor is calculated to take the place of the expense of a special exploitation man.

Polo Announces His Policy
Promises Exhibitors Bigger Serial Series at Reasonable Rentals

Eddie Polo, well-known serial director, producer and featured player in "Cap'n Kidd," first of a series of six spe- cial serials which he will make for distribution on the state rights mar- ket, has issued the following state- ment:

"For eight years I have been starred by Universal in countless serials. I may say with pardonne- ble pride that my pictures have been very successful. That company has treated me fairly; I have no com- plaints to offer. I felt, however, upon the expiration of my Uni- versal contract that I could accom- plish a good deal more as the star and head of my own company, and since it is the natural aspiration of everyone to some day branch out on his 'own', I obtained my release from the Universal Com- pany when the opportunity pre- sented itself.

My decision to enter the produc- ing business was not the result of a personal whim to have my- self exploited as the head of my own company. It was the result of many years of careful deliberation and thought.

I am not unmindful of the obli- gations I have committed my- self to in the formation of my own company. I realize that I will have to make bigger and better serials than ever before—and what is more, justify the confidence which those exhibitors who have booked my pictures in the past have in my present plans.

As the head of my own com- pany, I shall enjoy that freedom which is so essential to the making of a really big picture.

My pictures shall be sold direct to the state rights buyer, and I shall see to it that he gets it at a price at which the exhibitor may book it at a safe margin of profit.

You ask me how I, an actor, can guarantee the fulfillment of such a pledge? Well, in the present in- stance I shall be not only actor, but one of the principals in the pro- duction and distribution of those pictures. And every territorial contract closed shall await my approval before its consumption."

Is a Sweetheart
YOUR BEST FRIEND

Don Farley, leading woman in "Husband and Smith," a love story comed'y, and an Arrow release.

"Her Story" Press Book Is Issued
Still retaining the name of "Ex- hibitor's Guide," under which the first press issued by Second Na- tional Pictures Corporation to "David and Jonathan" was put out the second press book for "He Story" has made its appearance. It is eight pages, devoted almost en- tirely to material for actual use by exhibitors in exploiting the Tibe- rage photo-drama.

"Felix" Cartoons Sold for Canada
Miss M. J. Winkler who con- trolling the rights of the series of "Felix" cartoons for distribution on the state rights market, reports of this week the sale of the series of twelve subjects to the Regina Film Service for physical distri- bution throughout the Canadian Do- minion.

Heavy Second National Bookings Continue

Bookings of "David and Jon- than," first release by Second Na- tional Pictures Corporation, a visualization of E. Temple Thur- ston's novel, are increasing in vol- ume with each passing day, accord- ing to officials of the concern. Bookings of the second release, "Her Story," written and directed by Dion Titheradge, also are being made at a rapid rate, and many in- quires are being received regard- ing the third release, "The Night Riders," pirated from the North- west adventure story by Ridgewell Colly, which scored a notable suc- cess in novel form.

Among the theatres which booked "David and Jonathan" for runs in March are the following: Boston Theatre, Boston; Band Box, Irving and New Strand, Chicago; Nov- elty, Apollo and Eulalie, Pitts- burgh; Family and Ruby, Philadelphia; Warner, Huntington, Pa.; Grant, Johnstown, Pa.; Arcade, Carnegie, Pa.; Aris, Erie, Pa., and Keystone, N.P. E. City, Pa.

Franchises have been sold by Second National, it is stated, for three-fifths of the territory in the United States, and offers have been received for practically all the re- maining territory. These are now under consideration.
Harry Charnas
President of the Standard Film Co. of Cleveland, Ohio

Buys—“WHERE IS MY WANDERING BOY TONIGHT?”

For Ohio—Kentucky—Michigan—Western Pennsylvania—and West Virginia

Will Open at Allen Theatre
Cleveland—Week of April 16th, with magnificent special presentation

All the advertising and publicity in the wide world doesn’t mean one one-hundredth part as much as the mere fact that HARRY CHARNAS of Cleveland buys “WHERE IS MY WANDERING BOY TONIGHT?”

Add to that, the combined judgment of such Independents as Sam Zierler of Commonwealth, N. Y.—Sam Grand of Federated, Boston, Joe Friedman of Celebrated Players, Chicago; Ben Amsterdam of Phil. Charles Stephenson of Stephenson Attractions, Ltd., of Toronto, and you have the foremost Independents in the industry. All these men know box office winners. No sales argument compares with the fact that these men have invested their cash in this sure fire money getter. EXHIBITORS:—Communicate with the Independent Exchange in your territory and BOOK NOW.

EQUITY PICTURES CORPORATION
723 7th AVENUE, NEW YORK
Depression in Scandinavia
Its Buying Power Over-Estimated, States Swedish Biograph Official

A new chief executive has been announced for the Swedish Biograph Company and the founder of the Skandia Film Company which organization effectuated a union with the Swedish Biograph several years ago, in a recent statement. Because of the depressed money and stagnation of business as well as the great lack of employment, theatre conditions in the country are very poor. An illustration of this is afforded by the fact that the amusement taxes paid by the motion picture theatres of Stockholm show a decrease of 27 per cent during 1921, as against the preceding year.


Philadelphia Trade to"Your Best Friend"

"Your Best Friend," the Warner Brothers' production produced by Harry Rapf, starring Vera Gordon, will be given its first trade showing at the Stanley Company's Fulton Theatre, Philadelphia, March 19, by Lou Berman, of the Independent Film Corp., of that city, it has been announced. Mr. Rapf will put on a prologue with a number of well known stage players.

Mr. Berman has purchased the exclusive territorial rights for the Gordon picture for Eastern Pennsylvania, Southern New Jersey, Maryland, Virginia and District of Columbia.

Shorty Hamilton Series
Selling Fast

McGovern and Egler announce the sale of the Shorty Hamilton Series in the following territories: Northern, Standard, Players Film Corporation of Chicago, for Indiana, Wisconsin and northern Illinois; Film Arts Film Company of St. Louis, for eastern Missouri and southern Illinois; Federated Film Company of Omaha, for Iowa and Nebraska; Crescent Film Company of Kansas City, for Kansas City and western Missouri, and Andrew C. Bromberg Attractions, for the six southeastern states.

map money II YOUR BEST FRIEND
The Romance of Famous Players

In March, ten years ago, a brief, quiet man entered the Fifth avenue office of the Motion Picture Patents Company, and asked audience. It was not an especially impressive office; nowadays it would not compare favorably with the quarters of a prosperous motion picture exchange. But to the visitor that day it was grim and forbidding, its walls and ramparts of a fortress; its gate the bristling portal of a walled city; for intrenched within were the few men who controlled the motion picture business—such as it was—of the world. They owned the patents on the only projecting machines then in use, and separate patents on different parts of the mechanism, and when a man ran a picture from a source that hadn't their okeh, they closed down on his machinery.

The visitor, on this day, was invited to sit on the bench in the outer office and wait the pleasure of the men within. It was the sort of reception room in which solicitors, cranks, messenger-boys, book-agents, bootblacks and last-hope inventors feel at home. Persons with legitimate business usually waited inside, in more secluded quarters. Our visitor waited, and kept on waiting. The minutes lengthened into an hour, the hour became two. Many had come in, and, with small delay, passed into the portal of the great. They came out, seriously, or jocularly, or importantly, and went their busy ways into the world. No one paid any attention to our visitor. From time to time a waiting messenger looked at him curiously or skeptically. Some of the important, fortunate men who had to wait only half an hour or so gave him a pitying glance as they dashed in or dashed out. From time to time our visitor sought, respectfully, to remind the great powers that he still waited. But of course no one paid any attention to him, for he was not very prominent, and this was the grand headquarters of a new industry—an industry full of those big new features in two reels, an industry built on a founda-

you Sarah Bernhardt's 'Queen Elizabeth,' a great film by a great actress, but where you made me wait three hours, I am going to make you wait three years. You could have bought this film for fifteen thousand dollars, but you couldn't have it, now, for ten times that amount. I am going to play it myself, in independent theatres, and if there are no independent theatres, I am going to make them. I am going to be independent, as long as I live. Gentlemen, good-day.'

History doesn't tell what the great men did when little, unknown Adolph Zukor turned his back on them and walked away. Probably they called him a nut, laughed, and went on with the important

(Continued on page 1791)
TEN years ago Adolph Zukor saw, in the trivial amusement of the day, the infinite possibilities of the future. Today the whole world is the better for his vision. All that he hoped and believed and foresaw he put into Paramount Pictures, and in their ten years of existence they have become one of the great moving forces of civilization.

To house them, magnificent theatres have been built; to make them, great artists and great authors have given their best; and out of them has grown the mighty industry which supplies the chief entertainment of the whole race of mankind.

So the world today celebrates, in gladness and gratitude, the tenth anniversary of the birth of feature pictures. And it knows that Paramount will go on, in the coming decade as in the past, so that ten years from now we will look back upon a period as full of achievement as the ten years of progress we look back upon today.

In token of this continual improvement in quality, we give in the following pages an announcement of the Paramount Pictures for the coming months. No finer group of quality box-office productions has ever been offered.
Paramount Pictures
For
April

Jesse L. Lasky - Presents
Ethel Clayton
in "The Cradle"

A Big drama on a
vital theme, by the
author of "Damaged
Goods." The strongest
picture in which Ethel
Clayton has ever ap-
peared. Cast includes
Charles Meredith and
Anna Lehr.

By Eugene Brieux.
Scenario by Olga
Printzlau. Directed
by Paul Powell.

Betty Compson
in "The Green
Temptation"

The story of an
Apache dancer who
rises from the depths.
Full of thrill and mys-
tery, of color and ro-
mane. Cast includes
Theodore Kosloff and
Mahlon Hamilton.

Directed by William
D. Taylor. Scenario
by Julia Crawford
Ferre and Monte M.
Katterjohn. From the
story, "The Young," by
Con-
stance Lindsay
Skinner.

Jesse L. Lasky - Presents
Dorothy Dalton
in "The Crimson
Challenge"

A Drama of the
Northwest, in
which a woman's brav-
ery is pitted against a
man's villainy-and
wins. Cast includes
Jack Mower, Frank Cam-
peau, Clarence Burton
and Fred Huntley.

By Vinall P. Roe.
Scenario by Reahah
Marie Die. Directed
by Paul Powell.

REALART PICTURES — Presents
May McAvoy
in "Through a
Glass Window"

A Tale with the
same heart appeal
as "Humoresque." A
picture that carries the
spectator through
smiles and tears to
happiness.

By Olga Printzlau.
Directed by Maurice
Campbell.

Hamilton Theatrical Corp. — Presents
Pola Negri
in "The Devil's
Pawn"

Another vital
modern drama in
which the great emo-
tional actress amazes
again with her beauty
and talent. A heart-in-
terest melodrama that
tugs at the emotions
from start to finish.
ADOLPH ZUKOR PRESENTS
William deMille Production
"Bought and Paid For"
With Agnes Ayres and Jack Holt

THE dramatic sensation of the decade. The greatest of all punch dramas. Powerfully produced, wonderfully staged. The fame of the director of the play and of the two big stars make it an assured box office sensation.

From the play by George Broadhurst, Scenario by Clara Beranger.

FAMOUS PLAYERS-LASKY CORP.—PRESENTS
"Find the Woman"
With Alma Rubens

ONE of the greatest mystery stories ever screened, and a great love story as well. With a special cast including Harrison Ford, Norman Kerry and Eileen Huban.

Cosmopolitan production by Arthur Somers Roche, Scenario by Doty Hobart. Directed by Tom Terris.

REALART PICTURES PRESENTS
Constance Binney
in "The Sleep Walker"

A POWERFUL drama based on a theme never used before. With one of the most notable casts of the year, including Jack Mulhall, Bertram Grassby, Florence Roberts, and Edythe Chapman.

By Aubrey Stauffer, Scenario by Wells Hastings. Directed by Edward LeSaint.

REALART PICTURES PRESENTS
Wanda Hawley
in "The Truthful Liar"

A STRONG story of married life in which the star rises to undreamed-of heights. A dramatic knockout. Casson Ferguson is leading man.

By Will Payne, Scenario by Percy Heath. Directed by Thomas N. Heffron.
Paramount Pictures for May

ADOLPH ZUKOR PRESENTS

Thomas Meighan

"The Bachelor Daddy"

BY the author of "The Prince Chap." and with the same wholesome heart-appeal. With a host of delightful kiddies. Leatrice Joy, of "Saturday Night" fame, is leading woman.

From the novel by Edward Peple. Directed by Alfred E. Green. Scenario by Olyn Printzian.

ADOLPH ZUKOR PRESENTS

Agnes Ayres

"The Ordeal"


ADOLPH ZUKOR PRESENTS A

George Fitzmaurice Production

"The Man From Home"

with James Kirkwood

BOOTH Tarkington's

great American

novel and play, pro-

duced by the man who

made "Peter Ibbetson"

and "Three Live

Giousts." Cast includes

Anna Q. Nilsson, Nor-

man Kerry, Dorothy

Cumming and John

Milestone.

From the play by Booth Tar-

kington and Harry Leon


JESSE L. LASKY PRESENTS

Jack Holt & Bebe Daniels

"North of the Rio Grande"

A GREAT star com-

bination that means

money anywhere. A

western story full of

humor and romance.

No finer tale could be

written for these two

popular stars.

By Vingle B. Roe.

Directed by Joseph

Helmberg. Scenario

by Will M. Ritchey.

HAMILTON THEATRICAL CORP. PRESENTS

"The Wife Trap"

with Mia May

THE star of "The

Mistress of the

World" in her first story

of modern life—a tale

of mother-love and sac-

rifice. With the greatest

courtroom scene ever staged.

FAMOUS PLAYERS-LASKY CORP. PRESENTS

"The Beauty Shop"

with Raymond Hitchcock

and an all-star cast

ONE of the most suc-
cessful comedies of

the decade, with such

stars as Raymond Hitch-

cock, Louise Fazenda,

the beautiful Fairbanks

Twins, Billy B. Van,

James J. Corbett, Mont-

tagu Love, and dozens

more. A sure winner.

From the play by

Channing Pollock and

Reynold Wolf.

Directed by Edward

Dillon. Scenario by

Doty Hobart. Cos-

mopolitan Production.

From the play by

Channing Pollock and

Reynold Wolf.

Directed by Edward

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Doty Hobart. Cos-

mopolitan Production.
Paramount Pictures
FOR JUNE

ADOLPH ZUKOR PRESENTS A Penrhyn Stanlaws production
"Over the Border"
WITH Betty Compson and Tom Moore

A FIGHTING love story of the Great Northwest written by Sir Gilbert Parker with two big stars. Directed by the man who made "The Little Minister." Betty Compson was never so piquantly charming.

Adapted from the story "She of the Triple Chevron" by Sir Gilbert Parker. Scenario by Albert Shelby LeVian.

JESSE L. LASKY PRESENTS A George Melford production
"The Woman Who Walked Alone"
WITH Dorothy Dalton

A SENSATIONAL mystery-melodrama with scenes laid in London society and the South African underworld. Dorothy Dalton as a madcap society outcast.

From the story "The Cat That Walked Alone" by John Colton. Scenario by Will M. Ritchey.

ADOLPH ZUKOR PRESENTS
Thomas Meighan IN A GEORGE ADE STORY
"Our Leading Citizen"

MARKS the motion picture debut of the world's greatest writer of humor. The story, which has unusual appeal, is packed with Ade's characteristic American wit.

Directed by Alfred E. Green. Scenario by George Ade and Waldemar Young.

HAMILTON THEATRICAL CORP. PRESENTS
Pola Negri IN "The Eyes of the Mummy"

THE fire and passion that is Pola Negri in another great emotional melodrama. Never was the sensational Polish star more bewitchingly beautiful and appealing.
Paramount Pictures for July

Jesse L. Lasky Presents

Jack Holt in

"The Man Unconquerable"

A SMASHING, colorful story of the sun-kissed South Seas—of a castaway who found his soul through love of a woman—and of a tangle of thrills to make the pulses leap. Superbly cast and magnificently set. A picture as massive in its emotions as it is genuinely unusual.

From the story by Hamilton Smith.

Ethel Clayton in "For the Defense"

The Superlative in Suspense! The Picture with the Impenetrable Guess! With a climax more powerful and unusual than any other ever filmed. Interpreted by a tremendous cast including ZaSu Pitts, Vernon Steele, Bertram Grassby, Sylvia Ashton and Maym Kelso.

From the play by Elmer Rice. Directed by Paul Powell. Scenario by Reulali Marie Dix.

Jesse L. Lasky Presents

Agnes Ayres in

"The Three of Us"

The Star Who has Made Good, in a powerful mining-camp drama. Suffused with color, filled with action and tingling with thrills. The best picture Miss Ayres has appeared in with a great cast.

From the famous story by Rachel Crothers.

Hamilton Theatrical Corp. Presents

"Truth Conquers"

with Mia May

MIA MAY, of whom the novelist Anatole France said 'she is the foremost dramatic force of Europe', in a tremendous spectacular drama containing some of the greatest mob scenes ever filmed.

Directed by Joe May.

Realart Pictures Presents

Mary Miles Minter in "South of Suva"

A SOUTH Sea drama with a tremendous punch. A picture that is one hundred percent thrills and heart interest. John Bowers and Walter Long are in the cast.

From the novel by Ewart Adamson. Directed by Frank Urson. Scenario by Fred Myton.
And for Next Season—

In the season of 1922-23, beginning September first, the steady improvement in Paramount Pictures will be continued, and as always, the entire producing organization will concentrate on giving to exhibitors a continuous, dependable supply of the highest quality of box-office productions.

Realizing that the so-called program picture is no longer sufficient as a steady diet for a discriminating public, the Famous Players-Lasky Corporation will release a greater number of big special productions than ever before in history. The practice, so successfully inaugurated in the present season, of putting several stars in one big production, will be continued.

Here are a few of the pictures to be released in the coming season:

CECIL B. DEMILLE'S production, THOMAS MEIGHAN in "Manslaughter," with a cast including Leatrice Joy. From the novel by Alice Duer Miller.

RODOLPH VALENTINO in "Blood and Sand," a Fred Niblo production, from the novel by Vicente Blasco Ibanez. Cast includes Lila Lee and Nita Naldi.


"THE OLD HOMESTEAD," the famous old play produced on a lavish scale by Rollin B. Sturgeon, with an all-star cast.

"THE LOVES OF PHARAOH," the sensational Ernest Lubitsch production now doing record business at the Criterion, New York.

WILLIAM de Mille's production "Nice People," from the stage success by Rachel Crothers; with Wallace Reid, Bebe Daniels, Wanda Hawley and Conrad Nagel.


THOMAS MEIGHAN in "If You Believe It, It's So," by Perley Poore Shehan. Theodore Roberts in the cast.

WILLIAM de Mille's production "Clarence," from the successful comedy by Booth Tarkington.

JACK HOLT in "While Satan Sleeps," from the novel by Peter B. Kyne.

DOROTHY DALTON in "The Siren Call," directed by Irvin Willat.

GLORIA SWANSON in "Her Gilded Cage," David Powell and Walter Hiers in the cast. A Sam Wood Production.

GEORGE MELFORD'S production "Burning Sands" from the novel by Arthur Weigall.

This is a paradox. It is inconceivable that the motion picture should have been developed, and made the servant of all the people, by any secluded body of artists, by solitary thinkers or rapt idealists. The motion picture is the property of the world's men and women and children. It is and must be as fundamental as the commonest things of life, for it deals with commonest things of life—love and strife and ambition—and its emotions are the great dominant emotions of existence, not the orchid-like feelings of transplanted, hot-house souls.

The first thing to say about Adolph Zukor is that while he is the great patriarch of the film business, he is not yet fifty years old. The second thing is that he is living with his first and only wife, and has seen his two children happily married—his son and assistant, Eugene, to a Kansas City girl; his daughter to the son of Marcus Loew. All of which bears out the patriarchal simile.

The First Motion Picture

About 1904, or a little earlier, a young man borrowed some money from his cousin, who was in the fur business. He wanted to establish some penny-arcades, in down-town New York. Hand-cranked Mutoscopes, at a penny a look, held the first crude form of a picture in motion. At first these penny-arcades prospered, but anon, they didn't, and the young furrier who loaned the money had now to devote his business acumen, and his labor, to save the whole venture from failure. He took it over. He saw possibilities in it, and soon had a chain of successful arcades extending up Broadway to Forty-second Street. The new owner—that is to say, young Mr. Zukor—was next attracted by the very first form of real motion picture shown outside a vaudeville theatre. "Hale's Touring Cars," they were called; and a hundred feet or so of film, taken jerkily and laboriously from the end of a moving train, were projected on a white sheet beyond an interior which more or less resembled an observation platform on a transcontinental limited. The people came in flocks as long as the pictures were new; but there were few of these trembling views to be had—and the enterprise failed for lack of material.

But the pits of failure have only served as footholds of success to some men. Here again Mr. Zukor learned a lesson—the lesson of the public's enormous demand for motion pictures. He promptly threw out his mutoscopes, which were a fading attraction; and his "touring cars," which had exhausted their

(Continued on following page)
supply, and established real motion picture theatres, showing the short—and usually distressing—films of the day in them. Here the oft derided name “store show” originated, for these “theatres” occupied unused store-rooms.

It is well to remember that so far Mr. Zukor was only an exhibitor, but he was realizing, as no exhibitor did, the public’s need of genuine picture entertainment, and the total lack of anything really supplying that need.

Among his theatre properties was the Comedy, on Fourteenth Street, managed by his brother-in-law, Al Kaufman. To this came a picture of amazing length—“Oliver Twist,” in five reels, performed by no less person than Nat Goodwin. Whether that picture survives or not, no one seems to know, but it should survive in a museum, for it gave Adolph Zukor the original idea of Famous Players, and the determination to have such a company.

“That is what they want!” he exclaimed. “Real stories, performed by really good actors!”

Early Stumbling Blocks

He found few who shared his enthusiasm. It was generally agreed that five reels was a preposterous length. Why, even though people were willing to sit through such a picture, it would ruin their eyes!

Mr. Zukor had no name for his organization that, as yet, had no existence. No one was interested enough to give him a name. But early one morning, riding home on the subway after more than eighteen hours of labor, he closed his eyes and as he dozed a single phrase beat monotonously into his brain with each click of the rail-joints, “famous plays by famous players . . . famous plays by famous players . . . famous plays by famous players . . .”

Suddenly he woke with a start: “Famous Players!” It was to be the name of the new corporation.

He interested Daniel Frohman. Daniel’s great brother Charles, no greater as an artist, but much more extensively engaged in the theatrical business would not take the trifling movies more seriously than stamp photos, or souvenir postcards.

After tremendous persuasion, James O’Neill was persuaded to perform “The Count of Monte Cristo.” It was the initial venture—and in Chicago Col. William N. Selig, a real picture pioneer, with more experience and the best facilities in the world at that time, got a rival “Monte Cristo” on the market before they were through shooting.

It was a serious blow at the young company’s finances, but “Monte Cristo” was shelved, and Daniel Frohman persuaded Mme. Bernhardt to make “Queen Elizabeth” in France, with the new American company taking only the rights for this country.

Both Mr. Frohman and Mr. Zukor have told the story of the arrival of the tin container containing the print and one negative. For quite awhile they walked up and down before the little box, almost afraid to look at its contents. Their ready money had gone into “Monte Cristo”; their last reserves had gone into “Queen Elizabeth.” If the picture were a failure, Famous Players was dead at birth.

But it was far from a failure, and there was still to happen that stirring and epoch-making incident in the office of the Patents Company.

The first American-made production, “The Prisoner of Zenda,” with James K. Hackett, was a smash-

(Continued on following page)
as Laura Sawyer, Carlotta Nilsson, Lily Langtry, John Barrymore, Cyril Scott, William Farnum, Gabby Deslys and Henry E. Dixey.

The office of Famous Players, in the Times building, then had a working staff of no more than four or five persons—a bit of contrast, with the present group of nearly nine thousand employees—and the first pictures were made at the Biograph studio.

Mr. Zukor felt that it would be a great advantage if all their activities could be encompassed by one set of walls, and presently a loft building was found in West Twenty-sixth Street. The partitions of the top floors were torn out, and under the general direction of Edwin S. Porter the long series of early star vehicles was made in the big, rambling studio thus constructed, with the general offices of the company adjacent to the working floor. A few years ago this building was destroyed by fire.

It was about at this time that Mr. Zukor finally convinced his faithful friend, partner and admirer—Mr. Frohman—that the last vestiges of reason had deserted him. He told him that he believed a certain director working obscurely at Biograph had great possibilities. And he was to offer him—fifty thousand dollars a year! They didn’t have fifty thousand dollars a year in the whole organization. It was considerably to the relief of Mr. Zukor’s associates that the unknown director turned out to be absolutely insane. He rejected the offer! He proved to be a genial, highly intelligent man, and a very pleasant acquaintance, but he demonstrated a whole set of loose screws in his mental machinery in this spurning of a perfectly fabulous salary. He said, crazily enough, “I believe I can make more money making my own productions.” His name was David Wark Griffith.

D. W. Griffith’s Entry

Now we come to another great forward movement in motion pictures, destined to be as revolutionary, (Continued on page 1808)
MY very cordial greetings to all the world of moving pictures and especially to Mr. Adolph Zukor and the Famous Players-Lasky Corporation.

MARY MILES MINTER
Now Being Shown
on
Paramount Programme

The Following
WILLIAM S. HART
PRODUCTIONS

"The Toll Gate"
"Sand"
"The Cradle of Courage"
"The Testing Block"
"O'Malley of the Mounted"
"The Whistle"
"Three Word Brand"
"White Oak"
"Travelin' On"

Story by William S. Hart
Story by Russell A. Boggs
Story by Frederick Bradbury
Story by William S. Hart
Story by William S. Hart
Story by May Wilmoth and Olin Lyman
Story by Will Reynolds
Story by William S. Hart
Story by William S. Hart
"To Be Published in September 1922"
by
THE HOUGHTON MIFFLIN COMPANY
OF BOSTON, MASS.

With Ten Drawings
by
JAMES MONTGOMERY FLAGG
OF NEW YORK CITY

A Nine-Thousand Word Story
"Told Under a White Oak Tree"
by
BILL HART’S PINTO PONY

Bein’ a true statement as to how I done all my stunts in Paramount Pictures

Yours Everlastingly

P. S.—I’m tired of doin’ all the work an’ other people (I ain’t mentionin’ no names) gettin’ all the glory

P. S. Again—Just callin’ your attention as to how many times a certain name is printed on the other page. An’ the pictures I was in was good.
BETTY COMPSON
Starred In
"The Green Temptation"  "Over The Border"
THOMAS MEIGHAN

Recent Release
"IF YOU BELIEVE IT, IT'S SO"

Coming Releases
"THE BACHELOR DADDY"
"OUR LEADING CITIZEN"
Cosmopolitan Productions

RECENT RELEASES

Marion Davies in "ENCHANTMENT"

Marion Davies in "THE BRIDE’S PLAY"

Marion Davies in "BEAUTY’S WORTH"

"BOOMERANG BILL" with Lionel Barrymore

"JUST AROUND THE CORNER"

"GET-RICH-QUICK WALLINGFORD"

"BACK PAY"

"FIND THE WOMAN" with Alma Rubens

Presented by Famous Players-Lasky Corporation

Paramount Pictures
MARION DAVIES
Starring in Cosmopolitan Productions
MAY McAVOY

Recent Releases

"SENTIMENTAL TOMMY"
"MORALS"

Coming Releases

"THROUGH A GLASS WINDOW"
"THE TOP OF NEW YORK"

LOIS WILSON

Recent Releases

"WHAT EVERY WOMAN KNOWS"
"THE LOST ROMANCE"
"MISS LULU BETT"

William DeMille Productions

Coming Release

"OUR LEADING CITIZEN"
WALTER HIERS
Past Performances in
PARAMOUNT PICTURES
"SEVENTEEN"
"IT PAYS TO ADVERTISE"
"MRS. TEMPLE'S TELEGRAM"
"THE FOURTEENTH MAN"
"HELD BY THE ENEMY"
"TWO WEEKS WITH PAY"
"SHAM"
"YOUNG MRS. WINTHROP"
"A KISS IN TIME"
"OH LADY! LADY!"
"WHY SMITH LEFT HOME"
"MISS HOBBS"
"A CITY SPARROW"
"THE MYSTERIOUS MISS TERRY"
"HER STURDY OAK"
"THE SPEED GIRL"
"WHAT'S YOUR HUSBAND DOING"
"HARD BOILED"
"BILL HENRY"
Coming
Appearing as "Jimmie" in William de Mille's special
"BOUGHT AND PAID FOR"
Appearing in Paramount Special
"IS MATRIMONY A FAILURE"
Now playing in
"HER GILDED CAGE"
A Sam Woods Production starring Gloria Swanson

WANDA HAWLEY
Recent Releases
C. B. de Mille Production
"THE AFFAIRS OF ANATOL"
"TOO MUCH WIFE"
"BOBBED HAIR"

Coming Releases
"THE TRUTHFUL LIAR"
"THE WOMAN WHO WALKED ALONE"
A George H. Melford Production
LILA LEE

CASSON FERGUSON
(Continued from page 1793)

and as lasting, as the establishment of great stories interpreted by high-class actors. Thus far, the producers had ceased their connection with the business when their pictures were made. They sold them outright to the exhibitors. Mr. Zukor sold Mary Pickford's early pictures in that way, but when, increasing the worth of his stories, his supporting cast, his direction, the salary of his star and the opulence of her setting, he found it imperative to increase the price to $25,000 for the American rights, outright—there the exhibitors threw their cards on the table and refused to play. Zukor next challenged the whole "outright buy" system. He demanded the privilege of work-in on the percentage basis, which today seems, of course, the only fair and equitable scheme of distribution. Met by a point-blank threat that if he persisted in his demands the exhibitorial exchanges would bar his pictures from the public, he replied that he would organize his own exchanges for the nation. This was the beginning of the exchange system, and the inauguration of percentage distribution on a basis of sixty-five per cent to the manufacturer, and thirty-five per cent to the exhibitor.

It is not the purpose of this story to become statistical. This is the romance, not the bookkeeping, of Famous Players. The next few years were unbelievably romantic.

Mary Pickford's salary rose—to use this little girl merely as the world's best-known example—until one day Charles Frohman, speaking rather importantly to his brother, told him that he had people in his companies "getting as high as $750 a week." Daniel Frohman was not disturbed. "Charles," he answered, "it may interest you to know that we have one little girl, at our studio, who receives $2,000 a week." "I'll not call you a liar," answered the great dictator of Broadway, "but I will call you a fool. Nobody can earn that much!"

But Charles Frohman rapidly proved to his own satisfaction that his brother and Adolph Zukor are not fools. And from then on the doors of the greatest library of material were wide open to them, and they had the co-operation of a man who had risen by-to-all-work to become criterion as well as art of the American theatre.

Lasky and De Mille

Meanwhile, there was an energetic and interesting young man in the West whose ditties were to be irreversibly linked with the Zukor enterprises. He was the grandson of a man who had crossed the plains in '49. He began life as a theatre musician, became an Francisco newspaper reporter, and was among the first hundred men to reach Nome in the Alaskan gold rush. His adventures here might give Rex Beach a whole brace of new novels. Did he return wealthy? He didn't. He came back thoroughly, completely broke. He recovered his balance as a musician, then began to produce vaudeville acts. He came finally, with another young man, son of a famous American dramatist, determined to produce motion pictures. He and his friend had little money between them, but, somehow, they managed to get to Hollywood, and—nip and tuck—to make the picture he planned to make. The young man was Jesse Lasky. His pal and first director was Cecil B. de Mille.

It is characteristic of Mr. Zukor's policy of life: work that he has been a master of the film busman, a patriarch of the business if you will, but a true monopolizer—a leader, but no selfish destroyer; trust. He saw the first effort of the "Jesse L. Lasky Feature Play Company," in 1913, and sent the known producer a telegram of congratulation. In a sense cordiale thus established led to the format three years later, of The Famous Players-Lasky Corporation, in which the artistic intentions of both had risen to full power, without submerging the personality of either.

The progress of Famous Players-Lasky Corporation from that point is as broad and clearly marked as the highway of Imperial Rome. The concerns have gone from triumph to triumph, but not with the ease that is popularly supposed to attend success. Indeed, its problems have been as strenuous as its accomplishments have been mighty, and the snare attending the stride to universal dominion have been many and artful. But these belong in a more detailed narrative.

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It is proper, here, only to summarize the things it is done, and to reflect, as far as words can do so, the intentions of the Napoleonic little man whose hand is still at the helm.

One of these intentions, and fulfilsments, was the Paramount Pictures Corporation, formed in 1915, and distributing, throughout the world, a definite and regular number of consistently high-class photoplays.

Under the Paramount banner were immediately released the Eastern Famous Players studio, the Lasky studio in Hollywood, and the Palisades Morosco studios, of the same Southern California city. The forty-eight pictures a year distributed by Paramount immediately set a standard which has consistently and steadily risen with the advance of photoplay art. The story of Paramount, its struggles, its battles, its dynasties, its civil wars, could make a novel full of dramatic interest, suspense and thrill—or a formal corporation record, bristling with statistics and gures as a porcupine's back bristles with quills. Paramount is significant to us, in this compressed annal of famous Players-Lasky, as a great, wealthy and progressive machine for the promulgation of better and better hotoplays.

The significant thing is that Paramount has endured. It was organized at a time when many another distribution or production corporation came into being, flourished, and disappeared. A great majority of these were formed for promotion purposes. A majority of the “big” picture business men of that day were in pictures to promote stock-selling schemes, to make quick money and get out, or else turn to forming more new companies. A great railroad builder once said that no venture could be permanent unless it served the public. Paramount served. It was organized to serve—to systematically distribute good pictures. It prospered because it fulfilled the honest and constructive purposes of its makers.

Originally there were four stockholders in Famous Players. Five years ago the stock was held by the executives, about ten in number. To-day, on the stock-books, there are over 1,900 holders of common, and over 1,800 holders of preferred.

The First Famous Players pictures were made on leased space in the old Biograph studio in New York. Today the great Famous Players studio on Long Island is the model studio building of the world.

The first Lasky pictures, in Hollywood, were made with equipment so modest that the business of the tiny company was transacted at night, on the desk and other office furniture of the little set in which, with a single much-used camera, a photoplay was being made by sunlight during the day. Now, the Lasky studio covers two entire blocks in the heart of the coast city, on land worth more than half a million dollars, while no exact appraisal has ever been made of the hundreds of thousands of dollars worth of electrical equipment, period furniture, costly furs, rare costumes, acres of towering scenery and nearly one hundred buildings, great and small. It also owns a great California ranch, solely devoted to picture exteriors.

When those first pictures were made, Charles Frohman—as we have said—looked with kindly but puzzled indulgence on the crazy whim of his elder brother, who seemed to have started a peanut stand, or its artistic equivalent, on Fifth Avenue. Today Charles Frohman is dead—yet Charles Frohman lives, and is a dramatic name. Why? Because Famous Players owns his business and his great Empire Theatre, and is producing great plays that would have delighted him; yet, in reverence, no hint of the ownership is ever placarded, or even permitted to go officially abroad. It is still: “Charles Frohman presents—”

In early days the first Famous Players pictures were shown in store-rooms, even along Broadway, with accompaniments of a rheumatic piano and a wheezy violin. Today three of the four great photoplay theatres in the Times Square district—the theatrical heart of the world—are controlled by Famous Players; and they are structures of the highest class, in which, in addition to varied screen programmes, there may be heard magnificent orchestras of symphonic structure and proportion—orchestras of a calibre equalled ten years ago only by three or four of the great symphony orchestras of America.

In several weeks during last year it was necessary to deliver film at the rate of a million feet, or more, on single orders. During one week a new record for film export shipments was made, with the loading of approximately 1,500,000 feet of film on shipboard in New York harbor.

Paramount pictures form the great bulk of the photoplays shown in all the civilized countries of the globe. In Buenos Aires they are shown regularly in 100 of the city's 140 photoplay theatres. In Australia, four years ago, Paramount had but six per cent of the business. Today it has sixty per cent, and is still growing.

Foreign Supremacy

In Scandinavian countries Paramount pictures are screened in approximately 1,000 of Scandinavia's 1,300 theatres.

(Continued on following page)
Paramount Pictures are regularly shown on private machines at Buckingham Palace, on board the Prince of Wales’ own warship, “Renown,” at Lloyd George’s country home, in the Imperial Palace in Tokyo, in the Palace of the President of Brazil, in the various homes of the King of Italy, and before the President of the United States.

During the war, when the European producers were compelled to restrict their activities, Paramount came to the front as the most dependable supplier of high-grade productions, and despite the submarine warfare, the foreign department shipped abroad approximately 50,000,000 feet of film, without the loss of a single foot—a service-fee equalled by no other company.

It may be said of Adolph Zukor that he found the camera a toy, and made it the creator of a new art. He claims no credit for the invention of the camera, but to him very rightfully belongs a major portion of credit for what it has done.

A Stickler in His Belief

In a time when finances were hazardous, when the world was upside down, when a weary and anxious public sought never for art, and always for amusement, he never “played down” to a low level of taste, for he believed that public taste was basically sound, and that, as the gospel of the screen went abroad, photoplay appreciation would rise. His belief has been justified—how much by his own efforts only the future historian of the movies can rightly say.

In his entire motion picture career Adolph Zukor has never invited financial aid as such. He “carried on” through depression and fitful disinterest. He supplied the inspiration for producer, director, writer and actor. He determined to devote his life to intelligent photoplays in an hour when every intelligent author and playwright looked generally upon the screen as pastime for the ignoranit; at its best as a trifling amusement, at its worst as a positive menace to the intelligence of the rising generation. In a few years Mr. Zukor has brought to the screen not only original efforts of the world’s greatest writers, but what is more, the faith, the enthusiasm, the unqualified belief of these writing men and women.

Adolph Zukor’s Creed

Mr. Zukor’s screen credo is as simple and direct as his policies and action.

“[The motion picture of today],” he avers, “[is the greatest educator in the world. It develops tolerance, culture, a taste for music, a knowledge of other peoples and other lives.] The motion picture theatre is a school-room, but not a school-room of bare walls and cold books. It teaches by showing life as it is lived, by transporting the beholder actually to the place described, by interesting, and enthusing, rather than by showing a mass of detached facts or some one else’s comments.

“We have developed theatres in the same way that an art-lover puts the pictures that he loves in pretty frames. And that is all a theatre can be—a frame. Yet if the frame is shabby or inadequate, or if it is chipped, or if the lighting above is poor, or if the location is dreary and uninteresting, the picture may suffer accordingly.

“It has been said that the picture has become once the diversion, the life-saver and the school of the workingman. But I believe that its true service has been to the average family. A dozen years ago the restless young people went evening ways but were no part of their fathers’ and mothers’ lives, of which the fathers and mothers knew but little. There was nothing for father and mother, then, except to sit around the old-fashioned ‘center-table,’ until— and go to bed. The motion picture united the family in the evening. It is a common interest, for it brings the appreciations of maturity to the youngster—and it returns youth to those who are old.

“The motion picture has restored the glamour of the theatre. Only a little while ago the metropolitan audience was the sole gathering which had the privilege of seeing a fine play done by able actors, and seen magnificent equipment. Today the world’s greatest and the world’s richest setting are as duplicable as copies of a newspaper. It is a great thing that the smallest trading-post in Canada can see a picture play performed, in every detail, as it is performed New York City.

“This universality of the picture requires constant care in the selection of material, and in its presentation. I do not think it is necessary to discuss the ‘moral’ side of the photoplay, or to argue that even good photoplay should contain a ‘moral’—so-called. My belief is this: Motion pictures must teach the true principles of life.

“These lessons are not all to be learned in joyous rewards at the end of the film, for some of our great lessons arise from the depths of sorrow. I think it is as wrong to teach that virtue and right living invariably be presented with happiness ever after as it would be to teach that craft and scheming are the only things that count. The boy and girl who have been led to believe that virtue has a sure material reward have been dangerously unfitting for the struggles and perplexities of real life. I believe the screen should teach that honor, and respect, and right, and hard-work, and hard-struggle, and character are greater than any material rewards, or any happiness such as we all like peace and personal satisfaction.

“But let me say that we are making films for the American people first, last, and all the time—not for any one else in the world. It is the character of the American to be simple, to be human, to be moral clean, to laugh through difficulties. Those are the fundamental truths that we depict in our stories, and shall continue to depict.”

Julian Johnston.
GEORGE MELFORD PRODUCTIONS

Recent Releases

"THE SHEIK"

"MORAN OF THE LADY LETTY"

With Dorothy Dalton

Now in Production

"THE WOMAN WHO WALKED ALONE"

With Dorothy Dalton

In Preparation

"BURNING SANDS"

FAMOUS PLAYERS-LASKY CORPORATION
ALFRED E. GREEN
DIRECTOR

Now Directing for Paramount
“OUR LEADING CITIZEN”
With Thomas Meighan By Geo. Ade

Just Completed:
“THE BACHELOR DADDY”
With Thomas Meighan

Recent Affiliation:
“LITTLE LORD FAUNTLEROY”
“THROUGH THE BACK DOOR”
With Mary Pickford

“COME ON OVER”
By Rupert Hughes

F. P.-LASKY STUDIOS
HOLLYWOOD
George Fitzmaurice

"EXPERIENCE"
"PETER IBBETSON"
"THREE LIVE GHOSTS"
"MAN FROM HOME"
"HAPPINESS"
FRED NIBLO

Director of

"MOTHER OF MINE"

"MARK OF ZORRO"

and

"THE THREE MUSKETEERS"

Starring

Douglas Fairbanks

In Production

"BLOOD AND SAND"

From Blasco Ibanez story

Starring

Rodolph Valentino

FAMOUS PLAYERS-LASKY CORPORATION
PAUL POWELL

Director of

"POLLYANNA"

"DANGEROUS LIES"


Coming Releases

"THE CRADLE"

"FOR THE DEFENSE"

"THE CRIMSON CHALLENGE"

"A DAUGHTER OF LUXURY"

FAMOUS PLAYERS-LASKY CORPORATION
HOLLYWOOD

PHILIP E. ROSEN

Director of

"ARE ALL MEN ALIKE"

"EXTRAVAGANCE"

"THE LITTLE FOOL"

"HANDLE WITH CARE"

together with the following Paramount Pictures:

Recent Release

"THE WORLD'S CHAMPION"

Coming Release

"ACROSS THE CONTINENT"

Now in Preparation
A Betty Compson Production

FAMOUS PLAYERS-LASKY CORPORATION
HOLLYWOOD, CAL.
Past Progress and Our Future Growth

By Jesse L. Lasky
First Vice-President, Famous Players-Lasky Corporation, in Charge of Production

It is entirely fitting that at this time the motion picture industry throughout the world should pause a moment to celebrate that period ten years ago when the novel mechanism of "pictures that moved" was rescued from the destruction of mediocrity and placed on the road to its true development as an artistic entertainment. It is right that we should point with pride to the growth we have attained in this last decade.

But, wonderful as that progress has been, we cannot stand still; we must increase our efforts toward even greater progress, we must set our face toward the future and resolve that now, more than ever before, greater productions are absolutely necessary.

One of the means of increasing the artistic merits of our productions is that of having our stories enacted by persons—stars and leading people whose worth already has been established with the public. The establishment in the Lasky studio a number of years ago of a stock company made up of players carefully chosen for their versatility and possibilities has proved an immense success and has assured to Paramount pictures casts that were well-balanced and composed of men and women known to the public.

From the Lasky stock company have been graduated some of the best known stars of the screen, among them being Gloria Swanson, Bebe Daniels, May McAvoy, Wanda Hawley, Elliott Dexter, Agnes Ayres, Lois Wilson, Lila Lee, Walter Hiers, Jack Mulhall, and others who have established large personal followings among picture enthusiasts.

We plan to continue this stock company idea on an enlarged scale, thus assuring to future Paramount pictures casts that will embody the best-known artists of the screen.

During the last year we have released an unusually large number of notably fine pictures. But fine as these productions have been, our plans for next season call for even bigger pictures.

One of the biggest pictures of next season should be Rudolph Valentino's first starring picture. In the space of one short year Mr. Valentino has become one of the most popular stars of the screen, and his first starring picture, "Blood and Sand," is expected to place him definitely in the front rank of box-office attractions. "Blood and Sand" is from the novel and play of the same name by Vicente Blasco Ibáñez, author of "The Four Horsemen of the Apocalypse," which was produced so ably by Rex Ingram. The scenario has been completed by June Mathis, who did the scenario for "The Four Horsemen," and the picture is being produced by Fred Niblo, who directed Douglas Fairbanks in "The Mark of Zorro" and in "The Three Musketeers." Lila Lee will play the part of the wife and Nita Naldi will be the Spanish vamp.

Another splendid picture for next year will be Cecil B. DeMille's production of Alice DuBee Miller's widely read novel, "Manslaughter." Thomas Meighan will be seen in the wonderful role of the Irish-American district attorney, and Leatrice Joy, whose work in "Saturday Night" won high praise, will be cast for the role of the helpless young society girl. The rest of the cast will be equally well chosen, and Mr. DeMille is planning to make this one of the biggest productions of his career.

Thomas Meighan already has made a picture, to be released early in the fall season, which we all believe is the true successor of Mr. Meighan's other great success, "The Miracle Man." This is, "If You Believe It, It's So," from Perley Poore Sheehan's story and, surrounded by a cast including Theda Bara, Pauline Starke and Joseph Dowling, Mr. Meighan does the finest acting of his career.

Mr. Meighan also is working now on another big picture, "Our Leading Citizen," written especially for him by George Ade. Leatrice Joy is Mr. Meighan's leading woman in this picture also.

William DeMille, whose "Miss Lulu Bett" and "Bought and Paid For" are among the outstanding hits of this season, already has two big productions under way for next season's release. One is "Nice People," the well-known Broadway stage success in which Francine Larrimore scored a sensation, and the other is "Heritage." Booth Tarkington's best novel, which ran all last season on Broadway, Mr. DeMille has just returned from New York to do "Nice People," and Jean Beranger, who has written the scene for his recent pictures, is now at work on the script for "Heritage."

George Melford has found a successor to his greatest success, "The Sheik," in "Burningsands," which is a desert story giving the other side of the problem presented in "The Sheik."

Elise Ferguson, whose last picture, "Forever," in which Wallace Reid starred, was one of the finest pictures ever produced, will return to the screen this season in "Outcast," a picture of greater stage success.

Penrhyn Stanlaws's next picture with a big special production, "Pink Gods of Democracy" starring Blasco Ibáñez and Anna Q. Nilsson leading the cast.

Other pictures include Dorothy Daugherty and "The Orphans" in "The Chattel" and Miss Dalton in the Jack Holt picture of "The Scarlet Pimpernel," and Agnes Ayres will star in "The Three of Us." Rudolph Valentino will be seen later in the season in "Amos Tuck," a powerful novel by J. S. Mitchell.

These are a few of the things we plan to do next season, with our list of top players, directors, and leading players and our directors—we have all the production resources of our studio and we are bending every effort to make pictures that will surpass anything we have ever done. For the opening of the second decade of motion pictures sees the public, educated to a finer sense of discrimination, sees a public demanding bigger pictures, better pictures, more artistic pictures than ever before. And this anniversary celebration which we are having now was not be unsuccessful unless we face that fact and looked forward to the future.

In conclusion, I wish to pay a tribute to the man whose vision, whose faith, whose co-operation and constant helpfulness has made this progress and this future program possible—Adolph Zukor. The picture world today is paying tribute to Adolph Zukor, the man whose genius has made this industry what it is today. I do not think of any finer tribute to Mr. Zukor than to exert every effort possible to make our pictures from now on better pictures than we have ever made before to the end that Paramount pictures shall be steady and consistently approach the ideal of artistic entertainment that Mr. Zukor has set him ten years ago when he found the motion picture a toy and made it an art.
Distribution Problems: Future Policy

By S. R. Kent

General Manager, Department of Distribution, Famous Players-Lasky Corporation

In the ten years since Adolph Zukor started the entertainment world by the introduction of Sarah Bernhardt as a picture star, the distribution of pictures has gone through many experiments and many vicissitudes. But in the last two years radical changes have been made in distribution, so that today the distributing end of our industry is emerging from the exotic conditions of a few years ago and rapidly developing into a science.

The term "distribution" can no longer be confined to the mere handling of pictures; in fact, I might say that almost the last important of all the functions that a distributing organization should perform that of making the initial sale. The ins and outs of service, of advertising, the manner and class of the advertising done, the exploitation of productions, and the assistance of the exhibitor in getting his money's worth of the product he buys—all these and much more are as really big-problem problems to be solved today.

The time has passed when any distributing organization can live and feel itself delivering its full quota simply because it has taken a contract that represents to the distributor a satisfactory amount of money for his product. It has become increasingly necessary for the distributor to be interested in the exhibitor's business. By that I do not mean from the standpoint of profits, but from the standpoint of taking out every possible advantage in order to see that the products that go to him are such as to return him the greatest possible profit at the box office and the greatest possible comment from his patrons.

As greatly as distribution has improved in the last two years, and no one can doubt that there has been some improvement, the changes still to be made are any. Were I to outline today what I consider must be the ultimate in distributing in the next five years, I probably could call it an impractical idealist. In the last two years we have witnessed gradual improvement in the quality of product. We also have seen a gradual improvement in service and in distribution. We also have seen a decided improvement in the class of man power, in the type of men entering this business.

This question of man power is tremendously important. If we were to ask what is the biggest single problem in the distribution end of our business, we would say—man power. Better pictures and better distribution will mean nothing unless there results from this a better contact with the exhibitor, and a constantly improving quality of manhood for the carrying out of the plans and policies of the future.

As far as Paramount is concerned we have tried to outline policies we felt would be progressive and of benefit to the exhibitor as well as ourselves. For the proper execution of these policies we are trying to bring into the picture industry, and have brought in, a constant stream of new blood, with the idea of building up the class of men representing us. Because building up our product and building up our policies go hand-in-hand with building up our personnel.

There must come in the future a closer understanding and improvement in the contact between distributors of pictures and their customers. I think one of the greatest and most constructive steps taken in this direction in the history of the business is the Board of Arbitration, consisting of members of the National Board of Film Trade and the New York Theatre Owners Chamber of Commerce. This is a great step in the right direction and is bound to result in both exhibitors and exchange men gaining a closer and more sympathetic understanding of each other's problems. It also will result in confidence being established that will do much to eradicate the unwarranted suspicion that has existed on both sides. However, the move recently made in New York is one of the sound indications of what we may expect and should work for in the future.

At this point I should like to say a word on the percentage playing of pictures. I believe one of the big items to be settled this next year or two is the question of playing pictures on percentage basis. This is not because the distributor wants it or because he desires it. It is going to be thrashed out on the basis of what is equitable to a man who has a piece of property which has tremendous possibilities and which the exhibitor cannot risk paying for on a flat rental basis that may be destructive to him.

I believe that somewhere there is a happy medium for a percentage idea that will do away with all the bickering and bad blood that exists today because of rentals asked and rentals required that do not meet with exhibitors' ideas.

It is to the credit of no exhibitor to sit back and say he will not play pictures on a percentage basis. Neither has the distributor the right to say that this is the only basis on which he will play a picture.

The question of how the producer is going to get an equitable return for his pictures, and not at the same time work an abuse on the exhibitor, is a thought that is worthy of consideration in all branches of the industry. It is a problem that cannot be dismissed by the exhibitor's declaration that he will not tolerate it. And it also cannot be solved by the distributor's saying that he will force percentages.

This whole percentage question is one of the things in this business that is going to be solved and must be solved if better pictures are to be made and exhibited. There must be an open discussion of the question, and some time soon it will come up. At the present time we are playing many exhibitors on a percentage basis and have done so for the last three years. However, we are not forcing percentage on anyone.

It has been the policy of Paramount in the past to do everything possible to create a pre-sale of its product to the public before the product actually came into the hands of the exhibitor. This policy will be continued in the future, only in a more direct and profitable manner. Instead of advertising in a general way, we shall concentrate on each picture and through the releasing of a smaller number we will be able to give each one more specific attention. By concentrating on individual big releases from which exceptional profits can be made at the box office, we shall be doing a distinct service to the exhibitor.

Exploitation stands out today as one of the new departments in distribution and one of the units that will contribute in the future very largely to the success of any successful distributing organization. The exhibitor is entitled to help in the product that he buys, and the exploitation department is one department in our business that will be expanded as rapidly and thoroughly as conditions will permit.

Successful motion pictures in the future must be scientifically merchandized. (Continued on page 1842)
The Exchange Service Department

A DEPARTMENT in the Paramount organization about which little has been said but which has been instrumental in saving the exhibitors of the United States and Canada hundreds of thousands of dollars is the service division, presided over by Frank V. Chamberlin.

"We have not talked much about exchange service," said Mr. Chamberlin, "because it is our belief the exhibitor is entitled to 100 per cent service from our exchanges and if he gets anything short of that, no matter how good the service may be, we are not fulfilling our complete duty. Perfection is the ideal of all of us, of course, but in the service which our exchanges give to exhibitors perfection must be the routine, and anything short of perfection must be the exception."

It is in the attempt to make perfect service a matter of routine that Mr. Chamberlin's department, since he reorganized it nearly four years ago, has saved exhibitors enormous sums of money by increased efficiency in handling film and advertising accessories. The "miss-cut" evil—the failure of the exchange to deliver a print to a theatre, resulting in a dark house—has been practically eliminated in the Paramount exchanges by a thorough system of checks and counterchecks which Mr. Chamberlin put into operation. This checking system embraces bookers, shipping clerks, film inspectors and accountants, and, according to a statement from the Paramount offices, the chances of human error in the shipment of film from exchange to theatre has been as nearly eliminated as possible.

Another reform Mr. Chamberlin has instituted, which has brought a big benefit to Paramount exhibitors in increased efficiency, is the uniform layout of exchanges. All Paramount exchanges, except the few which are in the same buildings today that they were in when Mr. Chamberlin took charge, are now laid out on the same plan. This plan was adopted after a thorough analysis of exchange operation, and has reduced waste motion to a minimum. All Paramount exchanges to be opened in the future will be on this same plan, and eventually all Paramount exchanges throughout the country will be alike.

A thorough-going system of film inspection, beginning with the training of a big staff of competent inspectors, and including a constant check on the condition of prints, has resulted in a high standard of quality in the physical condition of Paramount pictures. This system not only protects big theatres, but also applies to the smallest daily change houses.

Another innovation which Mr. Chamberlin has made in exchange service has to do with the handling of advertising accessories. Under the present system no exchange can be without a complete line of advertising accessories on all pictures in work, and at the same time elimination of waste in piling up excess stocks of advertising accessories also has operated to reduce the cost of these accessories to exhibitors.

The same effort towards the elimination of waste in the number of prints allotted to exchanges has also had its effect on the rental prices of Paramount pictures.

Aiding the Pre-Sale of Product

So closely has the progress in the advertising of motion pictures been associated with the progress of the picture itself that in the wide field of advertising Paramount has come to be looked upon as practically synonymous with the motion picture.

It was about six years ago that Paramount inaugurated its campaign of selling the motion picture to the public. It was a campaign designed not to create a market but to develop and broaden it. It was a great idea, as the history of the past six years has proved. Through the medium of foremost national publications the gospel of "going to the movies" was preached, month in and month out. It was a broad principle to work upon and was handled in the broadest possible manner. Paramount was deliberately subordinated to the motion picture. Gradually, through a period of years, attention was focussed more and more upon the Paramount product itself, so that today, the public being completely sold on pictures as the world's foremost entertainment, the demand for Paramount Pictures is felt in every city and village in the United States where there is a picture theatre.

The only pictures that are continuously advertised nationally, exhibitors everywhere seek the Paramount product, for they know that their patrons firmly believe that "If it's a Paramount Picture, it's the best show in town." Experience has taught them that their biggest showmanship asset is the line, displayed in type or electric lights, "A Paramount Picture."

The Paramount publicity and advertising department is under the direction of Jerome Beatty. In personnel and in the results obtained, it continues to lead the way in the industry. Its trade paper advertising, press books, advertising accessories and publicity in newspapers, fan and general magazines and trade press hold to the highest standards of art, style and good taste, providing a tremendous selling force in the industry and maintaining the well-established prestige of Paramount Pictures.

Exploitation As Exhibitor Insurance

FAMOUS PLAYERS-LASKY CORPORATION offers its exploitation department to the trade with the slogan: "Paramount Exploitation is Paramount Insurance."

Every time an exhibitor buys a Paramount picture he is providing against box-office failure by having the services of trained showmen who can not fail to put the picture over.

S. R. Kent, general manager of distribution for Famous Players-Lasky Corporation has maintained this service in the field as one of the several guarantees that go with Paramount pictures.

Two and a half years ago Claud Saund-ers went out into the field with eight men to put over "The Miracle Man." The industry as a whole watched the experiment and to the delight of everybody, Paramount exploitation "caught." Not only did it "catch," it grew until one exploiter was stationed in each of the exchanges (Continued on page 1842)
FRANK E. WOODS
Chief Supervisor
Famous Players-Lasky Corporation
THOMPSON BUCHANAN
Associate Supervisor
Famous Players-Lasky Corporation
JEANIE MACPHERSON
Special Writer For
Cecil B. de Mille Productions
Jack Cunningham
Staff Writer
Famous Players-Lasky Corp.

has to his credit the following photoplays—
some from his own stories:—

FOR ROY STEWART
   The Devil Dodger
   The Medicine Man

FOR OLIVE THOMAS
   Limousine Life
   Betty Takes a Hand

FOR PAULINE STARKE
   The Shoes That Danced
   The Argument

TRIANGLE FILM CORP.
   The Stainless Barrier
   Real Folks
   Little Red Decides
   The Hopper

FOR FRANK KEENAN
   The Bells
   The Midnight Stage
   Todd of the Times
   The Silver Girl
   The Master Man
   Gates of Brass
   The False Code
   The World Aflame

FOR
   MADAME YORSKA
   It Happened in Paris

DIAL FILM CO
   The Tiger’s Coat

ROBERT BRUNTON
   SPECIAL
   The Devil to Pay

FOR JACK DEMPESEY
   Daredevil Jack (a serial)

FOR DUSTIN FARNUM
   Big Happiness

FOR
   BRYANT WASHBURN
   All Wrong
   The Ghost of the Rancho

FOR BETTY COMPSON
   Rose of the Border

FOR
   BESSIE BARRISCALE
   The Heart of Rachael
   Two Gun Betty
   All of a Sudden Norma
   The Broken Gate
   The Breaking Point

FOR RUTH ROLAND
   Hands Up (a serial)

FOR LOUISE GLAUM
   A Law Unto Herself
   The Goddess of Lost Lake

FOR
   J. WARREN KERRIGAN
   A Burglar for a Night
   Come Again
   Smith
   The Joyous Liar
   The Dream Cheater
   $10,000!
   The Green Flame
   Live Sparks
   No. 99
   The House of Whispers

FOR
   SESSUE HAYAKAWA
   Where Lights are Low
   Black Roses

FOR KITTY GORDON
   Adele
   Playthings of Passion

FOR
   CHARLES HUTCHISON
   Double Adventure
   (a serial)

FOR
   ROBERTSON-COLE
   A Wife’s Awakening

and, in fact, several others as well as—

FOR FAMOUS PLAYERS-LASKY
   “The Call of the North” with Jack Holt.
   “Beyond the Rocks” with Gloria Swanson.
   Now adapting Perley Poore Sheehan’s Novel.
   “Those Who Walk in Darkness.”
Where I am celebrating the wooden anniversary and hope to participate in the silver anniversary.
MARY H. O'CONNOR

WRITING FOR THE SCREEN TEN YEARS — LAST FIVE YEARS WITH LASKY

During 1921 with Famous Players Lasky British Producers
London, England

BEULAH MARIE DIX

Photoplaywright

Six Years With Lasky Studio

ALBERT SHELBY LEVINO

Now Manager of Story Department
Hollywood, Cal.
WILL M. RITCHEY
Photoplaywright

FAMOUS PLAYERS-
LASKY CORPORATION

Latest Adaptation
"THE WOMAN WHO WALKED ALONE"

OLGA PRINTZLAU

Author of Photoplays

"Why Change Your Wife"
"What Every Woman Knows"
"Lost Romance"
"Midsummer Madness"

Coming Productions
"The Cradle"
"Through a Glass Window"
"The Bachelor Daddy"
"Burning Sands"

FAMOUS PLAYERS-LASKY CORPORATION
CLARA BERANGER

Author of
"THE GILDED LILY"
"EXIT THE VAMP"
"HER HUSBAND'S TRADEMARK"

Adapter of
"DR. JEKYLL AND MR. HYDE"
"MISS LULU BETT"
"BOUGHT AND PAID FOR"

We believe in white space

If you want to know where to buy good electros and mats
Ask

Famous Players-Lasky Corporation

They buy the best
BOOKING GUIDE - Paramount Releases

For the period September 27, 1921, to March, 1922. Advance print from Motion Picture News Booking Guide of March, 1922. All references are to pages and issues of Motion Picture News.

AFFAIRS OF ANATOL, THE. All star cast (Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, June Walker, Samuel S. Hinds, Cecil R. DeMille. Length, 6 reels.

AND we, the builders of the Simplex Projector, hundreds of which are used by the Famous Players-Lasky Corporation, extend our sincere best wishes to the entire personnel of that splendid organization on its tenth anniversary.

E. M. PORTER
General Manager

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M & H gauge is the recognized standard everywhere. 100% of Film used in America is Perforated with our machines.

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CANDLER BUILDING
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NEW YORK

B & H Standard Automatic Sep Printer
with 1,000 foot Ranges

Unmatched for Speed or Quality. Made also in Semi-Automatic and Continuous Feed Types.

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Approximately 70% of Full Automatics

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and in blue, greater production per operator, with corresponding degree of improvement in the quality of output. Indispensable for Laboratories and Exchanges.

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Sell films free from rain, flicker and other defects. Your film, whether one week, one month or one year old, will look alike on the screen if you use regularly our renovating process.

"Save money by extending the life of your films!"

Our scientific patented processes are the result of 12 years of endeavor to accomplish and perfect this art.

WE DON'T USE BUFFING METHOD.

Demonstration free.

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THEATRES ON BROADWAY
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HAVE THE SAME TREMENDOUS LEAD
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"It is a pleasure to work under COOPER HEWITT, for they do not hurt the eyes."

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Hoboken, New Jersey

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OF LONDON, ENGLAND

UNITED STATES BRANCH

December 31st, 1921

F. W. LAWSON, General Manager

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<td>Voluntary Additional Reserve for Contingencies</td>
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$17,465,764.22

$17,465,764.22

DEPOSITED WITH INSURANCE DEPARTMENTS AND UNITED STATES TRUSTEE $13,413,062.12

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NEW $10,000 LIGHTING EQUIPMENT OF LASKY
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- 2—100-amp. 8” Klieg Spotlights.

Lights for Motion Picture Photography

Mr. Frederick S. Mills, electrical illuminating engineer at the Famous Players-Lasky Hollywood Studios, is standing to the right in the above illustration, says:

"GOOD lightings are now an absolute requisite of good motion pictures. The best story in the world enacted by a
picked cast, directed by the foremost producer and staged in the most exquisite of settings would be a miserable
failure were the lighting not up to standard. Good lighting is an essential of good photography and good photography is
the life and soul of any picture."

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It is the name that is found on all Lighting Apparatus in all theatres and studios where good lighting and good photography
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For four years playing heavies and character leads in Paramount Pictures including De Mille’s All Star Production “Fool’s Paradise” and Sam Wood’s Production starring Gloria Swanson “Her Husband’s Trademark.”
Next release heavy in “The Crimson Challenge” starring Dorothy Dalton.
In production heavy in “The Ordeal” starring Agnes Ayres with an all star cast.

Continued
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The Serviceable Value of Motion Picture News Booking Guide is particularly evidenced by the use, in this section, of those portions of it which have to do with Paramount releases, prior to the regular publication of the Guide.
The New
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Compact  Lightweight  Silent  Easy to Load
Incorporating Mechanism of watchlike adjustment: Multiple Lens Turret; Focusing on Face of Film; Masks Insertable from Outside; Stop Watch; Unique Reversing Device. Camera with 2" and 3" Zeiss Tessar F3.5 lenses. 6 Magazines, 36 Masks. Tripod and 3 Carrying Cases.
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JACOB GESCHEIDT  ALFRED O. CHRISTIANSEN

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FOR
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INSURANCE EXPERTS
TO THE
THEATRICAL AND
MOTION PICTURE
INDUSTRY
Coming Paramount Releases
(From March 1 to August 1, 1922)


THE WORLD'S CHAMPION. Director, George P. Mann. Length, 1,928 feet.

HER HUSBAND'S TRADEMARK. Star, Gloria Swanson. Director, Sam Wood. Length, 5,191 feet.


POOLS PARADISE. Produced by Cecil B. DeMille. All star cast. Director, Cecil B. DeMille. Length, 6,841 feet.

THE HEART SPECIALIST. Produced by Roark. Star, Mary Miles Minter. Director, Penrhyn Stanlaws. Length, 4,768 feet.

BEAUTY'S WORTH. Produced by Cosmopolitan. Star, Marion Davies. Director, Robert G. Vignola. Length, 6,712 feet.


FIND THE WOMAN. Produced by Cosmopolitan. All star cast. Director, Tom Terriss. Length, 5,144 feet.

THE CRADLE. Star, Ethel Clayton. Director, Paul Powell. Length, 6,498 feet.


BOUGHT AND PAID FOR. Produced by William DeMille. Stars, Agnes Ayres and Jack Holt. Director, William DeMille. Length, 5,691 feet.

THE DEVIL'S FAWN. Produced by UFA. Star, Pola Negri.

S. R. Kent on Distribution Problems
(Continued from page 1817)

It is not sufficient today to advertise that you have a good picture. You must go to the public why and the things that make good, and put it before them in an appealing manner. The successful sales-man of five years from now will be the man who will have combined in his make-up the rudiments of exploitation. Many exhibitors today would be perfectly willing to pay more money for product, if they were convinced they could take it out of the box office, but in the absence of knowing how, they must do the only thing possible, and that is play safe. I am convinced that most of the heavy buying done in this industry is only a result of lack of education along exploitation lines.

We have heard a great deal in the past of shrinkage in the number of pictures. I am positive this will come about this coming season. As for our own organization this fall will see the first drastic cut in the number of productions to be released by this institution. The number is being reduced only in the interest of greater quality. By making few productions we shall be able to concentrate more on each picture, making it more successful for the exhibitor and more probable for the organization.

These exhibitors who have in the past relied on an over-supply of pictures for their particular commitments to bring down prices to an unprofitable basis will find an entirely different situation existing this fall, I am certain.

There has been much agitation in the last few months regarding prices paid for pictures. Demands have been made that all film rentals be cut arbitrarily, irrespective of whose pictures the cut affects. Nothing more basically insane can be suggested, and when I say this I am not pleading for the Paramount product. It applies to every producer who has good pictures.

As a matter of fact the greatest profits made this year have been on pictures for which the exhibitor paid more than ever before in his life. In fact, the slogan today might well be "How high the price, "but "How good the picture."

Film rentals for individual pictures that excel will no more stand still than the development of this business can stand still. When the limit has been reached and a price automatically set for productions, just that minute is the strangelfish put on the creative end of this industry. As a matter of fact, neither producer, distributor nor exhibitor is in full control of what prices motion pictures shall bring. The public has a great voice in this question—in fact, the deciding voice, because this business cannot live next year or the year after unless the class of product it produced the year before is sold at a better profit than the year before. Therefore, as soon as we reach the limit our progress will automatically turn downward instead of upward, because we feel stand-still.

There are many motion pictures today that are selling too much money. There never was a time when pictures sold for too little as it does today. I said last fall that the picture that can deliver with 75 per cent of the box office receipts obtained the year before would be the premium product at this price was concerned. That statement has been bow out in fact. There have been many cases of over-selling, but the over-selling and extraordinary rentals for motion pictures cannot be paid at the door of the really worthwhile box office attractions.

Our production policy for the future has one thought in view, and that is quality which will rest the present depressed times and that will make it possible for exhibitors to do business with a reasonable margin of profit, even though conditions may continue for another year or eighteen months approximately they are now.

I feel optimistic as to the future. I believe this will see a reasonable increase in box office receipts but not a startling one. I believe this fall the public will respond to greater and bigger pictures as fully as they have this past season. I believe the box office will also turn up their noses at the mediocre pictures this fall even more than ever in the past.

Famous Players-Lasky Corporation will put before every individual release every effort it possesses to make that release the greatest possible extent the exhibitor. Because we cannot sit back, we must push forward.
Famous Players
Use Westinghouse

The Famous Players Corporation and ten other leading producers use Westinghouse equipment for studio lighting.

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PARAMOUNT POSTERS are produced
Prisoner of Zenda Is Shipped East

The first print of Rex Ingram’s new production, “The Prisoner of Zenda,” is now being brought East by special messenger. This subject has been undergoing the final process of cutting and titling for the last seven weeks at the hands of Mr. Ingram. The executives at the Metro offices are in high state of anticipation, as it is predicted “The Prisoner of Zenda” will prove Mr. Ingram’s most powerful box-office attraction of all his successes. Arrangements are under way for the presentation of the new Ingram production at a Broadway theatre.

The cast includes Alice Terry, Lewis Stone, Robert Edeson, Stuart Holmes, Ray Barrow, Sam Deven, Barbara LaMarr, Edeson, office manager for the East Coast, the seven going to the East for the picture. Ingram has in view the production’s going to the “home territory” of the U. B. O. (Keith-Moss chain) in the Palace Theatre Building, New York City, last week expressed himself as gratified with the reports he received from all of the theatre managers in which the Arliss comedy was shown.

Mr. White’s bookings, including Albany, Schenectady, Troy, etc. theatres in all five boroughs of Greater New York, and several in New Jersey, occupied two weeks.

“It is one of the most delightful comedies we have booked, and everybody enjoys it,” Mr. White said. “Personally, I am gratified with the results.”

A scene from “Pardon My Nerve,” starring Charles Jones, a Fox picture

“Four Seasons” Shown at N. Y. Museum

A private showing of “The Four Seasons,” an Urban Popular Classic distributed by W. W. Hodkinson, was given in the American Museum of Natural History in New York recently for School Nature League. The School Nature League was organized to promote the study of nature in the public schools of New York City.

Big Cast in “The Soul of a Child”

The Louis Burston production, temporarily titled “The Soul of a Child,” co-starring Gertrude Hughes and Bessie Love, has been proving a bonanza for the “extra talent” who work on a day-to-day basis in addition to previous sums paid out more than $3,000 went to these actors one week recently. The picture is of the orphanage type, and calls for numerous atmospheric people in both interior and exterior scenes.

First National Lists Pictures for Lent

First National has compiled a list of its feature releases which it offers as especially suitable for the Lenten season, which will continue until Easter Sunday, April 16. There are sufficient pictures in the group for week-end houses, three-day and two-day theatres to book their Lenten programs as a solid, if exhibitors so desire. The list is as follows:


Big Cast in “The Soul of a Child”

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Fox News in Fast Work on Wedding News

The Fox News office reports some quick work in getting views of Princess Mary’s wedding to Broadway screens on Wednesday evening of last week. The negative was not removed from the projector in the Olympic Theatre until seven o’clock Wednesday evening. The film was developed, screened, edited, and prints made in East order, and at 10:04 P. M. Assistant Manager Joseph Larohe of the Radio theatre, New York, signed the delivery slip for the finished print to be screened at the Radio.

A scene from “The Red Peacock,” a UFA production, with Hans Negri. A Paramount picture

Widespread Interest in New Pathe Serial

The Pathe home-office reports that announcement of the release date of the forthcoming Charles Hutchinson “stunt” serial, “Go-Get’E’m Hutch,” April 9, has produced evidences of greatly increased serial activity in all sections of the country. Correspondence from branch exchanges is said to indicate lively advance bookings of the alternating releases of the Hutchinson and the Ruth Roland productions.

Arliss Vehicle Scores on Keith-Moss Chain

Following a series of eight days booking of ‘The Ruling Passion,’ starring George Arliss, a Distinctive picture distributed by United Artists Corporation, Arthur G. White, booking manager for the “home territory” of the U. B. O. (Keith-Moss chain) in the Palace Theatre Building, New York City, last week expressed himself as gratified with the reports he received from all of the theatre managers in which the Arliss comedy was shown.

Mr. White’s bookings, including Albany, Schenectady, Troy, etc. theatres in all five boroughs of Greater New York, and several in New Jersey, occupied two weeks.

“It is one of the most delightful comedies we have booked, and everybody enjoys it,” Mr. White said. “Personally, I am gratified with the results.”

Lila Lee Replaces May McAvoy in New Cast

According to an announcement from the Coast, Lila Lee is being cast by the role of the wife in the Paramount production of Iwanow’s “Blood and Sand,” in which Rudolph Valentino will make his stellar debut under Fred Niblo’s direction. Originally May McAvoy was chosen for the part, but it was later decided that she was not quite suited to the type.

Charles Jones’ Next Is “Western Speed”

“Western Speed” is the title of a new William Fox picture Charles Jones is making at Hollywood. It is from the western novel, “Lynch Law” by William Patterson White. Wallace Dunlap, a new director at the Fox studio is in charge.
D. W. Griffith came to Buffalo to look after some changes in "Orphans of the bowls," showing at the Criterion. He was the dinner guest in the Hotel Lafayette in the afternoon and again in the evening. Nickum's Gem theatre in Olean, N. Y., this week is celebrating its first anniversary. When the house opened a year ago the feature was DeMille's "Forbidden Fruit." The Olympic, Buffalo, has closed for several weeks, during which time alterations will be made, putting the theatre in shape for an exclusive picture policy.

George R. Miller is the new owner of the Elite theatre in Niagara Falls, N. Y. The house has been redecorated and new equipment installed.

William Van Dyne, formerly at the Capitol in South Buffalo, is the assistant manager at the Lafayette Square.

Sam Carver, manager of the Academy, Buffalo, is putting on "Acquaintance Week." He is offering patrons two tickets for the price of one for a week.

Mrs. Mary Carr spoke before a number of organizations during her recent visit to Buffalo. In addition to her appearance in person at the new Lafayette Square, she spoke before the Western New York unit of the M. P. T. S. to the students of Lafayette and Masten Park high schools and several professional clubs.

Fenton Lawler has resigned from the Pathe sales staff to accept a similar position with the local office of R. C. Pictures corporation. He will cover the "Ham and Eggs" circuit in the Sandusky Times.

O. T. Schreepol, former assistant manager of the Resolute, and recently connected with General Theatres corporation, has been engaged as booker at the Niagara Pictures corporation office in the Warner building.

J. L. Cook, who has been a member of several local sales forces, has been engaged by Manager Robert T. Murphy as a Pioneer booster.

Federal Judge John R. Hazell has denied the motion of Lodwick Jones that a receiver be appointed for the Academy in Buffalo. He has also denied the motion of a group associated with the Buffalo House, Inc., for dismissal of the case because the local court has not jurisdiction.

Buffalo theatres last week collected cans of condensed milk to relieve starving children in the near East. Patrons were asked to bring a can each and deposit it in the barrels in the lobbies.

Admission prices are going down. The Strand, Palace, Pastime, Majestic and Olympic have cut scales in Buffalo. Thedeclaration in Niagara Falls announces a decrease.

SOUTHWEST

The Odeon theatre, at Robstown, Texas, has moved into new quarters. Many new improvements have been made and a new screen has been installed.

E. E. Hughes and associates have commenced the erection of a new theatre at Nashville, Ark., which will be attractively modern and up to date.

Mrs. Ester has sold her theatre at Tehuacana, Texas, to Mr. Horn, and will come to Jakesbon, Texas, in the near future.

R. C. Bromley, of Dallas, Texas, will build a new movie theatre at Richland, Tex., in the near future.

Phipps and Layton are enlarging the Monogram theatre at Childress, Texas.

The Joy theatre opened Feb. 22 at Hope, Ark., to capacity business.

S. E. Johnson succeeds P. E. Morris as manager of the Regent theatre at Amarilla, Ariz.

The Liberty theatre at Leonard, Texas, has brought out the National theatre. The National will be moved to Caw- jester, Texas, in the near future.

The new Strand theatre at Houston, Texas, was opened on March 1.

The Palace theatre, costing $50,000, was opened at Wortham, Texas, March 1.

Pepper Bros. have purchased Ola theatre, at Otta, Ark., from W. F. Thompson.

A. V. Wade has purchased the Queen theatre at Yoakum, Texas, from Edward Ryba and took charge Feb. 22.

The City Council at Wichita Falls, Texas, has passed an emergency ordinance creating a city board of censors to regulate pictures. The ordinance became effective Feb. 23.

Following several conferences between local motion picture films distributors and city officials at Dallas, Texas, City Attorney James J. Collins announced that he had closed an equitable proceeding which had been reached as to the storage of picture films in the City of Dallas.

The principal feature of the new ordnance is a requirement of the construction of fireproof vaults for film storage.

Saul S. Harris, secretary and general manager of the Arkanans Enterprises, Inc., which operates the Palate, Gem, Crystal, Capital, Royal and Kemper theatres in Little Rock, Ark., has sold his entire interests in the concern and has withdrawn entirely from management of local theatres.

CLEVELAND

The Metropolitan and Liberty theatres of Cleveland, which have been running a five act vaudeville program in addition to feature pictures, have switched their policy to a straight picture program. Prices have been reduced to 50 cents.

The Second National Film Company has opened a Cleveland office in the Film Building.

The Strand theatre, Cleveland, one of the chain of local houses owned and operated by Paul Gudmavich, has inaugu rating a tour of an equitable settlement which has marked success. The policy consists of running a big special to second run down town for twenty-five cents straight.

A. H. Abrams, manager of the Odeon theatre, Canton, has let a contract for a new motion picture house. It will have about 900 seats, and all the latest equipment.

Frank Murphy, manager of the Murphy theatre, Wimington, Ohio, diagnosed the business as the most disappointing he has encountered in the trade, though he said, "It's much seriousness." So he prescribed a comedy bill for his patrons. He called it "A Week-End of Laughter." The program was all comedy, including Buster Keaton, Ben Turpin, Harold Lloyd and Larry Senon. Murphy recommends this treatment for all sick theatres.

Klinger and Stetter, owners of the Al vin theatre, Ontario avenue, Cleveland, have just taken over the Carlton theatre, Superior avenue at Carwyon Road. The house is being completely redecorated, and will run only big feature productions.

SPOKANE

Bert Van Tuyte, manager-director of the Nell Shipman Production, a soldier just organized here, is now on his way to Los Angeles, Ca., to look after the running of the company east and at the Nell Shipman, Inc., San Fran cisco. A two-year contract has been signed here and a syndicate organized to finance the production of pictures in the Spokan county, with S. M. Smith of Bavaria Investment Company and Smith & Co. undertaking entertainment as president. The production syndicate is a financing company. The subscription calls for the deposit of $150,000 the syndicate and $125,000 by the production company.

Mr. Van Tuyte estimates that work will start within two weeks. About 14 pictures will be made the first year here. The Nell Shipman Company has taken over the Minnebaha studio on a two-year lease.

"The Silent Call" played to capacity houses at every run at the Casino a week.

The reappearance of "The Sheik," which Ray Grombach of the Liberty honored with a two-week run at his house several weeks ago, is meeting with wide favor.

Other pictures to be seen at Spokane houses during the week were: "Ala Ladyfingers," "The Clue of the Class A," "Love's Redemption," featuring Norma Talmadge at the Liberty; "The Child Thou Gavest," "Love's Marriage," with Dorothy Phelps at the theatre; and "The Bride of Two Worlds," with Peters and Jane Novak, at the Rex.

Gladys Walton made personal friend on her visit to the Liberty theatre this week.

CANADA

First National Week was sincerely observed in Ontario, Ontario, a number of exhibitors co-operating in presenting First National attractions. Local bill boards also bore general announcements regarding First National characters. Notice has been given of the incorporation of Selznick Pictures (Canada) Limited, with headquarters at Toronto as a chartered company to handle the distribution of Select and Selznick pictures in the Dominion.
Mr. and Mrs. George Fitzmaurice and Tom Gereghy arrived last week. Fitzmaurice is to film "Happiness," the Hartley Manners' stage success with May McAvoy in the role made famous by Laurette Taylor. William de Mille returned to the studio recently to begin the production of "Nice People." William Paley is at work on "Blood and Sand," starring Valentino, Lilac and Anna Q. Nilsson.

VITAGRAPH


ROACH

Harold Lloyd has finished "Grandma's Boy," his first five-reeler. The comedy has two scenes and will be ready for shipment next week. "Human Hearts," directed by King Baggott with an all-star cast; "The Storm," directed by Reginald Barker, starring House Peters; "The Man Under Cover," directed by Tod Browning, starring Herbert Rawlinson; "The Way Back," directed by Stuart Paton, and starring Frank Mayo; "Kissed," directed by King Baggott, starring Marie Prevost; "Second Hand Rose," directed by Lloyd Ingraham and starring Gladys Walton.

LASKY

Mr. and Mrs. G. E. Chase and Tom Gereghy arrived last week. Fitzmaurice is to film "Happiness," the Hartley Manners' stage success with May McAvoy in the role made famous by Laurette Taylor. William de Mille returned to the studio recently to begin the production of "Nice People." William Paley is at work on "Blood and Sand," starring Valentino, Lilac and Anna Q. Nilsson.


FOX

Bryan Foy, eldest son of Eddie Foy, has been engaged as a comedy scenario writer. Renee Adoree will play opposite Dustin Farnum in "Vows May Be Broken," a temporary title. Jerome Storm will direct John Gilbert in his next picture, as yet untitled.

INDEPENDENT

Virginia Hill and Jack Perrin have been engaged for the leads in the series to be known as the "Caldwell Bandit Queen" series for Affiliated Enterprises.

An exceptionally large set is being built for Douglas Fairbanks' next picture, as yet untitled. It is taken from the story of Robin Hood. The cast so far selected is Doug as the Earl of Huntington and later as Robin Hood; Wallace Beery as Richard the Lion Hearted; Paul Bennett as Maid Marion; and Paul Dickey as the "heavy." Alan Dwan will direct.

GOLDWYN

Antonio Moreno has been engaged by Goldwyn to play the lead in "The Bitterness of Sweats" with Colleen Moore.

Maurice Tourneur, by special arrangement, will direct the making of Goldwyn's "The Christian," going to England in April to film the picture in London and on the Isle of Man. J. G. Hawkes is writing the continuity for "The Christian."

Goldwyn activities have been resumed with two companies beginning production. Mason Hopper is directing "Brother Under Their Skin," by Peter B. Kyne. The cast includes Helen Chadwick, Claire Windsor, Mae Busch, Richard Dix and Norman Kerry. Rupert Hughes began recently on "The Bitterness of Sweats."

UNITED STUDIOS

Frank Lloyd is preparing the script for "Oliver Twist" in which Jackie Coogan will star. Lloyd will also direct the picture.

Ruth Roland will start "The Riddle of the Range" next week.

FIRST NAT'L

The Ince subject, formerly titled "Jim," has been changed to "The Man She Married." It is now being edited.

John Stahl is finished with the cutting of "One Clear Call.

Watch next week's Saturday Evening Post, (on sale at newsstands March 23rd) for the announcement on the Vitagraph Special "The Prodigal Judge."

One more aid to help you put over one of the most thoroughly satisfying motion pictures of years.
FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

OCTOBER

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<td>Her Social Value</td>
<td>K. MacDonald</td>
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<td>Goldwyn</td>
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<td>6 reels... Feb. 25</td>
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<tr>
<td>Nightingale Song</td>
<td>Special Cast</td>
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<td>Nor'Westers</td>
<td>Special Cast</td>
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<td>6 reels... Mar. 4</td>
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<td>The Princess of the Desert</td>
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NOVEMBER

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<th>Feature Star</th>
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<tr>
<td>All's Buttons</td>
<td>Special Cast</td>
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<td>6 reels... Feb. 19</td>
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<tr>
<td>Golly Consience, A.</td>
<td>Antonio Moreno</td>
<td>Vitagraph</td>
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<td>5 reels... Dec. 26</td>
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<tr>
<td>Head of the Family</td>
<td>William Gannett</td>
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<td>5 reels... Nov. 29</td>
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<tr>
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### Notes
- The table includes various movie titles, actors, directors, and distributors, with notes on the film's length and release date.
- The April entries start with Julius Caesar and continue with various notable films of the period.
### Comedy and Short Subject Releases

#### Feature
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### Short Subjects

#### Title
| Alice in Wonderland (Serial) | Warner Bros. | Educational | 2 reels...Feb. 11 |
| Across the St. Gothard Alps (Serial) | Alexander-S.R. | Educational | 2 episodes...Feb. 11 |
| Adventures of Robinson Crusoe (Serial) | Paramount | Educational | 2 episodes...Feb. 11 |
| An Alpine Ride Up the Franzenshorn (Scenario) | Educational | 2 episodes...Feb. 11 |
| As Old as the Hills (Scenario) | Educational | 2 episodes...Feb. 11 |
| At the Walling Wall (Scenario) | Paramount | Educational | 2 episodes...Feb. 11 |
| Babes in the Wood (Serial) | Educational | 2 episodes...Feb. 11 |
| Battle of Judicant, The (Novelty) | Educational | 2 episodes...Feb. 11 |
| Bear, a Boy and Dog (Scenario) | Educational | 2 episodes...Feb. 11 |
| Beck's Short of America (Scenario) | Educational | 2 episodes...Feb. 11 |
| Beggar Maid, The (Drama) | Educational | 2 episodes...Feb. 11 |
| Birds of Crag and Marshes (Novelty) | Educational | 2 episodes...Feb. 11 |
| Bonnet of Auswegen (Scenario) | Educational | 2 episodes...Feb. 11 |
| Bonnie Scotland (Scenario) | Educational | 2 episodes...Feb. 11 |
| Breaking Through (Serial) | Educational | 2 episodes...Feb. 11 |
| Call of Courage (Drama) | Educational | 2 episodes...Feb. 11 |
| Capturing Lions by Aeroplanes (Novelty) | Educational | 2 episodes...Feb. 11 |
| Combatting the Elements (Novelty) | Educational | 2 episodes...Feb. 11 |
| Counting the King Blizard (Scenario) | Educational | 2 episodes...Feb. 11 |
| Cupid, Registered Guide (Drama) | Educational | 2 episodes...Feb. 11 |
| Dangerous Adventure (Serial) | Educational | 2 episodes...Feb. 11 |
| Daring Dealings (Drama) | Educational | 2 episodes...Feb. 11 |
| Dawn to Dusk in Egypt (Scenario) | Educational | 2 episodes...Feb. 11 |
| Dew and Trap (The West, Dr.) | Educational | 2 episodes...Feb. 11 |
| Desperation (Drama) | Educational | 2 episodes...Feb. 11 |
| Date with the Devil (Drama) | Educational | 2 episodes...Feb. 11 |
| Good Things of Life (Novelty) | Educational | 2 episodes...Feb. 11 |
| Great American Authors (Kinetoscope) | Educational | 2 episodes...Feb. 11 |
| Grit (Warner Bros.) | Educational | 2 episodes...Feb. 11 |
| Hymn to Liberty (The, Scenario) | Educational | 2 episodes...Feb. 11 |
| Homer of Ramona (West, Dr.) | Educational | 2 episodes...Feb. 11 |
| First Families of America (Novelty) | Educational | 2 episodes...Feb. 11 |
| From Dawn to Dusk in Egypt (Scenario) | Educational | 2 episodes...Feb. 11 |
| Good Things of Life (Novelty) | Educational | 2 episodes...Feb. 11 |
| Great American Authors (Kinetoscope) | Educational | 2 episodes...Feb. 11 |
| Grit (Warner Bros.) | Educational | 2 episodes...Feb. 11 |

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<td>Twas Never Thus (Christie Comedy)</td>
<td>Mar. 23</td>
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<td>Have You Seen Daddy?</td>
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<td>Tis the Bull (Christie Comedy)</td>
<td>Apr. 15</td>
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<td>And Women Must Weep (Bruce Richey)</td>
<td>Apr. 22</td>
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<td>Monkey Shines (Campbell Comedy)</td>
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## EQUITY PICTURES CORP.

**Where Is My Wandering Boy?**

**EXCEPTIONAL PICTURES CORP.**

**WILLIAM PLAYERS-LASKY CORP.**

**PARAMOUNT**

**REAL PICTURES**

**FEDERATED FILM EXCHANGES**

## COMING PRODUCTIONS LISTED

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<td>The Stress of the World (Chapter 2—speo. prod.)</td>
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<td>Her Husband's Trademark (Gloria Swanson)</td>
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<td>Bobbed Hair (Wanda Hawley—Realprod. cast)</td>
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<td>The Heart Specialist (Mary Miles Minter—Realprod.)</td>
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**REAL PICTURES**

**FEDERATED FILM EXCHANGES**

## CHESTER COMEDIES

**HALLEJB0Y COMEDIES**

**SHELLBOY COMEDIES**

## EQUITY PICTURES CORP.

**FELIX DUMA PICTURES CORP.**

## FEDERATED FILM EXCHANGES

## FEATURERS

**12 WITWER COMEDIES**

**FIRST NATIONAL EXCHANGES**

**Ridin' Wild (Special Cast)**

**Whisky: The Devil's Wine (Special Cast)**

**The Brotherhood of Hate (Special Cast)**

**Wranglers and the Law (Special Cast)**

**Heroes and Husbands (Katherine MacDonald)**

**Allas Julia Caesar (Charles Ray)**

**The Green Gables**

**The Duchess of Langata (Norma Talmadge)**

**The Soul Seeker (Dorothy Phillips)**

**Smut (Chas. Ray)**

**Smilin' Through (Norma Talmadge)**

**Gas, Oil or Water (Charles Ray)**

**The Man Who Smiled (Special Cast)**

**Rose of the Sea (Anna Steward)**

**Sons of Liberty (Special Cast)**

**The Woman He Married (Anna Stewart)**

**Climbing the Vaquero (Special Cast)**

**Lost and Found (Jackie Coogan)**

**The Son of the Desert (Special Cast)**

**One Clear Call (Special Cast)**

**Torchy the Locust (Special Cast)**

**Lorna Loone (Special Cast)**

**Paw (Special Cast)**

**Domestic Relations (Katherine MacDonald)**

**The Count of Spades (Chas. Ray)**

**Smudges (Chas. Ray)**

**The Seventh Day (Richard Barthelmess)**

**Sons of Liberty (Special Cast)**

**Suzanna (Mabel Normand)**

**The Honeymoon (Special Cast)**

**The Song of Life (Special Cast)**

**White Folks (Hope Hampton)**

**Slippery McGee**

**The Pale Face (Buster Keaton)**

## MÜT & JEFF CARTOONS

## NEW PICTURES

**Goldwyn Exchanges**

## THIRD GROUP OF RELEASES

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**NATIONAL EXCHANGES, INC.**

## METRO PICTURES CORP.

**MIDWEST PICTURES CORP.**

## EVANS PICTURES CORP.

**THE GRAND MARCH**

**Torchy the Locust (Special Cast)**

## THE GRAND MARCH

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## THE GRAND MARCH

## THE GRAND MARCH

## THE GRAND MARCH

## THE GRAND MARCH

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**Continued on page 1552**
 Competent Engineering Safeguard in Theatre Construction

By H. Robins Burroughs

Worth Serious Consideration

Apparantly there is a lack of definite knowledge among those who wish to have theatres constructed as to the correct procedure that should be followed, especially in reference to the engineering and architectural phases. Some one must be given the responsibility of inspecting and passing on the engineering of the theatre. Naturally, the services of some professional specializing in theatre building is sought. However, there still remains the problem of selecting the professionals best able to handle each particular part of the work.

Mr. Burroughs, who has had a great deal of experience as a theatre consulting engineer, here discusses the procedure for the prospective builder to follow in selecting the personnel responsible for the successful erection of the theatre. Several suggestions as outlined by Mr. Burroughs differ from the common practice of today and are worthy of serious consideration.

By the age of specialists, it is physically impossible for one man to be expert in both architecture and engineering. Therefore, the construction of a theatre requires the combination of experts, and if the best results are to be obtained it means a combination of several experts. First and above all others is structural safety, for of what value is the most architecturally beautiful theatre if it is not absolutely safe in every respect against structural collapse? Of first importance then is the structural engineer. The theatre may be poorly designed architecturally, that is, have bad sight lines, homely decorations, poor acoustics, incorrect projection, the electric lighting may be faulty or the heating inadequate, or the ventilation bad, still no hazards are involved if all of these or any one or more of them obtain, if the theatre is structurally sound and cannot collapse. Hence it at once becomes evident that the main desideratum in theatre construction, from the owner's point of view, is structural engineering.

It may readily be seen that mechanical and electric, as well as acoustic engineering, play an important part, as does architecture, but faulty design or execution of any or all of these will not entail loss of life, but faulty design or execution in the structural engineering may cause a total collapse and with it the loss of lives of hundreds of people. With this in mind, the Owner is brought face to face with problems of how to proceed in the selection of Engineers and Architects to design and supervise the construction of his theatre.

There are several courses which may be pursued. The usual one is to select an Architect and leave the engineering to him. This has developed, in general, to be unsatisfactory, especially in the light of recent disasters. It is not recommended. It should be noted, however, that this arrangement could be made satisfactory and depends entirely on the ability and integrity of the Architect. Unfortunately, Architects in general have not given proper consideration to engineering work and have had a tendency for one reason or another to discount its importance. This attitude on his part and his unwillingness to engage or associate himself with competent engineers, has been largely a tributary to disastrous results.

An arrangement of this kind usually works out to the effect that the Architect who is paid his usual fee, or even quite likely less than that, is required to pay for all engineering work and in order to economize as much as he thinks is consistent with his professional duties, undertakes to have his engineering work designed by an engineering draftsman in his own office, or perhaps he may even engage an outside engineer, whose fee will not exceed a certain percentage, and usually a small one, of the Architect's fee for the proportion of the work involved, which usually means only the steel or reinforced concrete work.

(Continued on page 1856)
New Musical Instrument Proving Big Asset To Exhibitor

Installation in Blackstone Theatre, Indiana, Proving Successful

A new design of a very popular musical instrument, the phonograph, is now being installed in motion picture theatres with indications of a very promising success. This instrument is the Seabrook Concert Grande Phonograph, built by the Dodge Manufacturing Company, Mishawaka, Ind., and is a modified model of the phonograph with which we are commonly acquainted, reproducing the music records in volume sufficient to fill houses with a very large seating capacity.

This instrument is not intended to replace the orchestral organ but is used as a supplementary unit adding variety and a most pleasing feature to the musical program. However, it is claimed that this instrument will tend to eliminate the necessity of an orchestra which, in these days of economy, should prove a most welcome feature to every exhibitor.

The phonograph illustrated on this page has been installed in the Blackstone theatre, South Bend, Ind. Possibly a description of the method and results of using this phonograph in this theatre will convey to the exhibitor the possibilities of adapting such a unit in his own house.

"Mutual music was given its first tryout at South Bend, Ind., on January 24th. Briefly, here's what happened when a cooperative plan was formed between the Blackstone theatre, seating 2000 people and the Victor, Edison, Brunswick and Okeh record dealers whereby the current record releases are given a theatre presentation to the people in South Bend each month. The medium of reproduction is the Seabrook Concert Grande Phonograph, an instrument of enormous power and fully capable of filling the larger motion picture houses with exactly the same volume and tonal qualities that attend the original recording of the record. Hence the matter of reproducing the famous Isham Jones or Paul Whiteman dance orchestras in local houses is no more difficult than showing on the screen a picture taken in California.

"As each selection is played, an illuminated board on the instrument announces the name, number and make of the record, for example, "Gypsy Blues," "Victor, 18839." The playing occurs during the regular rest period of the orchestra or organist and fills an unpleasant void in the program that would otherwise exist, Manager G. E. Berkson of the Blackstone theatre expresses the belief that Mutual Music constitutes a new theatre service which will be enthusiastically received by picture house managers generally. He says, "Up to a few months ago our music program consisted of a large orchestra and an orchestral organ. Upon discontinuance of the orchestra we experienced an unpleasant void during the organist's rest period which is now satisfactorily filled by big phonograph. Our audiences have received the idea of playing all made-up current dance, orchestral and vocal records in the light of an added service to them and one which they cannot obtain elsewhere in the city."

The records issued by Victor, Edison, Brunswick and Okeh are played upon their release and continued for the greater part of a week, during which period the theatre announces in their newspapers advertising that these records are being played as an additional feature to the regular program. The record dealer advertises simultaneously with the theatre saying, "Go to the... See a good picture; Hear... March records. During the first month tryout the Blackstone theatre record over nine hundred inches of newspaper space using the Blackstone logotype which they paid nothing. It was not necessary to increase their own newspaper appropriation inasmuch as mention of the records was made in their regular space."

(Continued on page 1868)
March 25, 1922

“Satisfaction Guaranteed or Your Money Back”—so reads the Gold-Seal Guarantee which is pasted on the face of all Gold-Seal Battleship Linoleum.

A Sturdy Floor-Covering for Theatre Lobbies—

In all weathers people come tramping through the lobby tracking dust, grit, wet, and mud from outdoors. To resist such grinding traffic, a floor-covering must possess oak-like durability.

For such service you need Gold-Seal Battleship Linoleum. Built according to the strict specifications of the U. S. Navy for linoleum, this floor-covering stands even the terrific wear given the decks of our men-of-war.

That is why it stands up so remarkably under the wear-and-tear of service in theatre lobbies, foyers, interiors—wherever a sturdy floor-covering is needed. Moreover, this remarkable linoleum is sanitary, non-absorbent, silent underfoot, very easy to clean, and comparatively low in cost.

Gold-Seal Cork Carpet

Where absolutely quiet floors are desired, we suggest Gold-Seal Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest-rooms, etc. It is made in 6 attractive shades.

We strongly recommend that you have your Gold-Seal Battleship Linoleum and Gold-Seal Cork Carpet laid by experienced layers, and according to the Gold-Seal Specifications. No matter how well linoleum or Cork Carpet is made, incorrect laying invites trouble.

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

CONGOLEUM COMPANY
INCORPORATED
Philadelphia New York Chicago San Francisco
Boston Minneapolis Kansas City Dallas
Pittsburgh Atlanta Montreal

GOLD SEAL
Battleship Linoleum
(The Famous Farr & Bailey Brand)
Made According to U.S. Navy Standard
Competent Engineering
(Continued from page 1853)

These plans, whether prepared in or out of the Architects' office, are sent out for bids. The Contractors discover that the work has been ill designed and propose to alter the paper for improvement. This is satisfactory to the Architect, who has confidence in the ability of the contractor's engineers; but the contractor's engineers are also relatively low salaried men, in general, and consequently the engineering plans may be peddled around from pillar to post, until the Contractor, who must build the theatre, goes ahead and does the best he can, which in general is not the best, for the reason that a general organization, such as contractors, do not and are not expected to, or can afford to, carry high grade experts. The purpose of a contractor is to execute and build in accordance with the design and direction of other master minds. They should not be looked to as being in an advisory capacity. It would be prejudicial to the desired results, if they were. It is thus seen that unless there be an independent engineer, of recognized standing, selected by either the Owner or the Architect, in his behalf, there can be no competent definite directing representing. It cannot be done. No man can serve two masters. The sooner ownership of the engineering problems.

Occasionally this defect is eliminated by engaging a competent professional engineer to act only in an advisory capacity, to check and approve the contractor's designs. This is some improvement, but also lacks finality, as very often, as may be expected, the contractor's designs are not what they should be, or what the consulting engineer would like to have, but the design is usually rather far advanced if not entirely completed when submitted for approval and to make radical changes would entail considerable loss of time and delay in actual construction, so that the engineer approving the work is obliged to make the best of a bad job and reinforce the weak points as best he can, in order to make the structure safe.

A better plan and perhaps the best one, is that the Owner select an architect and an engineer of recognized ability, whose fees shall be in harmony with the importance of each, and leave their powers and responsibility to assume such proportions as is in keeping with the two separate and distinct professions. If either offers himself as competent in both lines, he is mired in this fact, if they have not already done so, the better protected they will be.

Importance of Structural Engineering

The most important element is seen to be competent structural engineering, on which the foundation and physical strength of the structure depends. With a sound and healthy structure as a basis, the insurance risk is practically eliminated and owners will know that their buildings will live long lives of security. Owners should not leave the selection of so important an element as the structural engineer to a contractor or anyone else. They should select their engineer as they would counsel at law and then leave the case with him. The engineer should be able to assume full responsibility and protect his client to the fullest extent. He must be thoroughly competent and conversant with angles of the particular work to be done. Again to reiterate, very carefully select your structural engineer, since the safety of your theatre depends entirely on him to compensate him in accordance with his responsibilities.

Second, select an architect thoroughly experienced in theatre planning and design.

(Continued on page 1864)
THE NEW
 MOTIOGRAPH
 De Luxe H

for the
 DELUXE THEATRE

Represents the Highest Development in
SIMPLICITY, DURABILITY
SILENCE, BEAUTY
EASE OF OPERATION
and
BETTER PICTURES

Not approached for wearing qualities because
Gears, Pinions and Intermittent Movement
are made of
Hardened Steel
Write for literature

Watch for Big
U.S. Installations!

ENTERPRISE OPTICAL MFG CO.
564 W. RANDOLPH ST.
CHICAGO
Credit Independent Movie Supply Company

The Independent Movie Supply Company has been attracting considerable attention through their recent expansion movement. In the March 18, 1916, issue of the Motion Picture News, which carried a special section on this expansion movement, was published an article listing the many theatres recently equipped by this company. Unfortunately, in error, a statement appeared crediting another theatre supply company with these installations, we therefore take this opportunity for correction of the same. The section referred to on page 1,652, third column, first paragraph, should read:

"The following partial list brings out very forcibly the representative field in which the Independent Movie Supply Company have extended their activities."

Prolonging the Life of the Film

Albert Teitel, film expert who started as one of the pioneers in this industry fourteen years ago, gives the following interesting talk regarding a subject which is of vital interest to all concerned in the motion picture industry.

"The motion picture industry has advanced to a point where perfect product and economy are vital interests as in any other business. Millions of dollars are lost to the industry for the reason that the physical life of the film is short.

"Small theatres representing an enormous total investment have in some cases proven unsuccessful because the managers, among many others, did not believe that rainy, flickery, jumpy films would produce dissatisfaction among the patrons.

"Exchanges have lost out by these failures and these imperfect films have been a foundation for the oculist's denunciation of movies as detrimental to the eyesight of those who consistently attend this form of entertainment."

Mr. Teitel claims that it is possible to extend the life of the film through proper treatment, and to eliminate to a large degree the imperfections in the used films as we see them today. Thus the exhibitor would readily book film two months old if they knew they were getting equal projection value as if they had run these prints when they were new.

This process, as patented by Mr. Teitel, consists of three steps:

1. A fatty base applied to the emulsion which is absorbed through the pores embeds itself in the stratum (first coating non-sensitized after the celluloid), thus acting as a feeder of elasticity to the celluloid, making same pliable and preventing sprockets from slipping or cracking prematurely.

2. Lubricating sprockets to remove stickiness of same.

3. After enough fluid has been absorbed, a continuous running matter such as decomposed silver, superfluous tone tints, salt deposits, carbon dust, oil spots and stains, etc., thus tending to eliminate flicker, giving clean and clear photography free from all above mentioned objectionable defects.

Benson Theatre, Brooklyn, Opens

The Benson theatre, Brooklyn, N. Y., opened very recently with a capacity house. The house is furnished completely in all details, having all the seats on one floor. The projection equipment was installed by the Howell Cinema Equipment Company of New York City. Below are given the theatre specifications:

Owners—Benson Theatre Corporation.
Managers—Ruden & Rapf.
Builders—Pleshman Construction Co.
Architect—George Kleister, N. Y.
Organ—"Hope Jones"—Wurlitzer.
Construction Material—Terra Cotta.
Seating Capacity—1,500.
Projection Installation—Howell Cine Equip.
Co.
Motor Generator—Double 90 am. Westinghouse.
Projects—2 Simplex type S.
Arc Control—Peerless.
Screen—Gardiner Gold Fibre.

Spot Light—Brenkert.
Lobby Decorations—Libman Spanjer.
Electric Signs—Strauss Sign Co.
Seats—American Seating Co.

Local 306 Annual Ball

The Moving Picture Machine Operators Local 306 Entertainment and Ball was held last Saturday evening at the 711th Regiment Armory, Park Avenue, N. Y. City and was the most successful function ever held under the auspices of that organization. Thousands attended, driving in time to enjoy a vaudeville performance which was supplied by acts donated for the occasion by the leading circuits. The entire proceeds are to be devoted to the sick and distress fund of Local 306, which is from point of membership and prestige the most important operator organization in the country.

One of the features of the evening was a presentation to President Kaplan of a handsome solid ivory gavel trimmed with gold. It was given as a tribute of the 1,000 members his successful management of the union's affairs for a period of over five years. The tribute was as well as a beautiful sterling silver dinner set presented to Mrs. Kaplan. It was purchased by popular subscription taken up among members.

Fitting speeches were made by Mr. and Mrs. Kaplan and both were visibly affected by the demonstration of good will and affection.

Under the direction of Earl Rossman, moving pictures were made of the event and an added attraction to the relatives and friends of members of Local 306 was the appearance of several of the moving picture stars whose appreciation of the important work of the operators in showing their films led them to attend.

Photo Player Installed

In order to give their patrons the best in music, the management of the Lyric theatre, Brownsville, Texas, has installed a new $6,000 Photo Player.—Noble.
Suppose You Had Only Music to Sell

Forget your pictures for a moment, what else does your house offer your audiences? Stop and analyze—Comfort? Service? Music? In many good houses, music cannot stand the spotlight; is yours one?

People love music, instinctively—good music—more than any other influence in their lives. Music goes back through ages, centuries before your pictures were dreamed of. Give your audiences the kind of music they would come to hear if you had only music to sell. You can do it with a Barton Organ.

Do not confuse the Barton with ordinary organs; it is a real theatre Orchestral Organ—built to fulfill your need of economic music and built to satisfy your patrons with wonderful variety and volume of melody. You cannot get Barton results without a Barton.

Don't wait—you can get a Barton now so reasonable, in both price and terms, you cannot afford delay.

IT'S A Barton ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
313-316 MALLERS BUILDING
CHICAGO
Studio Lights of 300,000,000 Beam Candle Power Prove Success

Motion Picture Taken of Recent M.P.T.O.A. Annual Ball

By the use of two large studio lights of 300,000,000 beam candlepower each, successful motion pictures were made of the movie ball held recently in the Albany, N. Y., armory by the Motion Picture Theatre Owners of America, at their annual convention.

Ballroom pictures are common occurrences in the life of the motion picture director but when such pictures are taken in the studio banks of Cooper-Hewitt, lamps or other lights are used to flood the scene. This was the first time in the history of motion pictures that effective pictures have been taken of a ball in a public hall without elaborate overhead lighting effects.

Two G-E high intensity lights played powerful beams over the dance floor and the camera, mounted three feet above the floor, "panoramed" with the beams which penetrated the entire depth of the hall—245 feet. Light for objects close to the camera and beneath the beams of the studio lights, was supplied by six carbon flood lights which were placed directly in front of the platform supporting the camera.

Five thousand people filled the armory. Most of them were attracted by the presence of several motion picture stars, including Doris Kenyon, Montague Love, Monte Blue and Lew Cody. The camera caught the reception of the stars and the near riot which ensued when the actors of the screen were conducted into the hall through a lane made by 200 Boy Scouts and a detail of police. Pictures of the ball were taken under the supervision of C. F. Batcholts, director of the visual instruction section of the General Electric. The film was exhibited at the banquet of delegates to the Motion Picture Theatre Owners convention. News Weekly camera men also recorded the ball for the screen.

The new studio light was perfected by searchlight engineers of the General Electric Co. and is so made that it can be used as a spot or a flood light. When used as a flood light the glass mirror at the back, which focuses the light rays, is removed and there is a general spread of light from that end of the projector. The light has a 24 inch mirror; its carbons are fed together electrically, requiring practically no attention. The lights are mounted on a base with rubber-tired wheels of large diameter and it can be raised to an elevation of ten feet. The total weight of the light and standard is 600 pounds.

Among the advantages of the light is its adaptation to the studio. When moonlight or sunlight rays through windows or doorways or the illumination of large sets is required the studio light can be wheeled into place. It is valuable for backlighting, as great depth can be gained.

The lights can also be used to counteract shadows caused by other lighting apparatus.

A special field for the new high intensity light is the outdoors on dark days or for night scenes. The mechanism may be mounted on a motor truck with a portable power plant to convey its rays to distant locations. A gas engine drives an electric generator which supplies sufficient power to operate the powerful lights.

Howells Service Plus Simplex Makes a Friend

Mr. Charles Roeder, Secretary to Fall Hines of the St. Mary’s Rectory, Wappingers Falls, N. Y., recently wrote Mr. J. C. Hornstein, General Manager of the Howells Cine Equipment Company, of the splendid work accomplished by Mr. Olan L. Hawk, a salesman of the Howells concern, in selling them a Simplex Projector.

Hawk covers his territory in a Ford car and recently passed through Wappingers Falls, N. Y., in his travels and stopped in at the St. Mary’s Rectory to see whether or not he could sell them a Simplex Projector, but as Hawk interviewed Mr. Roeder, the Secretary, he found at first that their idea of installing a projector was very remote but still kept on talking in convincing manner as to the many advantages of the motion picture projector in an institution similar to the Rectory and finally wrote up an order for a Simplex Projector and a few days later Mr. Hornstein received a letter from Mr. Roeder which read:

"Your able salesman, Mr. Hawk, was in see me and talked me into buying a Simplex (Continued on page 1864)
At last—
a MAZDA Lamp
for motion picture projection
that does these things:

FOR THE OPERATOR

1. Gives a steady picture.
2. Makes perfect pick-up.
3. Requires no adjustments while operating.
4. Reduces heat in projection room.
5. No fumes, dust or dirt in projection room.

FOR THE OWNER

1. Cuts current consumption from 30 to 60 per cent.
2. Gives steady and constant light source.
3. Eliminates flicker and eye strain.
4. Increases box office receipts by filling up front rows.

For over two years our engineers worked to perfect this MAZDA lamp for motion picture projection; and our confidence in it is justified by its successful use during the past year in over 700 theatres throughout the country.

This means that at last we have a 600-watt and a 900-watt Edison MAZDA Lamp for motion picture projection in theatres with main floor capacity up to 1000 seats, or for a 16-foot picture, or for a throw up to 120 feet.

For further particulars apply to the nearest office of the General Electric Company.
# National Anti-Misframe League Forum

**Dear Editor:**

Enclosed are two applications for the Misframe League; will you please see that they are taken care of? Sometime ago Brother Leo Martin of the Orpheum Theatre sent in his application for the League and has not heard from it. Will you please look it up? Brother E. G. Sulphen (410) and myself (1536) would like to have some labels, as we have run out.

We are for the bronze button and hope that they will soon be out. Please let us know as soon as they are on hand, as we will want one for each of us.

One of the requirements of this Society is that every member shall belong to the "National Anti Misframe League." We believe that this will get us better film service, and it will.

Hoping to hear from you soon, we remain,

Yours for better service,

**Members of Society of Projectionists,**

A. J. Calmari, Sec'y, Box 238, Rockford, Ill.

Brother Calmari's letter head "Society of Projectionists—For Better Projection." This certainly sounds interesting and we'd like to hear about this club if it has any new ideas as the motto would suggest. Let's go, Brother Calmari.—Eno.

**Dear Editor:**

Enclosed find a drawing of an idea for a safe place to keep operator's license of the Pennsylvania type, as the law requires to keep the license to be in display, during the time that the projectionist is on duty. This applies only on Simplex machines and for Penna. license as I do not know what kind of license the other states give. The idea will keep the license always in display, and in a neat and clean condition. Very truly,

**Patsy Corbi,**

Derry, Pa.

**Dear Ed:**

I want to know what you have to say about this. I have two new Powers 6B projectors and I can remove the tension screw from one machine entirely without showing a jump in the picture, but I can't do this with the other. Is it because one of these machines is made wrong?

Here's success to the League.

**L. Robertson.**

In answer to the question asked by Brother Robertson, I would say that first, the fact that the tension screw can be removed from one machine without showing a jump in the picture and the same could not be done with the other, does not necessarily indicate that there is a defect in either machine.

**Here at Last—Labels**

I suppose a great many of the brothers have been getting right down, disgusted with us for not renewing our supply of labels before this. However, they are all ready now, so send in for them while they last and we'll promise you that no such delay will happen again. We won't run out of them this time, because when this lot is nearing its end there will be a new bunch coming in.

Show the industry that there is one group of projectionists that are trying to help correct some of the evils of the business. Use the labels.

Who's to be the first to land in on this new supply?

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**Blank for New League Members**

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<tr>
<th>Member's Name</th>
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<tbody>
<tr>
<td>Home Address</td>
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<tr>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>Name and Address of Theatre Manager</td>
<td></td>
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</tbody>
</table>

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**National Anti-Misframe League Pledge**

As a motion picture projectionist, who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received, will punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.
Announcing the Fastest Film ever manufactured

EASTMAN NEGATIVE FILM

Super Speed

Super Speed Film practically eliminates under-exposure. It is ideal for ultra-speed, slow-motion photography; for interiors that are poorly illuminated; for dull days on location.

When unfavorable conditions spell failure, Super Speed Film spells Success.

Price 4½ cents per foot, perforated

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
Howell Service  
(Continued from page 1860)

Projector. Well that is what I call good salesmanship, because anybody can sell what you ask for, but it takes a good salesman to sell you what you didn't ask for. Mr. Hawk said he would bring the machine up in about two weeks, so please don't disappoint me, for I want to run a show for the children as soon as I can.

The Simplex Projector was delivered and installed, as promised by Hawk, and a few days later Mr. Hornstein received another letter from the Rectory, but this one was a personal letter written by Father Hines himself in which he stated the following:

"Your Mr. Hawk brought the Simplex Projector last night and I am immensely pleased with it. Rest assured I appreciate it all and I wish you all the success in the world."

"The moral of which seems to be—"The Simplex is indeed in the hands of the liveliest distributors."

Competent Theatre Engineering
(Continued from page 1856)

orations, the remaining engineering problems, such as heating, ventilation, electric, acoustic, projection, etc., may best be left to the recommendation of the consulting engineer. The general planning, seating arrangement, interior and exterior decorations, etc., in full detail, should play in the important part of the Architect, who with a safe and sound structure to work with may embellish and elaborate to the fullest extent of the investment.

From what has been stated it may be the conclusion that the ideal combination to be drawn on for theatre construction is an association or partnership comprising both a consulting engineer and architect, who have specialized in this character of work. Unfortunately, up to the present time, very few in any, such combinations exist, in actuality. A great number of architects misrepresent in this respect, since they offer both architectural and engineering services, and it is presumed they are equally competent. In some instances they associate themselves with a consulting engineer, which is proper and practically amounts to the ideal combination. However, a greater majority do not do this, for one reason or another, and the owner does not get the results he should. This is to be carefully guarded against and avoided for best results.

Encroaching on Safety Factor

Theater projects for which a certain maximum appropriation has been made, for a certain capacity house, should not be embarrassed by the necessity of limited economy in any one direction. The tendency in the past has been to find that estimates over-run appropriations. The next move is to cut here and there until they approximately balance. In making these cuts, alteration is usually first directed to the structural work—steel for instance—but seldom are the architectural features sacrificed. This is a dangerous procedure. Assuming that the structural design has been economically laid out and designed, any reduction enroaches on the factor of safety. This is important and should not be disregarded, simply for the reason that it involves a considerable amount of expenditure. It would be safer and wiser to confine any necessary cuts to less important items. This may be done in numerous ways of simplification of general design, even, if necessary, a reduction in capacity. The point to be emphasized is that to reduce the size and strength of structural members beyond a certain degree is more or less dangerous and involves additional hazards. Consequently, the principles and limitations of economies should be rigidly enforced and insisted upon by the owner as well as the consulting engineer.

Many factors enter into the construction of a theatre. Owners in general have not seemed to realize in the past that they have been building one of the most complex types of structures. Considerable stress has been placed on the elimination of all visible columns, supporting the balcony, which has been practically demanded in instances that the entire visibility be obstructed beneath the balcony and on the floor, leaving the orchestra clear. In some cases two columns have been omitted, one at either side in the rear along the side aisles.

In either case long spans are involved with intricate angles of cantilever design, in order to support the front of the balcony. Frequently side boxes are built along the walls without any visible means of support. This necessitates complex design and with a large number of people, both above and below, whose lives depend on safe construction, the vital importance of careful and competent engineering is again apparent. It is that makes the construction of a theatre a great responsibility on the part of the owner. He cannot safeguard himself or much, he should and must use every available means to insure permanency of safety to his patrons and the public in general, to which they are entitled. It should be mandatory.

Therefore, in conclusion, the writer would recommend that owners and builders of theatres make certain that they engage thoroughly competent architectural and engineering services.

Craniedas & Co. Take Over the Bradford Theatre

The Bradford theatre in Bradford, Pa., has been leased by Craniedas and Company of Brooklyn, Pa., who will take over the house May 1st. The new management contemplates complete redecoration. — TAYLOR.
RAVEN "HAFTONE" SCREEN
Is not in the noted Strand Theatre, New York City
As announced last week in the
Independent Movie Supply Company's
Special Section in Motion Picture News
This should have read, Strand Theatre, Stamford, Conn.

RAVEN HAFTONE SCREEN
IS installed in the
CAPITOL THEATRE
Broadway and 51st Street, New York City
and many of the other important theatres throughout the country

RAVEN SCREEN CORPORATION One Sixty-Five Broadway, New York

The Peerless
The Completely Automatic
ARC CONTROL

"The Watch Dog of the Arc"
—AND OF COURSE—
America's Finest Theatre—
the new four million dollar
CHICAGO THEATRE
uses PEERLESS Automatic Arc Controls
Essential to perfect projection
Write for circular
MANUFACTURED BY
THE J. E. McAULEY MFG. CO. 30 N. Jefferson St.

BACK TO NORMAL!
Big Reduction
ON
Universal
Cameras
200 Ft. $450.
Price includes war tax
Latest Model
Up-to-the-Minute
SAVES YOU $66
Over old price

Martin Johnson uses and recommends the
Universal, the world's finest camera for explorers, news weeklies, advertising, commercial and scientific cinematography. Without a peer for outdoor work.

Write for latest quotations on camera, tripods and accessories

BURKE & JAMES, INC.
240 E. Ontario St., Chicago
225 Fifth Ave., New York
Much Interest Centers on New Model of Barton Organ

Right now while exhibitors everywhere are figuring on plans for greater profits, longer seasons and better filled houses, music is occupying a front row position. All of the leading exhibitors acknowledge that music is one of the most important factors in their success and point out that the enthusiasm for even the smallest film is greatly heightened by fitting music. The difficulty of every exhibitor in all but the largest theatres has been to adequately meet the expense budget he could afford. It is now that many of these have found solution in Barton's. Barton Organ. Because of this, it has been shown in the announcement of the new Barton Orchestral Organ. It is a time when its need is particularly felt. The new Barton is, at first, no different than hundreds of other Barton organs that are giving efficient service in the thousands of theatres throughout the central west. It is in the working out of so many refinements in the assurance, operation and installation of the instrument that the new model excites more than professional interest.

The following description has been received of this organ:

"The manner of installing has been affected first so as to insure good efficiency of the organ. The organ is, as a result, simple in design. Special sound devices and a preparation of organ lofts have been done. Details of construction have been arranged so as to eliminate the possible trouble of dampness and the damage caused by rats. Special precautions to prevent anyone unfair with the organ structure from tampering with it have been taken.

"The main structure of the instrument has proved so satisfactory, has not been changed, but numerous details, refinements and improvements have been added. Each individual stop has been worked on to improve tonal purity and sweetness. The solo stops which have been famous for a mellow, rich quality, have been made even more beautiful.

(Continued on page 1868)
Any “smart business man” would be willing—yes anxious to pay any part of $500.00 if he could “wipe out” that $93.60 loss every year. Wouldn’t you?

You, Mr. Exhibitor, if your bills for electric current amount to over $130.00 per month, can save $93.60 per year. If less figure 6% off your yearly light bill.

The above figures are an established fact. If we did not know that you could prove it to your entire satisfaction, we would be wasting our money advertising it.

Now the question is—
**How Quick** can you stop that $93.60 loss — and
**How much** will it cost to do it.

Get the answer from your leading supply house. The ridiculously low cost will surprise you.

Ask your Moving Picture Supply man to tell you about and show you

**“TEPECO”**
New Musical Instrument

(Continued from page 1854)

Another theatre in La Porte, Ind., retained the orchestra for the evening performance only, the organ and phonograph being used in the afternoon, the orchestra and the phonograph in the evening. The La Porte house accompanied the vocal records with the organ or orchestra and reports unusual satisfaction on the part of the audiences at the variety and newness of the musical program. No attempt has been made as yet to follow the feature with phonograph music. However, this is quite feasible.

It has been estimated that the number of phonograph enthusiasts in the country are nearly as numerous as "movie fans." Many people are interested in both. As the new plan aids in the welding these factions of phonograph and motion picture industries into one clientele and these millions of people can be made to depend upon their local theatre for both, it should help to increase the patronage that is so needed by the theatres just at present.

The idea of mutual service was furnished by Mr. Kenyon W. Mix, director of publicity Division of the Dodge Company, who are owners of the Indestructo Trunk makers and other associated interests.

Plans are under way to extend the service as rapidly as possible and a most ingenious method of installation has been provided to facilitate reducing the cost to a minimum for the theatre.

New Barton Organ

(Continued from page 1866)

The Bartonima set of pipes and an exclusive feature with the Barton Organ, invented by Mr. Dan Barton, has been improved so that the quality can truly be called a golden tone. Refinements have been added to the electric controls which have increased the flexibility and speed of the action so that the rapidity of the present rendition is such that every organist who has been privileged to try it has been enthusiastic.

The general appearance of the beautiful Barton console remains as before except that a new system of console lighting has been installed which insures perfect lighting on the stop tablets, manuals and pedals without in any way interfering with the darkness of the theatre or throwing any reflection on the picture screen.

"One of the most exasperating troubles in pipe organs has been the very constant need of adjusting the Tremolo or Vibrato. In this new Barton a Tremolo arrangement has been perfected which has cut the necessity of adjustment down to a minimum."
TO THE MEN
IN THE
PROJECTION ROOM

We respectfully call attention
to the fact that—

THE SIMPLEX-SUNLIGHT-ARC
High Intensity

PROJECTION ARC LAMP
IS SO CONSTRUCTED THAT
IT OPERATES EFFICIENTLY

ON AMPERAGES FROM 75 TO 120

And is equipped with
EVERY ADJUSTMENT THAT
IS FOUND ON THE REGULAR
CARBON ARC LAMP.

BUILT BY HIGH INTENSITY SPECIALISTS

WHY NOT INVESTIGATE?
Joseph M. Schenck presents
The great *Buster Keaton*
In a mirth-provoking picture
Entitled "COPS"—*A scream!*

Written and directed by
Buster Keaton and Eddie
Cline; now available at
All First National Exchanges

*Rothacker Prints.*
Think It Over!

With but three months of the year passed, Motion Picture News, in advertising pages carried, exceeds

Moving Picture World by 191 1/4
Exhibitors Herald by 265 1/2
Exhibitors Trade Review by 309

A repetition, magnified, of past years.
Proof that wise advertisers carefully choose their medium.
Proof that

The News Alone Covers the Field
LIFE, the national weekly, says: "The Cradle Buster" has a graceful, refreshing point of view all too rare in the mechanical movies ground out in the Hollywood hills. The story and its handling show intelligence and skill; a most encouraging production.

EXHIBITORS HERALD, Chicago: Glenn Hunter gets a good start in "The Cradle Buster" and following this with others means that American Releasing has "a good bet." You will like Hunter and the story. It is a hilarious comedy-drama.

And WE say: "The Cradle Buster" is the best American comedy-drama made in America since "23½ Hours Leave."
Proven Prosperity

In the following pages you will find announcements of seven Paramount Pictures, chosen out of hundreds because they are the seven greatest box-office pictures ever released by Famous Players-Lasky.

Every one of them broke records when it was shown. Every one of them was acclaimed universally as a masterpiece. Every one is remembered by public and exhibitors as marvelous entertainment.

Give your patrons a week in which to see the pictures they’ve been hearing about for two years. Give them a chance to repeat that wonderful thrill they experienced when they first saw them!

That’s what Hugo Riesenfeld is doing, in the Rialto Theatre, New York. He’s showing these seven during the week of March 26th. And it’s an idea that every theatre in the country can profit by following.

New prints and a complete line of accessories ready at all exchanges.

Paramount Pictures

Mayflower. Photoplay Corp. presents
George Loane Tucker’s Production
“The Miracle Man”

Universally admitted to be the greatest motion picture ever made. The picture that made everyone famous who was connected with it.

Everyone who saw it wants to see it again. Everyone who didn’t wants to see it now.

The cast includes Thomas Meighan, Betty Compson, Lon Chaney and J. M. Dumont.

From the story by Frank L. Pockard and the play by George M. Cohan.

A Paramount Picture
ONE of the most gorgeous, thrilling, elaborate pictures ever made. Gowns and sets that have never been surpassed, and a heart story that will never be forgotten.

This is the picture that made Mae Murray famous—and made big money for every exhibitor who showed it.

From the play by Michael Morton. Scenario by Guido Berger.

A Paramount Picture

EVERY exhibitor who showed this, without exception, reported it a one-hundred per cent success, financially and artistically.

One of the most moving, appealing heart-interest pictures ever made. With a cast including Mabel Julienne Scott, Milton Sills, Elliott Dexter and Ann Forrest.

From "The Translation of a Savage" by Sir Gilbert Parker. Scenario by Frank Condon.

A Paramount Picture
John Barrymore
in Dr. Jekyll and Mr. Hyde

The picture that broke all house records in Holy Week at the Rivoli, New York, and set a record that has never been equalled to this day!

The greatest masterpiece of America's greatest actor. From one of the world's most famous stories.


A Paramount Picture

Cecil B. De Mille's
Production
"Old Wives for New"

The first of Cecil B. DeMille's great studies of married life.

When this epoch-making picture was released there were fewer theatres and fewer theatre-goers. So there are thousands in every locality who have always wanted to see it. Show it to them now!

From the novel by David Graham Phillips. Scenario by Jeanie Macpherson.
For sheer entertainment value, this is a dramatic feast that has never been surpassed.

It broke all records everywhere when it was first released—and it will break them again today!


The second and greatest of DeMille's great studies of marriage. When first released it created a furore of discussion that made it one of the most talked-of pictures ever made.

Gloria Swanson, Elliott Dexter and Lew Cody head the great cast.

By Jeanie Macpherson.
April 1, 1922

An open letter to
Charlie Chaplin

Mr. Charlie Chaplin,
Chaplin Studios,
Hollywood, Cal.

Dear Mr. Chaplin:

Just as D. W. Griffith set a standard for dramatic motion picture production with his immortal "THE BIRTH OF A NATION," so did you for comedy drama with "THE KID." I think that everyone is ready to admit that "THE KID" was the best picture of its kind ever made.

When we started on Owen Moore's latest, "REPORTED MISSING," Director Henry Lehrman, the entire production staff and myself resolved to make it a better picture than the best ever made. I think we have succeeded.

Thank you for the inspiration.

Very sincerely yours,

Myron Selznick
WE HAVE PROVEN
That Success comes with
DETERMINATION

B. S. Moss picked "DETERMINATION" for a winner and is now playing it at his Cameo Theatre, B'way & 42nd St. to capacity houses.

This was done with Determination

ARThUR WHITE OF THE
B. F. KEITH OFFICE AGREES
that it is the sensation
of 1922 and has booked
ed same for entire Keith
Circuit.

EMPIRE THEATRE
Devoted Exclusively to High Class Motion Pictures and Novelty Acts

Fitter Moss
Syracuse, N. Y.——February 27th, 1922

Lee-Bradford Corporation,
701 Seventh Ave,
New York City,

Gentlemen:
The opening day of the engagement of "Determination" at the Empire yesterday marked the largest attendance in the history of the playhouse, even exceeding the attendance on the opening day of "Over the Hill". The seating capacity of the Empire is something over seventeen hundred, we open at one o'clock. Before three the theatre was completely filled including the allowed standing room in back, and at three thirty the outside lobbies were packed solid.

Before eight o'clock the congestion at the Empire become so great that officers from the Police Department ordered us to close the box office, and the sale was not renewed until nearly 9-30, some minutes after the starting of the last show of the evening. This is the first time to our knowledge that a large picture house has been forced to close their box office for so long a space of time.

We might add that the business exceeded our fondest expectations, although the film was given good publicity. Congratulations.

Sincerely,

EMPIRE THEATRE

PRODUCED BY
U. S. MOTION PICTURES CORP.
JAS. W. MARTIN, PRES.
The Truth About News Reels

You exhibitors who were present ten years ago when the news reel made its first appearance remember the persistency with which producers forced scenes of ship launchings, baby parades and other such subjects into each issue. Week after week, month after month, and year after year news reel producers continued to feature these same subjects—baby parades, ship launchings, etc. Even now the majority of news reels show week after week these same listless subjects. For lack of REAL news they find it necessary. Not so one producer. A short time ago Lewis J. Selznick decided that after ten years of stand-stillness in the news reel field, improvements were in order. He decided to mould his news reel after the fashion of the successful newspaper, publishing real, honest-to-God news only. That's why Selznick News stands superior to all other news reels—because it publishes NEWS while its contemporaries continue to publish views of the same old parades and ship launchings. That's why Selznick News unquestionably is the World's Greatest News Reel.
Carl Laemmle's presentation of

FOOLISH
Smashing Records

<table>
<thead>
<tr>
<th>THEATRE</th>
<th>CITY</th>
<th>SEATING CAPACITY</th>
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</thead>
<tbody>
<tr>
<td>Capitol</td>
<td>New York</td>
<td>5300</td>
</tr>
<tr>
<td>Aldine</td>
<td>Philadelphia</td>
<td>1450</td>
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<tr>
<td>Mission</td>
<td>Los Angeles</td>
<td>872</td>
</tr>
<tr>
<td>Criterion</td>
<td>Oklahoma City</td>
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<tr>
<td>Butterfly</td>
<td>Milwaukee</td>
<td>1170</td>
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<tr>
<td>Imperial</td>
<td>San Francisco</td>
<td>1450</td>
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**TOTAL SEATING CAPACITY** 16,172
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<th>OPENING DAY ATTENDANCE</th>
<th>RESULT</th>
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<tr>
<td>22,466</td>
<td>All World’s Records Smashed</td>
</tr>
<tr>
<td>5,137</td>
<td>Police Closed Box-Office</td>
</tr>
<tr>
<td>3,227</td>
<td>Now in its 6(^{th}) Week</td>
</tr>
<tr>
<td>3,920</td>
<td>Thousands Turned Away</td>
</tr>
<tr>
<td>4,225</td>
<td>Police Called Out</td>
</tr>
<tr>
<td>6,375</td>
<td>Played 4 times its Capacity</td>
</tr>
<tr>
<td>3,009</td>
<td>Created a Riot</td>
</tr>
<tr>
<td>4,016</td>
<td>Absolute Sensation</td>
</tr>
<tr>
<td>5,306</td>
<td>'Frisco Creates New Mark</td>
</tr>
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</table>

**57,681** TOTAL DAYS’ ATTENDANCE
WELL, we started something. When we announced last week that Mr. Carl Laemmle had turned over to us all the Universal Exchanges to be run during the months of April and May as we saw best and, further, that we intended to share our profits with you, we did not dream of the sensation this would create in the industry.

Guess we've caught the true spirit of Universal. Judging from the letters and wires from exhibitors, we've originated a striking, novel plan by which exhibitors will cash in big with us in celebrating Universal's tenth anniversary. And this at a time when they'd like it most.

But our plan is more than merely novel or original. We're going after business in a big, strong way. We intend to make some real money for ourselves and our friends, the exhibitors,—for, the bigger our profits the greater your share.

So, get busy. Come in and see us at once—right now!
CASH FOR YOU!

$7,000.00

For Exhibitors Only

FREE

76 CASH PRIZES

You can win one or more of these big cash prizes offered by the Universal Film Mfg. Co. for the best exploitation ideas in connection with the greatest chapter play ever made

"THE ADVENTURES OF ROBINSON CRUSOE"

Full details and results in

THE MOVING PICTURE WEEKLY

Beginning with the issue of April 1st
"The Glorious Fool" has scored first-run theatres through week it is playing to sensational Capitol Theatre, New York, over it. The newspapers say:

**Goldwyn presents**

N. Y. Daily News:

... Type: Romance. Direction: Rarely Good. Photography: Choice. Value: 100 per cent.

N. Y. American:

Here's a pretty Springlike film story, full of humor, with a compelling romance every few feet, and so happily played and directed as to win one's affections immediately.

N. Y. Tribune:

It has evidently been directed by a man with imagination, put into continuity form by a writer with imagination and played by actors and actresses with imagination. The result is a charming picture.

N. Y. Sun:

Mary Roberts Rinehart in "The Glorious Fool" at the Capitol this week comes nearer to ringing the bell than she has in any picture since "Twenty Three and a Half Hours Leave."

N. Y. Journal:

A gay young story is "The Glorious Fool", splendidly built as to scenario, gayly acted by a remarkably good cast, and intelligent as well as of high humor in its direction. You will enjoy it.

with Helene Chadwick and Richard Dix

it's dramatic! it's funny!
a tremendous success all over the country. This national business - at The. The audiences are crazy. Call it a "100% Picture."

Glorious Fool

Mary Roberts Rinehart's famous story directed by E. Mason Hopper

A Goldwyn Picture
An Opinion Straight From The Box Office

"I will say with all sincerity that to my mind

The Unfoldment

is the most impelling photoplay since 'The Miracle Man'."

William A. Howe,
Glendale Theatre,
Glendale, Calif.

Presented and Distributed by
Associated Exhibitors Inc.
Arthur S. Kane President

Foreign Representative
SIDNEY GARRETT
"Sunshine Harbor"

Directed by Edward Hemmer

with Margaret Beecher

a new screen beauty, and an exceptional cast

Presented and Distributed by Playgoers Pictures

Foreign Representative Sidney Garrett

Physical Distributors Pathe Exchange

"SUNSHINE HARBOR" speeds with the spirit of the Modern Girl! It reflects her boundless energy, self-reliance, ambition, vivacity and saucy charm! It radiates action, adventure, heart-throbs!
A rare combination of comedy and drama with awe-inspiring situations teeming with suspense.

A sky-rocketing comedy drama depicting the adventures of a traveling salesman in South America that will set your town AGOG.
positively the most gigantic, gorgeous, colorful and spectacular display of
FIREWORKS ever presented in motion photography.

Presents

With

J. FRANK GLENDON

Directed by

JACK PRATT

ATTENTION—First Run Theatres, Exchange Men and Foreign Buyers.

Applications now being considered for territorial rights and play dates.

Wire, write or see me personally.

Hotel Astor, New York City
Altogether, judging from the episodes shown, this serial should find a hearty welcome in the hearts of serial fans and duplicate the success of "THE BLUE FOX".

C.S. Sewell, Moving Picture World

Arrow presents
“Nan of the North"
starring
Ann Little

BEN WILSON
who knows serial construction and production from start to finish has duplicated past thrillers with "NAN of the NORTH"

the thrills are there in all shapes and forms

"NAN of the NORTH should bring them back week after week

Matthew A. Taylor, MOTION PICTURE NEWS

Distributors for United Kingdom INTER-OCEAN PHOTOPLAYS, LTD. 162 Wardour Street, London

ARROW FILM CORPORATION 220-224 WEST 42ND STREET, NEW YORK CITY
"NAN OF THE NORTH" is the best serial BEN WILSON ever made

W. E. Shalewitzog

A serial supreme
A BEN WILSON Serial Production

Directed by
Duke Worne
Story by
Carl L. Coolidge

FILMED AMID ALL THE SCENIC GRANDEUR OF AMERICA'S GREAT YELLOWSTONE NATIONAL PARK

ARROW FILM CORPORATION
220-224 WEST 42ND STREET, NEW YORK CITY

Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, LTD.
162 Wardour Street, London
THOSE who believe that the revitalization of the Motion Picture is its strength of theme, the compelling sincerity of its acting and the flawlessness of its production are finding DISTINCTIVE pictures in every way worthy of the name.

We reproduce herewith one of the most remarkable advertisements in moving picture history:

It is but another evidence to us that the DISTINCTIVE IDEA of motion-picture making is taking a firmer hold each day.

DISTINCTIVE PRODUCTIONS, INC.
366 MADISON AVENUE
NEW YORK
The New York Reviewers Say:

“A smashing good melodrama. The cast is without a flaw. The people act like real people. The best all-round romantic melodrama we have seen in a long time.” — Harriette Underhill, New York Tribune.

“A picture thoroughly worth while. One of the best film attractions seen on Broadway in some time. Commands attention at the start and holds the interest to the final fade-out. Not a dull moment. Love interest is well upheld; cast well chosen; direction beyond criticism. ‘Fair Lady’ can be recommended as sterling photo-dramatic entertainment. A picture that can only bring praise to all concerned in its making.” — R. W. Baremore, Morning Telegraph.


“An absorbing photoplay, distinguished by effective acting. It will be a popular picture wherever shown. ‘Fair Lady’ ought to do well.” — Quinn Martin, New York World.


“The picture is a good one; the story well suited to the screen; has been skillfully done. A story of adventure and romance.” — The Globe.

“A stirring melodrama exceedingly well played. Will make the pulses quicken. Has a strong thread of romance. An exceptionally interesting as well as thrilling film. Every player fits perfectly into the character.” — Evening Mail.

Whitman Bennett presents

REX BEACH’S

“Fair Lady”

Founded on his famous novel
“The Net”

Directed by Kenneth Webb Scenario by Dorothy Farren

UNITED ARTISTS CORPORATION

Mary Pickford • Charlie Chaplin • Douglas Fairbanks • D.W. Griffith
Hiram Abrams • President
Who is "YOUR BEST FRIEND"
Mr Exhibitor—
"YOUR BEST FRIEND"
Is a Box-Office Attraction with a Title which lends itself to Unusual Exploitation

We Gave You: — "WHY GIRLS LEAVE HOME" and "SCHOOL DAYS"

Now We Offer You
Vera Gordon in
"YOUR BEST FRIEND"
A Powerful Drama Elaborately Produced Backed by Our
National Advertising Campaign

Produced by HARRY RAPF

Directed by WILLIAM NIGH

Distributed by WARNER BROS.,
1600 BROADWAY, N.Y.
To the INDEPENDENT MARKET

“Following an eight weeks tour of principal film centers of the country I have returned to New York with information which I honestly believe will encourage and strengthen you!”

* * *

“Through a new plan of consolidation the Graphic Film Corporation has made it possible to take into partnership for distribution of high class features TWENTY INDEPENDENT EXCHANGES to share in its profits. Partnership agreements are to be concluded with seven more!”

* * *

“Each of these twenty-seven exchanges retains an interest in all Graphic Film Productions for a period of five years!”

* * *

“They will receive all of our productions and purchases and will be known as GRAPHIC FILM EXCHANGES!”

* * *

“We have guaranteed our new partners BIG INDEPENDENT FEATURES because their participation in our business enables us to put MORE MONEY, MORE TIME AND MORE EFFORT into production than we have heretofore done!”

* * *

“The Exchanges in turn have guaranteed us one-hundred per cent distribution and exploitation!”

* * *

“We do not intend spending our money on high class promotion nor on luxurious offices. OUR EXPENDITURES ON PRODUCTION WILL BE UNLIMITED!”

* * *

“Our unity means the birth of an INDEPENDENT ORGANIZATION that will produce photoplays superior to those of any interest in the entire field!”

* * *

“It means that we have discovered that ‘IN UNION THERE IS STRENGTH.’ . . . Out of that strength shall come BIG INDEPENDENT PRODUCTIONS!”

* * *

“It means that we have found a way TO SAVE THE INDEPENDENT EXHIBITOR!”

Ivan Abramson,
President,
GRAPHIC FILM CORPORATION,
729 Seventh Ave.,
New York.
The following twenty Exchanges have signed partnership agreements with The Graphic Film Corporation for the production and distribution of high class photo-plays for the next five years. Arrangements are pending with seven additional exchanges.

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PRODUCTION STARTS SOON

"MOTHER ETERNAL"

Featuring VIVIAN MARTIN

Supported by an all star cast

The greatest of all "mother stories." The feature that pulled the heart strings of Broadway will bring satisfying entertainment to your patrons and prosperity to your box office.
William Fox presents

Tom Mix in

UP

The great struggle for supremacy at the bottom of an icy river
GOING

SEE Tom Mix among London's Aristocrats

SEE Tom Mix searching the Northwest for adventure

And the Northwest provides him with adventure a-plenty

Do not fail to see the thrilling battle under water

Story by Lynn Reynolds and Tom Mix
Directed by Lynn Reynolds
Off to a flying start!

The Fastest Selling Group of Pictures At Present Before Exhibitors.

Step Lively To Get Aboard!
Here's What They Said After Seeing the First of the Entertainment Ten at B. S. Moss' Broadway Last Week—it was "The Fire Bride"

Read About It!

MOVING PICTURE WORLD:  
"Unusual production—one that will ENTERTAIN."

VARIETY:  
"Story and punch, with a CORKING BOX OFFICE TITLE, put the production over."

NEW YORK TELEGRAPH:  
"Unusual interest—full of tropical passion, adventure and romance LIVES UP TO ALL EXPECTATIONS."

MOTION PICTURE NEWS:  
"GOOD ENTERTAINMENT—provides ACTION, combining Robert Louis Stevenson and Jack London—audiences will like it."

HARRISON'S REPORTS:  
"Beautiful to the point of enchanting—story arouses interest and at times holds one in tense suspense."

BOOK THE ENTERTAINMENT TEN—NOW
Now available at the following WID GUNNING Exchanges:

Atlanta, Ga..............146 Marietta St.
Boston...................19 Piedmont St.
Buffalo...................338 Pearl St.
Cleveland, 607 Film Ex. Bldg., 21st & Payne Ave.
Chicago..............804 South Wabash Ave.
Cincinnati...Room 505, Film Exch. Bldg.
Dallas..............1717½ Commerce St.
Denver..............1714 Broadway
Detroit..............304 Joseph Mack Bldg.
Kansas City, Film Exch. Bldg., 17th & Main Sts.
Los Angeles..............838 So. Olive St.
Minneapolis..............Room 610, 16 No. 4th St.
New York City..............5th Floor, 720 7th Ave.
Philadelphia..............1235 Vine St.
Pittsburgh..............1201 Liberty Ave.
San Francisco..............284 Turk St.
Seattle..............2024 Third Ave.
St. Louis..............3626 Olive St.
Washington..............525 19th St. N. W.
The Boot

The most timely picture of the hour.

On every tongue!

You can book "The Bootleggers" now at any Wid Gunning Exchange.
Get $100,000 Matins?

Crowds

Man Accused in Alcohol Deaths

Forfeits $50,000 Revenue

Fleet Hunts Submarine

Flying Rum Flag Off Jersey

Poison Liquor Kills Seven Men

In New Jersey

Three Die After Auto Rid

in Holoken; All Believe to

Have Bought Dead

the Water From

Couple Heck

Search Begin

Spread; Dry O

Too Rumors

British Sh

New System

CAPE HAY, N. Y., Jan. 19—Revenue agents have been scouring the coast of this place for three days in pursuit of a foreign-built submarine reported by fishermen to be landing rum cargo from the Bahamas on sand dunes of Two-Mile Beach. A night and day patrol of boats was maintained, and it was all privately are realizing the

Revenue Fleet Hunts Submarine

Flying Rum Flag Off Jersey

Poison Liquor Kills Seven Men

In New Jersey

Three Die After Auto Ride

in Holoken; All Believe to

Have Bought Dead

the Water From

Couple Heck

Search Begins

Spread; Dry Out

Too Rumors

British Ship

New System

You can book "The Entertainment Ten" at any

Wid Gunning Exchange

"The Entertainment Ten" at any

Wid Gunning Exchange
A Hair Raising Thriller
— you can Guarantee
At Least Ten
Surprises

Romance — Mystery
Action — Thrills!

Long Beach Motion Picture Company
Presents

“Alias Phil Kennedy”

With BILL PATTON and DIXIE LAMONT
— He’s the gamest outlaw you’ve seen in
moons and he doesn’t fake his thrills
Directed by William Bertram

A Sure Money Getter
That is Also
Censor Proof

Allan Rock Presents
De Sacia Mooers
Selected by Hearst Newspapers as
America’s Queen of Blondes
in

“The Blonde Vampire”

Are Brunettes more attractive to men than Blondes?
Or do they make better mothers?
The press sheet will show you a dozen ways to hook up
newspaper contests.
— AND YOU NEVER SAW SUCH POSTERS!

The Lure of This Magic
Title Will Mean
Dollars To Your
Box Office

Most Americans will want to see
The B and C Production

“The Foolish
Monte Carlo”

Actually Made At Monte Carlo by An American Director and
Cast.
Features Percy Standing, Mary Clare and Sam Livesey, the Hit
of “Bull Dog Drummond,” Broadway’s latest Dramatic SMASH.
Directed by Wm. Humphrey by special arrangement.

Have Parents the Right
To Keep Lovers
Apart?

Wray Physioc Presents
Jean Scott
Late of David Belasco’s “Kiki”
Company, in

“The Madness of Love”

A Story of Storm-Tossed Heats
— Produced on the Wave-Swept Coast of New England.
— Has the Magic Quality of Love Interest.
Directed by Wray Physioc.
The Entertainment Ten

Powerful Conflict of Parents’ Will Against Children’s Rights
You Can Count on Every School Girl When You Play This B & C Production.

"Don’t Blame Your Children"

That Means Capacity Matinee Business
Not a propaganda nor a sermon.
Just Horse Sense Applied to Raising a Family of Girls.
Starring Malvina Longfellow and Molly Adair.
Directed by George Ridgewell.

Every Woman in Town Will Be Curious to Know What This One is All About
Herz Film Corporation
Presents
Lucy Doraine in
"Mrs. Dane’s Confession"

A Sascha Production
Again we invite you to order a one sheet from our Exchange.
Mark it "Coming." A Hundred Women will ask you "WHEN?"
You Reduce the Margin of Risk to a Minimum When You Book the Entertainment Ten

The Entertainment Ten Will Satisfy Your "Show Me" Patrons
—Your Meal Ticket and Profits Come From Booking Box Office Titles with "Meat" in the Stories. Right? Then Give Them

"The Love Nest"
Wray Physioc Production With
JEAN SCOTT
Late of David Belasco’s "Kiki" Company
And
RICHARD TRAVERS
Formerly with Essanay and late World War Hero
Directed by Wray Physioc

All Theatre Goers Love a Thrill
—Here is the Acme of Thrills—Chills and Surprises

"The Blue Mountain Mystery"
A Real Murder Mystery—Unsolvable Until the Final Scene
With Bernice Ware and John Faulkner
Directed by Raymond Longford

Insist on Early Dates for the Entertainment Ten—a "Good Thing" Can’t Safely Be Postponed

Book Now From Nearest Wid Gunning Exchange
Why?

Why did the world’s greatest poets harp upon Shadows

SHAKESPEARE WROTE:
“Life’s but a walking shadow.”

OMAR KHAYYAM:
“We are no other than a moving row
Of magic shadow shapes that come and go.”

Shadows

have dominated the thoughts of mankind since the dawn of reason, and now, flickering upon the silver screen, they provide the dominant form of entertainment for the human race.

In general there is something obscure, insubstantial, about shadows, and this holds true to a great extent in the employment of light and shadows in producing pictures on the screen. However—

SECOND NATIONAL PICTURES CORPORATION

by earnest and intelligent effort and systematic methods, has cleared away some of the confusing shadows from the motion picture industry and that is—

Why

it is able to offer some of the best pictures ever filmed, on attractive terms.

“THE NIGHT RIDERS” “HER STORY” “DAVID AND JONATHAN”

Second National Pictures Corp.
140 West 42nd Street New York City
KEEP your eyes on the film Trade papers next week for one of the most sensational announcements on a Nation-wide exploitation and publicity tie-up the picture business has seen in a long time, in connection with H. B. WARNER in "THE SHEIK OF ARABY," a startling revival of this wonderful picture formerly titled, "The Man Who Turned White." In territories where this picture has played the possibilities for a genuine box-office clean up are immense. In theatres where this picture has yet to be shown the possibilities are even greater. Not alone the presentation of a wonderful picture with the popular star, H. B. Warner, but an advertising tie-up that will make thousands of money-hungry film men applaud. To all exhibitors who are looking for real money, here's the biggest smash of the season. Watch and Wait. Keep your eyes on next week's film trade papers for more detailed information on the plans for this R-C picture.
A first run Classic with a big story in little length. Really remarkable in its cast of "types" that are absolutely true to life. Punch, thrill and atmosphere in plenty.

"'Twas Fultah Fisher's boarding house,
Where sailor men reside,
And there were men of all the ports,
From Mississipp to Clyde.
And regally they spat and smoked,
And fearsomely they lied."

The Master of Fiction and Poetry brought to the Masses—

Rudyard Kipling's
Famous Poem

The Ballad of Fisher's Boarding House
Dramatized in One Reel

Pathépicture
"Oh, you will like 'Gypsy Passion'--it is unlike anything else ever screened. It is vivid, beautiful, delicate as poetry..."

writes Rob Reel in the Chicago Evening American, approving the good pictures to

From—

THE MOTION PICTURE CRITIC
of Chicago's Leading Afternoon Newspaper

FILM NEWS AND REVIEWS

'Gypsy Passion' or 'The Child of the Bear' is Great

BY ROB REEL

There are moments when a motion picture reviewer is the last person on earth to criticize a picture. He sees so many of them in the course of a week that many times they bore him before 'Pixie' is written, and he's likely to blame it on the film.

"However, there is one production that the most blase critic—or reviewer—could never criticize. 'Gypsy Passion'!

Here is a play that proves Shakespeare's words, "The plays the thing." Here is a case that proves the power of proper selection. Here are scenes that are truly beautiful—genuinely picturesque. 'Gypsy Passion'!

It is taken from the story of Jean Richerpin, "Miarka, the Child of the Bear." A baby is cared for by a great black bear—a wise brown gypsy baby whose mother died and whose grandmother, Romany Kate, is her only living relative. "It is written," it says Romany Kate, "that you shall meet the chief of all our tribes at the shrine of the saint, Lady Mary of the Sea." And Miarka, child of the bear, shudders, because she loves the son of Count de la Roque, a French gentleman, and the gypsies' friend.

There is one Louis. A rascal! He loves Miarka—or, at least, desires her. He schemes to have Romany Kate placed in prison, and when the girl is left alone—except for the bear—he seeks to abduct her.

But he has not counted the bear! There is a battle—man and bear—and the man goes down before the bear's huge body with lacerated face and broken bones.

Oh, you will like 'Gypsy Passion'! It is unlike anything else ever screened. It is vivid, beautiful, delicate as poetry and decent as all life.

Madame Eugene as Romany Kate handles her part with conscientious care—a truly excellent actress! Jean Richerpin himself appears as the distinguished old count. Dondona Maizza as Miarka is charming and very lovely. Yvon Novello, already famous in another field (for he wrote "Keep the Home Fires Burning"), plays the juvenile lead. Others in the cast are well chosen, as I have already said, and further than this I can only add—

SEE IT when it comes, for you will be doubly pleased.

Reprinted from the Chicago Evening American of Friday, March 10, 1922.

If you are in the vicinity of New York it will pay you to see this Picture. It plays ALL NEXT WEEK at the MARK STRAND BROADWAY & 47th STREET
ANNOUNCEMENT

THE GEVAERT COMPANY OF AMERICA beg to announce to the Trade that the increased demand for GEVAERT RAW FILM STOCK in California has compelled the opening of their Hollywood Branch and Warehouse at 6514 Hollywood Boulevard, Hollywood, Los Angeles.

This Branch Office of the Gevaert Company of America has succeeded the Inter-Ocean Film Accessories Corporation, who were the West Coast Representatives of the Gevaert Company for the sale of their raw film stock and they have secured the services of Mr. E. H. Kaufmann, formerly President of the Inter-Ocean Film Accessories Corporation, as their General Manager in charge.

The establishment in Hollywood brings the total number of the Gevaert Branches up to eighteen, which are located throughout the United States, Europe and South America.

GEVAERT RAW FILM STOCK enjoys Universal Recognition. This is attributed to the unexcelled quality of its emulsion and the proven durability, transparency and cleanliness of its base.

THE GEVAERT COMPANY OF AMERICA, Inc.
117 West 46th Street
New York City

6514 Hollywood Boulevard
Hollywood, Los Angeles, Cal.
Comment of Critics on
“THE FOUR SEASONS”

Philadelphia Evening Ledger—
An innovation, so very praiseworthy and likely to be so far reaching in effect as "THE FOUR SEASONS," which was shown last week at the STANLEY THEATRE, is worthy of more than passing mention in review. There is an appeal in this novel film that passes far beyond the regular fans and fannettes. . . . It is to be devoutly hoped that the makers of "THE FOUR SEASONS" will come again—and soon.

Columbus, O., Citizen—
Urban's "THE FOUR SEASONS" is one of the best excuses for the movies that has been here for some time. . . . At the SOUTHERN all week.

Pittsburgh Press—
Those persons unfortunate enough to miss "THE FOUR SEASONS" shown at the STATE THEATRE last week had better hunt up where it is being shown this week and see it. . . . It is instructive and of the greatest entertainment.

From the Los Angeles Times—
Wonders new and unrevealed, wonders of sky, water and earth, wonders of a life that hold you enthralled . . . serve to captivate you in the unusual feature . . . "THE FOUR SEASONS" at GRAUMAN'S THEATRE this week.

From the Cincinnati Times—
. . . "THE FOUR SEASONS" at the STRAND THEATRE all week is the finest thing of the kind this reviewer has ever seen.

Booking Through Hodkinson Exchanges

KINETO COMPANY OF AMERICA
INCORPORATED

71 West Twenty-third St. New York City
**Bulk Circulation**

**Sells No Goods!**

Claims of the "biggest paid circulation" mean nothing—you are selling the exhibitor and his subscription is the only one that counts. The rest is an expensive waste to you.

Motion Picture News net paid exhibitor circulation is 8577—this is far in excess of that of any other medium in this field and it is verified by the Audit Bureau of Circulations (A.B.C.)

Demand an A.B.C. Audit.
Gosh! What Punch!!!

EDDIE CAREWE puts red blood in them
Look at the pictures above—can’t you
hear that lash whine
—the woman scream
—the shot
—and then the silence—most eloquent of all
—then?

—and Oh Boy! What a Cast!

ALICE LAKE
KENNETH HARLAN
GASTON GLASS
ROSEMARY THEBY
NOAH BEERY
WALLACE BEERY
HECTOR SARNO

This cast will get them in. One of the greatest
exploitation titles ever written and the “paid
publicity,” and exploitation will help.
Come in and see our big line of novelties and
paper.

EDWIN CAREWE
PICTURES CORP.
Distributed by
AFFILIATED
DISTRIBUTORS, INC.
Pres.
133-135-137 West 44th Street
New York City, N. Y.
“A Splendid Audience Picture!”
—Exhibitors’ Herald

Newspaper critics and trade experts unite in praising picture replete with love and thrills. Read 'em!

FAR ABOVE ORDINARY
“Far above the ordinary play. A heart throbbing drama with a joyful ending.”—Portland Oregon Journal.

THRILLING TRAIN WRECK
“The train wreck certainly is a thriller and the boat chase down the rapids toward a waterfall is very exciting. Unusual twists to the plot. The acting is unusually good.”—Portland Telegram.

A STRONG PICTURE
“A strong picture that proves quite convincingly that love never dies. The story is replete with thrilling wrecks and daring rescues. The two big scenes of the picture are a railroad wreck in which a fast-moving train plunges off a high bridge into a stream many feet below and a river scene wherein the hero attempts to rescue his wife's second husband from his suicidal plunge over the falls.

Aside from its melodramatic possibilities the story of love never dying is most entertaining and pleasing. There is a strong current of love throughout that draws the skeins together in the aid for a happy fade-out.”—Atlanta Georgian.

BIG HEART INTEREST
“A good heart interest drama. King Vidor is strong for the simple virtues of love and faith and expresses them. There is a thrilling train wreck and a picturesque and vivid rescue scene. It inspires sentiment and romance.”—Motion Picture News.

APPEALS TO LADIES
“A splendid audience picture and one that will appeal especially to the ladies.”—Exhibitors’ Herald.

ACTION IS RAPID
“Rapid action and a liberal assortment of thrills. Lloyd Hughes does sincere work and Madge Bellamy is appealing.”—Exhibitors’ Trade Review.

Speaking of

KING VIDOR’S
presentation of

“LOVE NEVER DIES”

From “The Cottage of Delight,” by Will N. Harben; directed and adapted by King Vidor; featuring Lloyd Hughes and Madge Bellamy.

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Veni! Vidi Vici!

When old J. Caesar had the Gaul to pull this bromide, he hadn't met up with Polly as Egypt's Queen. Polly sure is the vici-kid when it comes to conquering the hearts of your patrons. Read what the reviewers say.

"Funniest and most original of all her pictures. It's a scream!"—San Francisco Examiner.

"All the wit the screen can hold or the spectators either. The most joyous bit of comedy ever unveiled."—New York Sun.

"As gay a bit of film fun as we have seen. Most novel and amusing."—Chicago Post.

"Unusually good, merry and laugh-provoking. Suits the clever Miss Talmadge perfectly."—Detroit News.

"Funny enough for any audience."—Milwaukee Journal.

"One of the best things Miss Talmadge has ever done."—New York World.

"Fast and nifty. Go and give yourself a treat. You've no idea how the audiences at the Chicago theatre roar with laughter."—Chicago Herald Examiner.

"You are sure to like Constance Talmadge in this one which made the biggest kind of a hit with capacity audiences at the Tivoli."—San Francisco Chronicle.

"Loads of funny scenes."—Milwaukee Sentinel.

"Inimitable—irresistible—unique and clever."—Detroit Times.

"Pep, dash and originality—most amusing."—Detroit Journal.

"Fits the lively Miss Talmadge to perfection."—San Francisco Call.

"Connie is her own delightful self in this exceedingly entertaining picture."—Wisconsin News.

"It is much better than anything you might expect. We can promise you unalloyed joy. The funniest thing John Emerson and Anita Loos ever did."—New York Tribune.

"Excellent entertainment—bright and amusing burlesque, with a wealth of fun. Delightful bits of humor that win you instantly. Constance is charming."—New York Morning Telegraph.

Joseph M. Schenck
presents

CONSTANCE TALMADGE

in

"Polly of the Follies"

By John Emerson
and Anita Loos

Photographed by Roy Hunt;
Technical Directors: Willard M. Reineck and Lawrence Hitt

A FIRST NATIONAL ATTRACTION
You already know how "Our Dick," First National's adopted son, made good for you in "Tol'able David."

NOW he is making good in his second picture for First National. It's a different kind of picture, but they'll love it, and they will sure like Dick in this new role. Take a look at the opinions of the reviewers.

Inspiration Pictures, Inc., presents

RICHARD BARTHELMES

IN

"The Seventh Day"

Story by Porter Emerson Browne; Directed by Henry King; Photographed by Henry Cronjager; Art Director, Charles O. Seessel.

A First National Attraction

Build Up Dick's Name! It'll Pay
Jingle In Your Till!

Read What the Trade Experts Say:

CASH IN ON THE NAME OF THE STAR

"Not only have exhibitors the strong cashing-in possibilities of the star's name, but they may use to advantage the presence of a number of film favorites in the supporting cast. Theatre managers, it is almost unnecessary to say, know by this time that Barthelmess' name means the pleasing jingle of a steady placing of coins on the box office till. And playing in this picture in your house as soon as possible after 'Tol'able David,' his finest work, you will reap the benefit of the enthusiasm created by that production.

"‘The Seventh Day’ is a pleasing entertainment. The work of the star and his unusually fine supporting cast is sincere. The picture is invested with his personality, which is saying much. Henry King, the director, also injected good atmosphere and staged the scenes in an expert manner."—Moving Picture World.

BARTHELMESS IS A REAL ACTOR

"After 'Tol'able David,' one has reason to expect great things from the combination of Henry King, as director, and Richard Barthelmess, as star. Many, if not all, of these expectations are realized in their second offering, 'The Seventh Day.'

"This picture is consecutively interesting, because it is set forth in a sensible and intelligent way. The qualities that characterized 'Tol'able David,' and made it notable are evident all through 'The Seventh Day,' particularly the genuineness and the sincerity. Nearly all of the scenes were taken in the open air, without the aid of Cooper-Hewitt sunshine, and the atmosphere and the back grounds are real. There is no suggestion of painted scenery.

"Richard Barthelmess is a serious young sea captain, and he lends an air of real force and distinction to the role. He has risen above the position of a mere matinee idol and is now a real actor; for which he deserves considerable credit."—Life.

STAR IS CAPABLE AND SINCERE

"Director King has taken the company to an attractive seaport town where practically the entire story is laid. There are some pretty shots and the photography throughout is excellent. Of course, the real attraction of the picture is Barthelmess. He is capable and lends a certain sincerity to his playing that is unmistakable.

"If an agreeable star and a picture that is very pleasing to look at will satisfy them, you can feel quite safe in showing 'The Seventh Day.' There is a delightful atmosphere of a New England fishing village and many pretty and attractive shots in and around a palatial yacht that will please a good many. Then too, there's always a good sized crowd who like to see how people such as those represented in the yachting party, live and idle away the time. They will get a good idea of how they do it in 'The Seventh Day.'

"Barthelmess' name and his performance is the talking angle of first importance that you should stick to. Tell them they will like him in this and catchlines will give a good idea of the story, sufficient to let them know what it is about."—The Film Daily.

WILL WIN FRIENDS FOR SILENT DRAMA

"To those who doubted that Richard Barthelmess could follow up such a fine picture as 'Tol'able David,' with another as good we recommend they see 'The Seventh Day.'

"With the story set in an old-fashioned seaport town and the characters a mixture of New York pleasure-seeking young people and the hard-working seafaring men of the fishing village, Porter Emerson Browne has devised an interesting tale. In the film the contrasts are well brought out and there are many little touches that stamp Director Henry King as a master of his craft. Thus 'The Seventh Day' combines a good story with excellent direction and when one adds to this the capable playing of the cast and the exceedingly fine photography there is nothing more that could be asked for.

"Richard Barthelmess has been well cast as the young captain of a fishing schooner. As usual he plays with that easy naturalness that makes it such a pleasure to watch him on the screen. Many of his scenes are real gems.

"'The Seventh Day' is the finest of cinema entertainment. It is clean, well done drama: in short, the kind of motion picture that will win many friends for the silent drama and a feature film that stands high on the list of photo-dramatic productions."—New York Morning Telegraph.

A CREDIT TO STAR AND DIRECTOR

"Henry King has been consistently of and in the picture game but until he came through with 'Tol'able David,' he had not been identified as a director of exceptional genius and imagination. 'The Seventh Day' reflects an equal amount of credit on Mr. King and his star, Mr. Barthelmess.

"He has evolved a picture that holds attention by its scenic beauty, atmospheric details, bits of characterization and skilful handling of a fine cast of types.

"Mr. King has taken his simple story about some idle rich young people who are forced to sojourn among the folks of a New England sea coast village for a week and developed it without melodrama, heroics or sickly sentiment. The picture goes from one sequence to another tranquilly explaining how the honest fisherman won the Broadway flapper and how the lounge lizard, who was a pretty good scout at heart, fell for the simple miss of the little village."—Motion Picture News.

There'll be a Franchise everywhere

You For Every Succeeding Picture!
Did You Ever See Anything Like It?

Practically every newspaper in the country is playing up the Keaton 2-reel comedies over the feature. Just look at the quotation below. It's all there except we are eliminating the feature title.

This shows what the public thinks of the Keaton Comedies.

It means money at your box office to feature Keaton.

Joseph M. Schenck presents

BUSTER KEATON

in

“The Boat”
“The Cops”
“The Paleface”
“The Playhouse”

Written and directed by
Buster Keaton and Eddie Cline

Any Show is a Good Show
If Keaton Heads The Bill

A First National Attraction—Released on the Open Market
OUR high appreciation and sincere thanks to Harry Leon Wilson for his Saturday Evening Post serial "Merton of the Movies." Perhaps we, of the trade itself, enjoy it most keenly; but, at last, the public at large will have the true story of Young America and the motion picture. Also the true, the inside story, of the studio colony called Hollywood.

We happen to know something of how Mr. Wilson wrote his novel. He didn't, for instance, write from a newspaper desk in New York—with instructions to "dope" it out quickly and make it yellow. He didn't see it afar through the strange spectacle lenses of a Canon Chase or the publicity crazed eyes of a John Roach Stratton. He didn't see and know it all after a week in a Los Angeles hotel plus a superficial glimpse of a studio in action.

On the contrary he went to Hollywood a year ago to work. Ben Hampton, who is enough of a journalist to sense the real heart-beat of the picture folk—perhaps the most humanly interesting and colorful colony that ever existed—urged him to go slowly and see deeply. And he did—just that. What he saw is as funny as all humans are funny—not excepting in the least the more or less human Chases and Strattons—and as pathetic and noble and aspiring and heartrending as is the whole human struggle to get a little higher than the clods of the earth, a struggle some million years old but still some million years young.

So much for the studio.

Now—will some one write a true story of the industry of the picture? The industrial job of feeding film to ten million people a day:—of making the job pay—as pay it must:—of satisfying the entertainment hunger of this cosmopolitan horde:—of the tremendous and feverish creative effort, its hopes, mistakes, successes, losses:—of the industrial machinery needed, and its discouraging waste. Not a "dope" story of a Klondyke; but a story with actual figures and facts so that, at last, the public and the legislator and the reformer will see under the surface and—perhaps—sense the utter futility of having a state set up three little humans with the utter power to regulate this complex and tremendous thing.

Never before, in the history of this country, was knowledge so greatly needed as now. Fanaticism won't make things better; it never did. Knowledge always has and always will. And Fanaticism is the antonym of knowledge.

Who will write this story? For if ever there was an institution, a great and highly important one, about which there is no knowledge at all it is the industry of the motion picture.
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EDITORIAL, GENERAL NEWS AND FEATURES
William A. Johnston's Editorial ............................................................... 1919
The National Convention of the Motion Picture Theatre Owners of America, in New York, are literally flooded with mail from interested theatre owners in all parts of the United States, seeking specific information on this or that phase of the coming National convention of the organization, and suggesting different matters to be discussed there.

The National Convention of the Motion Picture Theatre Owners of America will be held in Washington, D. C., during the week of Monday, May 8. Present arrangements indicate that it will continue five days but it is likely to take up the entire week. The interest of the theatre owners in all parts of the United States in the convention is most gratifying as it shows unusual activity in the ranks, rarely attained by any organization. It presages a wealth of work there advantageous to the Motion Picture industry as a whole.

Definite arrangements have been made by the National Convention Committee, of which W. A. True, of Hartford, Conn., is chairman, for the general one that will start from Washington during the period of the convention and such additional time as will permit theatre owners and others to make the trip. This will save every theatre owner and member of his or her party coming to the convention 25 per cent of the regular fare to Washington and return. It will afford all an unrivaled opportunity to see the National Capitol in May, the most favored month in the year for that climate.

All theatre owners will receive a certificate which will entitle them to secure this railroad rate reduction and the necessary ticket arrangements can be made with the local ticket agents. This reduction applies to all railroads in the United States.

Agreeable arrangements have been effected with the proprietors of the Washington hotels for the accommodations of the theatre owners and others who will attend the convention. The rates, copies of which will be forwarded from the National office to all theatre owners, will be found to be entirely reasonable, meeting in every way the requirements of those who may come to Washington for this event.

Congress will be in session during the period of the convention and this will afford all an excellent opportunity to observe the processes of every division of the National Government in complete operation, as well as give to the theatre owners and others a chance to meet their Senators and Congressmen on the scene of their official activities, converse with them on home matters or other topics and thus establish lines of relationship and contact that will be very advantageous to the motion picture industry.

Washington is the busiest official city in the world. Men and women from parts of the United States are there engaged in different lines of Government work. There is scarcely a section of the country which has not one or more employed, from the President down to the Department clerk. Every theatre owner or other person attending this convention in May next can thus get into neighbor company at Washington and meet a bit from the old home town.

Theatre owners are urged to consider Washington for this convention of the Motion Picture Theatre Owners of America. Some of the highest Government officials will be present at different sessions, and many men and women prominent in the various states will attend. This convention will be featured by constructive work throughout. Many agreeable surprises will be projected and advanced lines of amusement that will in all instances take precedence declared.

Ample arrangements have been made for the entertainment of the theatre owners and guests and all will be able to enjoy the wonderful sights of the nation's capital.
PICTURES AND PEOPLE

And we are told that the law that creates and gives such power to rule that such a Board of Censors is not opposed to the Constitution of these United States!

We have but one consoling thought to offer to the supposedly free citizen of Ohio: Read Well’s “Outline of History” and note that the human race even survived the great glacial periods of the world’s history.

Thomas Dixon, the novelist, who did such valiant work before the Virginia Legislature in connection with the recent censorship battle, is anything but optimistic over the censorship situation in general. Asked by MOTION PICTURE NEWS as what influence turned the tide in Virginia for censorship (said without hesitation): “The women’s vote spurred on the professional propagandist.” He believes that other states will fall in line.

OME of the speakers’ statements that registered at the M.P.D.A. dinner to Will N. Hays: Secretary of Labor Davis: “You know where you’re going, selflessly; take care of yourself.”

John Emerson: “The movies need something and we think Will Hays.”

W. R. Hearst: “Mr. Hays you can give us cohesion, currency.”

Peter J. Brady: “You (the industry) can come through you unite and work together.”

W. H. Hays: “I come in all humility, knowing what I don’t want.—I want to know.—Then to suggest—then all work together to do what we can.—All for one and one for all.”

And finally, of course: any expressed or implied criticism censorship. N.B. This applies to the motion picture only, to MOTION PICTURE NEWS.

Blundering gaily along its way, the New York State Censor Board continues to exhibit a frozen intellectuality in its actions. Were it possible for a vaudeville act to incorporate just a part of the nonsensical “business” daily enacted by the Board, in an act, what a “wow” that turn would be!

The latest is a deletion from Official Urban Movie Chat No. 8. The scene in question shows a glass carafe set in a window so that the sun focused through it upon a pair of lace curtains. The vessel after some hours becomes a burning glass and the curtains catch fire. The object of the scene was to illustrate the danger of fire.

The censors, more far-seeing than common mortals, immediately glimpsed little children in future patiently carrying out this experiment with disastrous results, and the scene was ordered cut!

Movie Chats No. 9 will carry the following message from Rev. Thomas Dixon: To the Motion Picture Theatre Owners of America:

“Censorship is the vilest word in history. It reeks with the memories of tyranny and of blood. God has not yet made the man wise enough to be clothed with the autocratic power to strangle human thought.”

Lloyd Willis, Director of Publicity for the National Association, announces a championship handball contest, with a side bet of $1,000, between S. L. Rothapfel and B. S. Moss.

EXTRA!!

J. O. T. MINEAR, well-known pie-maker, found dead in his bakery—hit on head with blunt end of loaf of French bread—many love letters found hidden in band of victim’s hat—woman’s glove found three blocks from scene of crime—women cross-examined—jealousy motive suspected—police involved.

If other professions were treated like the movie game and blamed for scandals involving only a few of their members.
Both will be heavily armed and accoutered with press agents.

The wordiest agent decides the winner.

To your corners! * * *

The business foresight which has made Wattrson R. Rothacker’s name what it is today is best exemplified by a booklet, simply titled “Motion Pictures” which we have at hand.

A masterpiece of printing and engraving skill in its get-up, it is also the most dignified and yet forceful argument of the practically unlimited potential and value of the motion picture in our present day life that we have yet encountered.

It is, indeed, a masterly sales agent, not alone for the Rothacker organization, but for the industry as a whole.

A

N Italian girl pilot and a Fox News photographer step gaily into an aeroplane. The machine glides gracefully up the slope of Mount Vesuvius. Presently it skirts the ragged edge of the great crater in the center of which a cone can be seen steaming high with the vapors of the burning earth. So far so good. An unusual and instructive travelogue! But—yes you don’t expect the aeroplane to head suddenly straight toward the cone itself. And still less do you expect a close-up of the inferno. But there, quietly it is, before your eyes—only fifty feet away—the subtitle, says, and that’s right by every sign—great jets of steam belching forth and with every pulsation a shower of lava fragments like rocks from a blast. Red hot lava! Then—blur!—the film clouds, the camera rocks—and it’s over.

The next picture shows a wrecked plane on a mountain side. Here’s a veritable thriller. A regular death-defier.

J.

D. WILLIAMS says that there will be big changes within the trade this year. Big pictures will be made because the public wants big pictures. The changes that will happen in production and distribution, will happen as and because of this demand for big pictures. Big pictures will be the central and determining force. Advertising and selling will change radically, too, for this same reason. Hereotefore the selling and exploitation effort has been about equal on pictures, good, bad and indifferent. This year the big effort will be made on the big picture.

When J. D. Williams takes a look into the future it is always worth listening to—and generally right!

Herbert Hancock, director-in-chief of Fox News, says that one element in the selection of future presidential candidates will be their ability to photograph well. Yes, the news reel is that important. Public men know it, too. Mayor Hylan, for one, says it is. Not long ago it was difficult to get the camera in at public gatherings. Now it is as difficult to keep the camera out. Everybody is a lens hound. The greatest men in the public eye have cultivated a camera smile.

The serial has developed a marked change from its customary trend if one considers Universal’s way of overcoming traditions. Time was when the general scheme of making a serial employed unadulterated melodrama with no thought paid to realities. And a star was invariably chosen who possessed unlimited
durance to flirt with death in a series of wild escapades. Universal has had the foresight to capitalize on vivid historical episodes on the crusades, Civil War, and other themes of the past. But Universal has gone even further in that the concern will come to the aid of such exhibitors as are proven to be in financial difficulties and through low rental, or no rental at all, keep them on their feet until they are able to stand alone. It is also suggested that this concern will announce a big reduction in the rental of all its films.

ADVANCES from Kansas indicate that the exhibitors of that state may, during the convention held in Wichita, March 27 and 28, be recipients of a most revolutionary offer from a producing or releasing firm. The idea, tentatively advanced (and possibly it may go no further) is that the concern will come to the aid of such exhibitors as are proven to be in financial difficulties and through low rental, or no rental at all, keep them on their feet until they are able to stand alone. It is also suggested that this concern will announce a big reduction in the rental of all its films.

of literature—the vital chapters of history may just as well be incorporated in the serial playop, as in the picture of four length. Universal has started the ball rolling. We may that they will be widely imitated before the wolves howl again—indicating another snug-winter.

Selznick News reel has taken a real step forward. Dr. Selznick has announced that hereafter all pictures of importance launching, baby parades and laying of cornerstones will be eliminated.

Next step should be to eliminate close-ups of politics or stage notables seated at table, center foreground, laboriously attaching their signatures to contracts of various kinds.

HAVE you a little radio in your home? It is quite possible that the exhibitor, who knows his public intently, is asking them this pertinent question. It behooves him to discover the fact if his attraction is playing to empty sets. This pastime of “listening in” on the songster, the preacher, the actor, the teacher, is certainly keeping the family busy through these nights. Analyzing the psychology of the mind or making a Freudian gesture—we would say that radio listeners are experiencing the new invention complex.

Remember when the telephone was first installed—how everyone called up his neighbor just to hear the sound of the wire. And what about the first days of the phonograph? The telephone and the talking machine have had a similar effect. Also the motion picture. Just at present the fascination of listening in on the silver-tongued orator or the girl song-bird is a fact. When the excitement is over they then only turn to the radio, and come over the telephone. The present is when the heavens release their volume of talk.

Since the newspapers are devoting whole pages to the news, most everyone is endeavoring to climb aboard the band wagon.

The popular neighbor is he who has the electrical wires on the roof and something palatable in his cellar. In the meantime the wise exhibitor, who feels his job too keenly, will install an outfit in the theatre. Then everybody will be happy.

FIRST NATIONAL’S “Dollars a Week” jobs, in which we referred to the coast for exhibitors who put of the best exploitation campaigns in connection with First National Wk are involved, have been awarded, an announcement of the personages withheld until next week.

The job holders themselves, however, have been informed, “Bill” Yule having wired each successful applicant of his success Wednesday morning.

In consequence, there is alleged to be much talk about railway schedules. (Continued on page 1932)
Will Hays Formally Welcomed by Industry at M. P. D. A. Ball

Representative and Colorful Gathering on Hand for Gala Occasion

UROUNDED by nationally known figures high in the affairs of government and industry, William H. Hays, president of the Motion Picture Producers and Distributors of America, was heartily welcome into the ranks of the motion picture industry on the occasion of the fourth annual dinner-dance of the Motion Picture Directors' Association held on Thursday of last week, March 16th, at the Hotel Astor, New York City. Probably no other inquirer on earth could have assembled so representative and colorful an audience to greet a newcomer into its midst as that which hailed Mr. Hays upon his first public appearance as a member of the motion picture industry.

The motion picture industry accepts challenge in the demand of the American public for the highest of art and entertainment," was Mr. Hays' greeting to the great throng of producers, directors, writers, distributors, and stars that filled the Gold Room of the Astor.

On the dais with Mr. Hays sat Albert Lasker, chairman of the United States Shipping Board; Secretary of Labor John Davis; Mayor John F. Hylan of New York City; Hugh Frayne of the American Federation of Labor; William Randolph Hearst; Peter J. Brady, supervisor of the City Record; Albert Firmin of the New York Post-office; Adolph Zukor, president of the Famous Players-Lasky Corporation; Sidney S. Cohen, president of the Motion Picture Theatre Owners of America; Marcus Loew; John Emerson, president of the Actors' Equity Association; Miss Betty Blythe, Arthur Brisbane, H. Cochrane, Albert Firmin, Samuel Goldwyn, Miss Corinne Griffith, Miss Rita Loos, Francis Marion, Jules E. Astbaum, Miss Mae Murray, Sidney Kolton, Channing Pollock, Saul E. Rogers, Lewis J. Selznick, William Selznick, and others. Mr. and Mrs. J. Paul Getty, Miss Constance Talmadge, Robert Vignola and Kenneth Webb.

John Emerson acted as toastmaster during the speechmaking. Sidney Oelcott, president of the M. P. D. A., made the opening address. While Mr. Hays' speech was the feature of the oratorical program, that of William Randolph Hearst was considered as preeminently representative of the attitude of the industry toward the entry of the former postmaster General into its ranks. Mr. Hearst eulogized the new executive's mission as one designed to place the business on a whole on a sounder basis and designed to inspire confidence in the greatness of the screen's public service and enterprise. Another address considered significant by many was that of Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, who, speaking as the chief of the exhibitors' national organization, declared:

"We welcome all men and women of brains, capacity and broad Americanism into the motion picture industry. In this relation I extend the hand of friendship to Mr. Hays and all others who in any way contribute to the motion picture business, merit, character and integrity.

"To bring our business to a most acceptable position, it will be necessary to have a degree of harmonious relationship within the industry which will eliminate empty practices and outmoded usurious methods and repeated attempts to secure lines of control which militate against progress."

Another remark which was of notable significance, in view of the invidious raised since Mr. Hays first announced his intention of affiliating himself with the industry, was uttered by Alfred D. Lasker, head of the United States Shipping Board, who declared that he knew Mr. Hays had refused a larger salary to go into pictures because "he refused it from me."

Mr. Hays' pledge to preserve the integrity of the screen and to advance its educational and moral potentialities was greeted with cheers. During the course of his speech Mr. Hays said:

"The motion picture industry accepts the challenge in the demand of the American public for the highest of art and interest in its entertainment."

"The industry accepts the challenge in the demand of the American youth that its pictures shall give to them the right kind of entertainment and instruction."

"We accept the challenge in the righteous demand of the American mother that the entertainment and amusement of that youth be worthy of their value as the most potent factor in the country's future."

"By our opportunities are our responsibilities measured. From him to whom much is given much is required. The potentialities of the motion picture art as a source of amusement, which is necessary, and as a moral influence and educational factor are limitless."

"If this is so, and it is undeniable, then just as that opportunity is great, so in like measure is the responsibility. That responsibility is accepted. Our association is dedicated to the aid of the industry in the discharge of these obligations. It is a task that commands the best efforts of everyone."

"With an appreciation of this industry's importance in the business world and a full knowledge of its own great future, yet in that spirit of humility which recognizes difficulties and limitations, this association takes up its work in the confidence born of the knowledge of its own earnest purpose and with the conviction that we will have the sympathy and cooperation of all those connected in any way within the industry itself and the co-operation and sympathy of the public whose servant the industry is."

After being introduced by Mr. Emerson as "the owner of a great chain of newspapers and the head of one of the finest producing organizations in the world, Cosmopolitan Productions," Mr. Hearst paid a glowing tribute to Mr. Hays' control which militate against progress."

(Continued on page 1928)
Advertising Men Appear in Motion-Picture

What is probably a record in picture making was established by Director Ellis and his staff in the making of the first picture of the industry's advertising men. Owing to the widespread publicity given this picture last week the title has been changed from "Return Checks" to "An Ill Wind" because of the numerous complaints from publicity and advertising men that the first title hit too close to home. The picture will have its premier at the Naked Truth Dinner of the Associated Motion Picture Advertisers March 25.

Seventy scenes were shot last Saturday afternoon in the Belles Arts Film Company's studio with Director Ellis in charge. Assisting Mr. Ellis were cameramen Walter Pritchard and Tom Swinton. The work was carried on under the supervision of the new company and Bob Dexter, author of the scenario, with the following working cast: M. Blumenstock as leading lady and Charles Einfeld and Paul Gulick, Lin Bonner, Arthur Brilant, Tom Wiley, Horace Judge and Walter Eberhardt.

Additions Made to Palmer Photoplay Staff

The Department of Education of the Palmer Photoplay Corporation announces the addition of new names to its advisory council and contributors. Rex Ingram, who leaped to prominence through his direction of the "Four Horsemen of the Apocalypse," and other notable pictures, becomes a member of the advisory council. The special lecture contributors for the 1922 term are Jeanie MacPherson, Regina Barker, Mary Paine, Florence Van Deusen, William Badger, Paul Bern, Eve Unsell, Eugene Presby, Robert Wagner, Eugene V. Lewis, Kate Corbey and Denison Clift.

Rhode Island Managers to Fight Daylight Savings

The Providence, (R. I.) Theatre Managers' Association will hold a meeting March 31 in that city to discuss plans for a mass fight against the daylight saving plan.

While the daylight saving plan has been in force in Rhode Island, managers of theatres, especially of the motion picture theatres, have faced a heavy weekly loss of patronage, it is declared. Some of them state the loss, measured in dollars and cents, would approximate the $1,000 mark each week. A state-wide textile strike has occasioned a big drop in attendance at all theatres. The coming summer offers a proposition which is causing most of the theatre men worry. With daylight saving, a continuation of the strike and the usual dropping off in summer business, a period of depression is feared.

"Federal Censorship Just as Bureaucratic"

If any one is still under the delusion that Federal censorship of motion picture films will ever prove satisfactory in this country, he shows amazing ignorance of the psychological motives which keep the censorship agitation alive," says W. D. McGuire, Jr., Executive Secretary of the National Board of Review of Motion Pictures, whose offices are at 70 Fifth Avenue, New York City, in a recent interview in regard to the proposal for Federal censorship.

"The demand for motion picture censorship has nowhere originated with the people who attend the theatres and know whereof they speak. It comes from that ever enlarging group, many of whom entered social and reform work during the war as volunteers and are now making reform a profession. They have found that self-righteousness frequently pays handsome salaries, as witness J. Wilbur Crafts of the International Reform Bureau hurrying about the country. These reform groups attack the motion picture because it is always easier and safer to attack the poor man's amusement than the rich man's pastime. They take the money away from the rich and the joy away from the poor.

"I happened to attend the conference of state censors which was held in California under the auspices of the Universal Film Manufacturing Company last summer. Representatives of all the state boards except Ohio and the newly appointed New York Board were present, as well as representatives of most of the provinces of Canada. Hours were spent in threshing over questions of censorship and types of pictures which were frequently criticised, but absolutely no unanimity of opinion was evident. The censors simply could not agree among themselves, and this is now reflected in the conflicting decisions rendered by the various state boards.

"Federal censorship will never work in America, where the whole theory of democracy is based upon the right of the smallest community to work out its own salvation as far as this can be done without interfering with the rights of a larger group either in state or nation.

"Throw the work of a censorship committee into politics or center its authority in the hands of a central commission, and the work of review will become as arbitrary and bureaucratic under Federal control as it has proved under state control. The whole question of motion picture censorship boils down to the fact that the people who hate the pictures and do not go to them of necessity do not have the good intentions and good spirit and wholesome-mindedness of those who love the pictures and enjoy the picture shows."

"Men of the Century" at Garrick

The Garrick Theatre is playing "Men of the Century," starring W. C. Fields. This is the one picture that Fields has made since his return from Europe, and judging by the reviews it is a tremendous one. The story of this picture is as follows: for $1,000 a week, a man invents a time machine, and travels into the future, only to return in time to the date he wanted to die. He manages to escape, however, and now everybody is talking about him. This is an excellent picture, and Fields is even more topsy-turvy than ever before. The picture is produced by the Columbia Pictures Company, and is directed by WilliamK. Howard.
Selznick Announces Important Appointments

Morris Kohn Made Treasurer and J. S. Woody Becomes General-Manager of Distribution

ANNOUNCEMENTS of particular interest were made during the week by President Lewis J. Selznick, of Selznick Corporation. The first was the effect that he has engaged Morris Kohn for the important position of Treasurer of the Selznick company. Mr. Kohn succeeds Henry Clay Siegel, who recently signed, and his tenure of office begins today.

Mr. Kohn's motion in the motion picture industry is familiar to practically every one in the business. Directly or indirectly, one time or another, he has been associated with practically every big producing and distributing organization. His most recent connection was with Realart as President. Some years ago Mr. Kohn was employed with Mr. Selznick in the original organization which set such a vogue in the more rapid immediately after it was or- ized. In his work for Realart Mr. Kohn has been connected with practically every big producing and distributing organization, gave every indication that he had found just the place which he fitted when he began to figure in the affairs of the firm with Paramount was decided upon.

The new treasurer of the Selznick company brought to the motion picture industry a great deal of valuable experience which he had acquired in the commercial field, and, in his earliest contact with the motion picture business, gave every indication that he had found just the place which he fitted when he began to figure in the affairs of the firm with Paramount was decided upon.

Mr. Kohn’s reputation, based upon his past performance, is expected to add materially to the strength of the Selznick organization in these days when combination in the motion picture industry is quite a common sight. Morris Kohn has been with the Selznick company is his second in association with Lewis J. Selznick, the first having been with the original Selz- nick company. Because of this, the work which he is now taking up is not expected to be attended with any considerable difficulties or with any revolutionary changes. Mr. Woody’s energies will be expended directly upon the task of selling the Selznick product, and in this he will have direct charge of the various Selznick selling units throughout the country. Because of his previous report with the Select organization he is very familiar with Selznick policies and, indeed, he already knows by his first name a large number of the branch managers and salesmen at present in the employ of the company.

It is expected that Mr. Woody will spend a great deal of his time in the field working personally with the selling crew and the work he is doing in New York just now, prior to Mr. Morris’ departure for Europe, is in quick preparation for his first swing around the Selznick circuit to renew acquaintances and let folks know he is on the job.

John J. Rotchford, long identified with the Selznick organization and most recently as assistant to Sam Morris, will continue with his duties as in the past, handling much of the detail which has to do with the proper distribution of pictures.

From neither Mr. Morris nor Mr. Woody is it possible to obtain any kind of a statement which even remotely suggests the possibility of the revolutionary changes which sometimes come about when high executive authority is passed from one motion picture man to another. It is the apparent desire of the Selznick company, Mr. Morris and Mr. Woody, that the conduct of the business of selling Selznick product be continued along the lines which have long been established as so highly successful, the improvement hoped for to result from an intensifying of effort and changes which will be made higher up than the selling end of the business and because of constantly improving trade conditions.

North Branch, Minn., Votes Sunday Movies

By a two to one vote Sunday movies won out in the March 14 election at North Branch, Minn. The little village has been the scene of a bitter waged fight for a year. Charles E. Power, a North Branch merchant, had just opened a handsome theatre with the intention to protest and pass an ordinance prohibiting Sunday shows and providing for a censorship committee to be composed of the mayor and members of the village council.

The Minnesota division of the M. P. T. O. A. became interested in the case and carried it to the courts. Joy was rampant in two-thirds of North Branch when the district court at Stillwater held the ordinance could not be enforced. The other third of the village had their innings however when the case was appealed to the supreme court. Although divided on the question, this court reversed the district court and sustained the ordinance.

Mr. Powers complained that he could not afford to rent a film, pay the charge and then risk it being condemned because a councilman scented or imagined impropriety. So he closed the theatre and merchants in surrounding villages excited for the farmers no longer came to North Branch of an evening but the neighboring towns enjoyed their profitable visits.

Excitement has been at a fever heat at North Branch. Long standing friendships were torn asunder in the controversy in which a man was either dead right or dead wrong. But now all is joy in North Branch for on the first Saturday in April, Dr. C. W. Paulson will be sworn in as mayor along with a favorable council and that red letter day will mark the demise of the obnoxious ordinance. North Branch citizens will then have the right to enjoy their Sunday evenings as citizens elsewhere have and—merchants will dust off the cash registers and welcome the farmers.
Exhibs of Western Pennsylvania to Convene

The Motion Picture Theatre Owners of Western Pennsylvania Convention will be held at Pittsburgh, Penna., Monday, Tuesday, Wednesday, and Thursday, April 10th, 11th, and 12th. The following appeal was sent out by State Secretary F. J. Herrington:

"It is the duty of every exhibitor to be in attendance as you understand the so-called 'reformers' are always on the job making your burdens always greater, and we must act to at least be in position to defend our business against all unjust attacks, and the ever increasing burden of taxation. Let us not be in the same position as we were during the last session of our State Legislature, at which time there were more than a dozen bills introduced, everyone of which affected the motion picture theatres of the State. The voluntary and semi-voluntary associations of exhibitors giving their time and money, and going to Harrisburg, defeated the above bills, and all benefited at their expense. It is not right that the few should bear the burden, and to avoid this in the future, we appeal to you to attend the convention, so that by the time the Legislature convenes next January, we will be in a position to act, and all exhibitors will know that their interests are being protected. Remember this is a period of taxation following after the great war, and the men or the business not organized will be forced to bear the greater burden. This is our reason for appealing to all exhibitors to attend the Convention."

Ohio Censor Squabble Is Not Fully Settled

The Ohio motion picture censorship storm has blown over—temporarily. Things have been done to appease the motion picture men, but not enough has been done to make us feel safe. Here are some of the things that have been accomplished. No longer can Mrs. Evelyn Frances Snow, head of the Ohio Censor Board, travel around the state making speeches, while films wait indefinitely in Columbus for the official sign of approval. Mrs. Snow must, according to the new ruling, stay in Columbus, censor all films as much as possible after their arrival, and send them back to the exchanges at her earliest convenience. Also Mrs. Snow has been restrained from talking for publication. Hereafter all of her public statements shall be submitted in writing, and shall have been censored by the Educational Directors of Mr. Snow's immediate superior. Furthermore, in the future, films shall be censored by all the members of the board, not by Mrs. Snow alone. However, if Mrs. Snow disagrees with the board, she shall have the power of enforcing her opinion as against that of her associates. And that's why the local film men are not satisfied with what was hoped to be a final settlement of the controversy.

Albert C. Wyckoff

ALBERT C. WYCKOFF, Comptroller of Fox Film Corporation, died of pneumonia on Monday afternoon, March 20th, at the Elizabeth, N. J., General Hospital, to which institution he had been removed on Sunday from his home at 1213 Fairmount Avenue. He had been absent from his office since Tuesday evening, the 15th, when he complained of a severe cold. He leaves a wife, two sons and two daughters. The funeral was held from the residence at 2:30 on Thursday. Among those in attendance was a large delegation from the Fox Company.

Mr. Wyckoff was a well-known figure in motion picture financial circles in New York. Born in Brooklyn 54 years ago, his business life was passed wholly in the accounting field, in which he long had been recognized as an expert. He entered the motion picture industry in 1915 as general auditor for the selling organization of the Vitagraph-Lubin-Selig-Essanay Combination. In October, 1918, he resigned his position to become Comptroller of Fox Film Corporation.

In Favor of Fewer "Anniversary Week" Drives

At a special meeting of the Distributors' Division of the National Association of the Motion Picture Industry, held Thursday last at the Hotel Claridge, New York City, it was the unanimous opinion of those present that anniversary weeks have not proven commercially profitable, and that fewer such special drives for business would be made in future. Percy L. Waters, Chairman of the Division, presided at the meeting.

A letter was read from Frank E. Hickey, secretary of the Denver Film Exchange Managers' Association, addressed to the association. Mr. Hickey wrote it was the sentiment of his organization that anniversary weeks, which has been so extensively celebrated by many distributors recently, disrupt bookings to a large extent without bringing in compensating benefit, and that they cause great expense for telegrams, long distance telephone calls and other things, with no great returns. The distributors' division declared that Mr. Hickey has voiced the general opinion about the failure of anniversary weeks very well. No concerted action to drop them is likely to be taken. They will simply be discontinued.

The meeting also voted not to accept the suggestion in a letter from Floyd Brown, manager of the Associated First National offices in Indianapolis, that the industry employ one or more special inspectors to see whether or not all machines are in a fair condition. Chairman Waters led the discussion against accepting this suggestion. It was the unanimous opinion the association had better not take action.

Wampa's Frolic Prove a Gala Affair on Coast

The film industry and friends the number of more than three thousand attended the first big social event held by the Motion Picture Exhibitors (nicknamed Wampas), known as the Wampa Frolic at Ambassador Hotel, Los Angeles, on the evening of March 13th.

Ray Leek, former president of the society, was chairman of the various committees in charge of the preparations and to him and his co-workers must be credited for a very successful event. Fred Wilson introduced Fred Niblo as master of ceremonies and he, in his usual form, introduced a number of highly entertaining acts between dances.

Included in the entertainment feature was the introduction of the thirteen by stars selected by members of Wampa as the coming stars of the screen. J. C. Coogan gave a tomboy dance; Walter Reed a saxophone solo; Ida Lupino an imitated a Poli's dance; Maryan sang "Mammy"; Lena Baskette did a solo dance number; Bull Montana, the aid of Pete Smith, impersonated many celebrities of screen, stage and history; and Carmen Miranda, Bebe Daniels, Wanda Hawley, Ruth Roland were on program for individual numbers.

The mammoth dining room was converted into a studio stage, the walls being decorated with various signs, sets and props to be seen in the studio, and the entire space lighted by sunlight ars of Winfield-Kerner lamps, making possible motion photography during the entire evening. At midnight the baby stars do many other girls of the screen become news sellers, selling the first and only issue of the Midnight Wampas, a six times page satire on press agents in which the members of the association were contributors.

South Carolina Neglects Hostile Legislation

The General Assembly of South Carolina adjourned sine die at two o'clock Sunday afternoon, March 13, without enacting into law any of the proposed legislation adverse to the motion picture industry.

Four bills aimed at the industry have been introduced. A censorship bill, providing for a state board, a selling capacity tax and a film tax which would have amounted to $75,000 per annum died in the Senate calendar. Film tax providing a levy of $83,200 per annum, passed the House and was killed in the Senate. Luxury sales tax providing a levy of $17,000 per annum passed the House and was killed in the Senate by a vote of thirty to ten. An occupational license tax amounting to about $15,000 per annum for the state at large passed the House and Senate, but failed of ratification.
How One Exhibitor Replied to Villifiers

WHEN it comes to protecting the name of the industry of which he is a part, A. L. Middleton, proprietor of the Grand DeQueen, Ark., is a man of action. The pulps and unwarranted attacks by yellow newspapers on the movie picture business which has always meant so much to him, he has not hesitated to fight back. But in the case of the William D. Taylor murder in DeQueen, he has fought back and won. The result was a broadside that is a classic in its genre and common sense. Although his town is a small one—being situated in a town of 2,000—DeQueen was big enough as a show place to get to considerable expense to dispute the message, which was printed on newspaper stock, 22 x 16 inches.

Copy of the broadside was sent to Associate First National Newspapers, Inc., which points an example of excellent judgment, and the exhibitor can do to the public of the slanderers of the motion picture industry.

Two columns, written by Mr. Middleton, lead off the sheet. It is headed:

TAYLOR MURDER

Suppose it turns out that a banker murdered Mr. D. Taylor, the famous motion picture producer—would that fact cast a reflection on entire banking industry?

Suppose it turns out that a lawyer murdered Mr. T. Taylor, we shall ever hold all lawyers in our scalpel, seeking whom they destroy, looking for feminine prey, etc.

Then what if a motion picture star did it?"

Next two columns are devoted to a rehashing of newspaper attacks on the business, and the instances of newspapers resenting the slurs their colleagues. Columns five and six are signed by an editorial, reprinted from the Jadac Herald and Examiner, denouncing the, and, by a reprint of a letter from Miss iris, the original author, under the title: "In Hollywood the Pop-Blow" and cleverly satirizing the scandalmongers. Mr. Middleton's peppy editorial follows:

THE RIDICULOUSNESS of that paper stuff written for a scandal loving public, who are ready to accept as a fact the most wild imaginations of a paid writer for two selfish purposes. To sell papers and to force motion picture industry to buy advertising in which to deny allegations.

The motion picture industry has lived, improved in popularity all of the days of its growth, against all kinds of propaganda and attacks from all sources, and it is not going to fight back, but the big news syndicates determined to make the industry buy space which sold the good name and that against people engaged in it.

The Los Angeles police, detectives and Dis-Attorney's office have repeatedly announced the Taylor murder is an improbable story, yet the newspapers would not believe it. Why? Probably, because it was easy. Why not appoint a jury out there, who would understand the sentimental tie to bring the guilty party into court, not have him also bring all the actresses and actors about whom he writes so knowledgeably into court to answer for the wild, demoralizing parties, etc., he accuses them of.

"Dear reader, did you ever stop to think that there are probably as many actresses, actors, directors and producers and others connected with the motion picture industry of the United States or as there are lawyers or preachers or doctors in the United States or as there are people in the cities of Little Rock, Fort Smith and Texarkana combined? When this fact is considered the wonder is that only a few sensational scandals have come to light in the motion picture business in ten years, while we read almost daily of such things happening in Little Rock, Fort Smith or Texarkana, or of some preacher, doctor or lawyer in the United States being murdered or getting mixed up in some big scandal, and the newspapers usually print the news items and carry the facts as they are unaltered for a few days and then the news is more along the lines of 'They do not try to lead the public to believe all the people in Little Rock are immoral, wild characters simply because some particular person was murdered, and although a preacher, doctor, lawyer or banker is accused of a crime the public does not hold the entire profession to account, neither do the news syndicates ask the public to believe rot.'

"But when something happens to one of the hundreds of thousands of motion picture people what do they say and why? You know well what they say. You have been reading about it daily in the papers. But why? Here is why:

"If you go to a court room when a person without any title or reputation—good or bad—is being tried for some minor offense you can always get a seat. But if some big, scandalous, sensational affair is before the court you are lucky if you get standing room in hearing of the witnesses.

"If you go to hear a minister preach who has announced a Bible subject and has a reputation for doing so, the pews are empty, but if some big, sensational subject is announced you will probably not be able to get a seat unless you go early.

"The newspaper that publishes in ghastly detail on its front page all the wild, scandalous imaginations a high-saluted writer can cook up about the murder of a man or woman that everybody knows, and prints a glowing picture of everybody in the profession and tries to hook a crook to connect this widely known person, that is, some known person—that paper will sell by the thousand on the streets of every city and hamlet in the United States, while the little newsboy with a bundle of clean, wholesome newspapers under his arm with no big murder mystery or motion picture scandal to cry out about, will go home tired and hungry with papers unsold. The next day he will probably go around to the office of the scandal sheet and apply for a job selling papers that people want to buy.

"If the Grand theatre should announce motion pictures on to-day's program of some big sensational scandal, showing all the parties, thereto and everything a fiction writer could sandwich in for good measure but which would not hold the people and hundreds of people who talk against pictures and picture people would take chances of getting a leg broke in the wild rush for seats. But pictures do not deal in this class of subjects.

"For proof, consider the Clara Smith-Hammon scandal of some few months ago. After the trial, with its widespread publicity, a gentleman announced the formation of a company to make a picture about the Smith-Hammon and purporting to show her life's history on the screen. The National Organization of Motion Picture Theatre Owners of America, through their president, Mr. Sidney Cohen, of New York City, advised this company that there would be no market for this picture as we would not show it on our screens. But they thought we were joking—that we would not turn down the opportunity to play up this ghastly affair and cash in on it at our theatres. They made the picture entitled, 'Fate,' a big sensational affair in eight reels. When it was released and advertised to be shown on certain dates by exhibitors (picture show managers who did not belong to the organization of theatre owners), the organized exhibitors went directly to town councils, county officials, chambers of commerce, ladies' clubs, etc. and caused the showing to be prohibited or stirred up so much sentiment against the managers who was trying to make his picture, that the managers, playing on the curiosity of a sensation-loving public, that the picture failed to draw.

"There are thousands of people in the motion picture industry who are as clean and pure as any profession or any other calling. There are some who are not, but when one is found out he or she is dropped off.

"Practically all important producers of motion pictures today have a clause in their contracts with stars and players to the effect that should they by their acts or conduct bring disgrace, scandal or shame on themselves and the industry, the contract shall end at once and said star shall be responsible to and reimburse the producers, etc. Yet you hear some people who 'know everything about everybody' say, as you mention, 'that girl can't get a job with a motion picture producer unless she signs away her virtue, her honor and everything. We believe more people are going to Hell' for unjust accusation and criticism of their fellow men and women and girls than will ever go to heaven for reforming them through the medium of the sensational press and street gossip and slander. Anyhow, the news syndicate have two very good reasons for playing up the sensational side of such things as the Taylor murder—the news syndicate and the producers, etc. with your condemnation or your praise, but beg of you to be just, in your judgment be reasonable, be considerate. The motion picture industry has offered the guy (we understand) who wrote the misleading story all kinds of money, with your condemnation or your praise, but beg of you to be just, in your judgment be reasonable, be considerate. The motion picture industry has offered the guy (we understand) who wrote the misleading story all kinds of money, and the news syndicate offers the same kind of money with your condemnation or your praise, but beg of you to be just, in your judgment be reasonable, be considerate.

"A. L. Middleton, Proprietor Grand theatre, De Queen, Ark."
Will Hays Formally Welcomed

(Continued from page 1923)

ability is the organizer and outlined the task that confronts him in his capacity as head of America's producers and distributors. Mr. Hearst said:

"Speaking as a motion picture producer and as a Democrat, like my friend Mayor Hylan, I am glad to see the Honorable Will H. Hays taken out of the Republican party and put in as manager of the industry. In my opinion we have seen that gentleman at work and I know how efficient, how painfully efficient, is he.

"I was in Chicago and I saw him take a down and out party—I will mention no names—and brace it up and get it a brand new, hand-me-down, ready-made, ready-to-wear set of principles and get it the best job in the country.

"Now, my friends, it seems to me that successfully managing a big industry is not so different from managing a big party. All he has to do for us is to bring us together, brace us up, get us a good set of principles, high ideals and a proper regard for the requirements of the public and the aim to lead us to equal success.

"Most of the criticism of the moving-picture industry has been due to prejudice, the prejudice that always awaits something new. And while the moving-picture industry is well known to us, it is still something new to a great many people. You all remember how automobiles were subjected to criticism when they first came into general use, how much mud was flung, figuratively and literally, and how little boys stood on the corner and shouted, 'Get a horse!'

"But the man who now is opposed to automobiles is the man who hasn't got one. And back of all criticisms is a little of that natural human envy. There is that same kind of envy, too, toward motion pictures. When a man who is a brilliant actor, writer or director commands a salary of thousands of dollars a week, which it has taken him a lifetime to achieve, it is only natural that he should be subjected to envy.

But I do not see why anybody should envy the motion picture producer. (Laughter.) They do not make any money. I have been in it for five years and all the money that I have been able to make out of newspapers I have sunk in motion pictures. I feel like the racing man who was asked if there was any money in horse racing and who replied: 'Sure all my money.' When anybody asks me if there is any money in motion pictures, I say: 'You bet your life! All mine!'

"I have a pretty wide acquaintance among motion picture producers, and I have noticed that there are quite a number of others who have made what you might call 'an artistic success.' And I don't think that Mr. Hays can prevent that. I don't think that he can prevent extravagance in matters of that kind, but I do think that he can put the industry as a whole on a sounder basis. He can unite, he can inspire, he can give us cohesion and he can give us strength, confidence in our leader, confidence in ourselves, and confidence in the greatness and worthiness and public service of our enterprise.

"And for that reason, ladies and gentlemen, and for reasons of good fellowship, too, I welcome Mr. Hays to the position of 'emperor.'"

Mayor Hylan's speech was halted several times by the applause of the diners. He spoke very highly of the co-operation given him by the motion picture interests of the city since his advent into office. The other speakers included Arthur Brisbane, Albert D. Lasker, Secretary of Labor Davis, Hugh Frayne of the A. F. of L., Peter J. Brady, Adolph Zukor and John Emerson.

George L. Sargent, chairman of the executive committee, was the recipient of a host of congratulations from members of the M. P. D. A. for the overwhelming success of the entire affair. Dancing followed, there was the usual banter and the merrymaking continued until about 4 a.m. Friday. The committees in charge of the function follow:

Executive Committee: George L. Sargent, chairman; Ashley Miller and John W. Noble.

Reception Committee: Augustus Thomas, chairman; Charles J. Brabin, James Vincent, George B. Seitz, Travers Vale.

Entertainment Committee: Kenneth Webb, chairman; John Emerson, Charles Gihlyn.


Washington Exchange

Housing Problem Settled

Through the efforts of the National Association of the Motion Picture Industry, the exchange housing situation in Washington, D. C., has been settled favorably to the companies involved.

The Washington authorities some time ago served notice upon all film exchanges in the District of Columbia to the effect that on or before March 3rd they must get some plans of all existing safety regulations in the buildings which they occupy or must file acceptable plans for new buildings prior to that date.

On March 2nd the Washington exchanges of Goldwyn Pictures Corporation, Universal Film Mfg. Company, photograph, Inc., and Fox Film Corporation filed plans for new buildings with the authorities. On the following day, however, the Commissioners of the District of Columbia decided to throw the matter into court. The case was adjourned until Thursday, March 16th.

In the meantime, conferences were held between the authorities and Jack S. Hyn- nelly of the National Association of Washington Bureau, with the result that the court case was called on Thursday by the Commissioners announced that plans filed by the four film companies named above had been approved. The court proceedings were suspended indefinitely.

Work on the new buildings for the four companies will begin on Monday, March 20th. Each of the companies will have a separate exchange building.

Mansfield, O., Is Threatened with Sunday Closing

Word has just come from Mansfield, Ohio, that the Sunday closing episode has broken out there in a very virulent form. In fact, the disease is making such rapid strides that it looks very much as if there was no hope for the patient— or, patient being the motion picture theatre.

This is what happened. Mansfield's seven motion picture theatres. They have been playing good, clean pictures, and managers of the houses have always co-operated with the churches and civic associations by turning over the houses to them whenever requested. Then one of the exhibitors ran the Carpenter-Dempsey fight pictures on a Sunday. They acted like a stick of dynamite. Immediately all the churches and clubs blew it. They demanded that the Mayor of the city close the theatres on Sunday. The Mayor is reported as being favorable to the movies. He took no action. The move on the part of the reformers was to circulate a petition. It is said that the petition is getting thousands of signatures. If there are enough signatures on the petition, the Mayor will have to stay by the majority and close Mansfield picture shows on Sunday.
Paramount Celebration Stimulates Revival

Anniversary Month Advertising and Publicity

Drive Helps Business Everywhere

The widespread effect of Paramount Anniversary Month is being reflected by reports of a general feeling of business in the motion picture trades throughout the country, according to information from the Paramount office. Details show, according to the statement, that the gross revenue of theaters on March will exceed that of any other month in nearly a year.

A heavy expenditure by Paramount in its anniversary month in advertising made the picture industry to the public, together with the active publicity campaign carried to patrons in every corner of the United States, has had much to do with promoting this general improvement.

The Paramount claim, and figures offered in substantiation, are:

- Total expenditure in advertising directly to the public, for the direct benefit exhibitors, during and immediately preceding the present month, approximately $133,000, divided as follows: Saturday Evening Post, three pages, $21,000; fan magazines, $5,000; newspaper advertising in over 900 leading newspapers, $90,000; free accessories, $17,000. This is said to be by far the largest amount of money ever expended in direct-to-public advertising in a similar period by the company, and consequently by any company in the industry.

- Supplementing this advertising was the most complete campaign of publicity which Paramount ever attempted. Articles dealing with the history and progress of the picture feature, from the time of the organization of Famous Players with its adoption of the multiple-reel feature as its fixed policy to the present, were judiciously placed in magazines and newspapers, starting many weeks ago, with the result that a wide popular interest was awakened and thousands who had temporarily deserted the theaters were won back to the movies.

The chief feature of this publicity campaign was the inauguration in many cities of what was termed "Go to the Movies" Month. This idea was tried out by the St. Louis Post-Dispatch, which made a big success of the movement in that city. The newspaper offered liberal co-operation to the exhibitors and they returned in kind. A series of full-page advertisements ran in the newspaper, urging people to go to the picture theaters, and the result was that the picture business in St. Louis was placed once more firmly upon its feet.

These admirable advertisements were secured by Paramount from the Post-Dispatch and arrangements were made to run them in many other leading papers throughout the country. The complete co-operation of these papers was easily secured, and articles by prominent local people, including chamber of commerce heads, presidents of boards of education, clergymen and others, were published. The result in every instance was a duplication of the St. Louis success, all exhibitors in the territory profiting by it.

Ernest Shipman to Make Picture in Canada

Signs Contract with Sault Ste. Marie Company for Production of "The Rapids"

NEW motion picture company, to be known as Sault Ste. Marie Films, Limited, has been formed to produce under the direction of Mr. Ernest Shipman a motion picture production of Alan Sullivan's novel, "The Rapids," which deals with the career of F. H. Clergue and the establishment of the steel and paper industries in Sault Ste. Marie, Canada.

The directors of the new concern are W. C. Franz, president of the Algoma Steel Corporation, Mr. P. B. Wilson, president of the Spanish River Pulp and Paper Mills, Limited, Co. C. H. L., manager of the Spanish River Pulp Paper Mills, Limited, Mr. J. D. Jones, general manager of the Algoma Steel Corporation, James Lyons, president of the command Central & Hudson Bay Railway, H. Hussey, vice-president of the Board of Trade and G. W. Goodwin, crown attorney.

Mr. Shipman in a statement recently issued, declared that a local advisory board in process of formation, with representatives from Sault Ste. Marie and other prominent men and women of Sault Ste. Marie, Canada, with a view to obtaining cooperative action and best community thought in screening the "Rapids" or any other pictures which may be produced locally afterwards.

With Green, well known as a scenario writer, who prepared the adaptations of the Ralph Conner novels, is now in Sault, gathering local color and picking up incidents that will help to make the picture even greater than the novel. Kenneth O'Hara, who is continuity director (the cutter of scenes to be photographed) for the Ralph Conner pictures and for the Marion Crawford pictures which are being produced in Italy for Mr. Shipman, will be placed in charge of the preparation of the continuity for "The Rapids." In four years working under Thomas H. Ince, the noted American producer Mr. O'Hara, gained the distinction of being perhaps the best in the matter of putting the direction of a story on paper. Both the adaptation and the scenario will receive numerous O.K.'s before being finally adopted in order to guard against mistake, Mr. Shipman said.

Mr. Shipman arrived this week in New York in order to get the advance publicity campaign under way, and to assemble the cast and select the technical force for the production of the picture. The company will arrive in the Sault in the latter part of May or early in June, depending on the weather, and will spend from eight to twelve weeks working here. Mr. Shipman, who will have several pictures in course of production in various parts of the country this summer, will be in Canada for a part of the time while the filming of "The Rapids" is in progress.

Mr. Shipman said the intention was with local cooperation, to employ all factors that will give color to the makeup of the drama, such as lumber men, steel workers, paper workers, miners and so on, and to utilize local scenery, including the beautiful district of the Agawa canyon.

Pupils Are Taught History Via Theatre Screen

A novel but highly instructive innovation was introduced by R. F. Woodhall of the Baker theatre, Dover N. J., at his third Public Service theatre-school-room matinee on Friday, March 17th. Through the courtesy of Dr. Francis Holley, Director of the Bureau of Commercial Economics, Washington, D. C., a four-reel subject dealing with the Protectorate of Morocco, was secured. It depicted the organization of the tribes of Morocco after the war, before which they were hostile to one another and all spoke different languages. The titles and sub-titles are still in French.

Dr. Holley forwarded the films about two weeks before play date and the French teacher of the school translated the reading matter to English. On the afternoon of the affair, two young ladies of the High School, located on either side of the screen, read the titles to the children, much to their delight and edification. Over 1,100 pupils were present in charge of the Superintendent of the Dover Schools and teachers.
Bill Increasing Powers of Censor Board Is Passed by New York Legislature

OF the six bills introduced in the New York State Legislature this year, and directly relating to some phase of the motion picture industry, only one was before the closing session last Friday. The Lusk-Clayton bill, introduced and sponsored by Senator Clayton R. Lusk, of the Upper House, and by Assemblyman Walter F. Clayton, introduce a year ago of the motion picture censorship bill, passed both houses and is now in the hands of the Governor, where it will be signed and returned to the Senate committee. The Yacenda bill, which was practically the same bill, introduced in the Assembly, and bearing the name of its introducer, failed to get further than an Assembly committee.

The McKee operators' bill, introduced in the Senate by Senator Gibbs, and which at one time appeared to have a fair chance of passage despite opposition on the part of the motion picture theatre owners of New York State, did not get past the Senate committee. The Yacenda bill, which was practically the same bill, introduced in the Assembly, and bearing the name of its introducer, failed to get further than an Assembly committee.

The T. C. T. Men of Schenevady, and which sought to prohibit any theatre owner from showing a picture of a political candidate on a screen without preceding it by an announcement that it was in the nature of a political advertisement, passed away without comment in the Senate committee. The Hauser "Blue Sunday" bill, forbidding, as it did, the showing of motion pictures on Sunday throughout New York State, found little to recommend it to either Republican or Democratic members of the Legislature. Introduced in the Assembly by Mr. Cartwright, none of the committee reports were ever reported out, nothing being heard of it during the closing of the session.

In signing the appropriation bill for next year, and which becomes effective July 1, the motion picture commission is enabled to add to its staff by additional inspectors. None of these will be put on, however, before July. These positions will pay a salary of $2,500 a year, in addition to expenses.

Hugh McIntyre, Australian Exhibitor, Dies

From Australia comes the report of the death of Hugh McIntyre, a prominent exhibitor, well-known throughout the Antipodes.

Mr. McIntyre died as a result of injuries received in an automobile accident which occurred several months ago.

Mural Paintings Exhibition

An exhibition of mural paintings for the Eastman theatre, Rochester, N. Y., was held in New York City on Monday afternoon, March 20th, at the studios of Ezra Winter and Barry Faulkner in the Grand Central Terminal.

Charles Rogers Resigns to Develop N. Y. District

CHARLES R. ROGERS has resigned as General Manager of Distribution of the Robertson-Cole Distributing Corporation for the purpose of devoting his entire attention to the development of the R-C business in the Metropolitan District, which embraces Greater New York, Northern New Jersey, and all counties on the eastern shore of Long Island. Mr. Rogers is financially interested in the development of this area for R-C Pictures Corporation, and according to his own statement, to make the R-C exchanges in this district "positively the largest in the world for volume of business." Mr. Rogers' resignation followed the effecting of a special arrangement with the R-C Pictures Corporation with reference to the distribution of the company's entire franchise of that company. He shall continue to serve in an advisory capacity regarding the general sales policy of the R-C Distributing Corporation.

Exhibitor of Augusta, Ga., Dies in Theatre Fire

James A. Tant, aged sixty, who, for twenty-five years, has been an active member of the amusement circles of Augusta, Ga., with his wife, was burned to death in a fire which gutted the Grand Theatre, March 18th, at 3 a. m. The victims lived on the third floor of the Grand and were suffocated before help could reach them.

Mr. Tant, for twenty-five years, was stage manager of the Grand Opera House, a landmark of Augusta. In 1919 the Grand was taken over by the Lynch Enterprises, of Atlanta, and operated by them for a year. Following the completion of the Imperial theatre, located at a more favorable spot, the Grand was closed, and Mr. Tant given charge of the Imperial, as house manager, under Frank Miller, director for Southern Enterprises in Augusta.

Mrs. Tant was forty-five, and both she and her husband were tremendously popular with all who knew them. They are survived by one son, Richard Tant, who is in the motion picture business, with interests in the Second St., Newark, N. J., and Brooklyn, N. Y.

New House for Los Angeles

The Hill Street theatre is the name given to a new picture and vaudeville house in Los Angeles. The theatre opened Monday, March 20th, with "Why Announce Your Marriage?" as the feature picture and six acts of Keith-Orpheum vaudeville.

Recent Incorporations in New York State

Including the Film Storage and Recording Corporation, capitalized at $100,000, nine companies incorporated for motion picture business in New York last week. The aggregate capitalization reaching $716,500. The incorporators of the companies, all residents of New York City, besides L. H. Well, R. H. Grad and I. Goodridge. Other companies filing papers in the secretary of state's office during the week were:


Wire Briefs from Coast

THE Screen Writers Guild has the publication of the following notice for the item of the notice of exhibitors.

"Exhibitors should report press attacks. Mailing marked copies of new papers containing special articles that refer to people of the film industry in a disparaging manner. All committee shall be in charge of combating undesirable and unjust articles. Mark copies should be filed to protest B. R. Tiffany, The Writers Church, Cal.

Watterson Rotherack arrived in Los Angeles last Sunday.

The Polytechnic High School of Los Angeles has added a course in photographic chemistry to its curriculum. Classes in this subject are being held evenings for the benefit of those connected with the motion-picture industry in Los Angeles.

P. A. Powers was the host to a dinner party of one hundred persons in the Palm Room of the Ambassador Hotel St. Patrick's evening.

Announcement was made this week by P. A. Powers, president of the Robertson of the R-C Pictures Corporation that the production staff will consist of R. J. Tobin, general manager; E. F. Smith, publicist; W. E. Besse, representatives of Mr. Powers; Will Gentry, publicity director; E. B. Vandersadle, technical expert; W. F. Beal, business manager; S. A. McFadden, secretary. The other officers will be: H. K. Harrison, business manager; C. F. Taylor, property manager; C. H. Carey, Pauline Frederick, Sesse Hayakawa, and Doris May. A series of six productions each will be released by the company. The new company is known as the New Dawn for R-C release. Powers has taken an option on Emory Johnson's future production, which will be made at the R-C studio.

Ivar McFadden has organized a company to make McFadden productions, featuring Robert Gordon and Elmer Fai for distribution by Anchor Film.
In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

Baltimore

Pen Sketches

SALESMAN, exhibitor, branch manager, actor. That's the span Harry T. Dixon has covered in the show business. Harry is perhaps the best known salesman in western New York. He is now looking after the city business for the Buffalo Vitagraph exchange. He started in the "show game" back in 1906, gracing the vaudeville stage for a period of seven years. He has arrived at the Dixon & Sinden vaudeville agency. He has been manager of several Buffalo theatres, including the Roville, Central Exchange. A few years ago he was manager of a Buffalo state right exchange and is now hanging up new sales records at Vitagraph. He has booked "The Shiek's Wife," to about 500 houses to date. As evidence of his prosperity he drives about town in a big touring car. Of late he has spent so much time counting up the figures for the week's sales, that he has had to be equipped with spectacles.

E. R. Rushing, formerly of the local Famous Players-Lasky sales organization, has joined the staff of the Des Moines branch of Universal Film Exchanges, Inc. Mr. Rushing has a large number of warm friends in the southern half of Iowa and will no doubt meet with a hearty reception in his new field of endeavor. Mr. Rushing replaces Mr. W. A. Swain, resigned.

H. M. Berman, general manager of exchanges of the Universal Film Exchanges, Inc., has instructed the local manager, Edgar B. Haines, to procure an expert publicity manager to assist Universal exhibitors in exploiting "Foolish Wives" and such other jewels and features as they may desire this service on. It is expected that Mr. Haines will be able to announce the name of this new staff member in the near future.

Mr. W. K. Lendon, traveling auditor of the Universal Film Exchanges, Inc., has arrived at the local office for an indefinite visit. Mr. Lendon is a congenial chap, filled with modern ideas of exchange management, and it is believed that his visit will be of great value to the local staff.

Mr. Haines, manager of the Des Moines branch of Universal Film Exchanges, Inc., has planned to leave the office this week for a visit to Iowa City, Waterloo, Fort Dodge and Boone, where he will screen Universal's latest Jewell production, including "Wild Honey," featuring Priscilla Dean, and "Man to Man," featuring Harry Carey.

Cleveland

Charles E. Perry, local Select exchange manager, was appointed president of the newly formed F. L. M. of Cleveland at a meeting last Friday. W. J. Kimes, temporary president, was elected vice president. Other officers of the organization are Tom Colby, Universal manager, secretary; Perry Block, Paramount manager, treasurer; managers of the other national exchanges were named as members of the executive committee.

C. E. (Doc) Holah, manager of the Wild Gunning outfit here in Cleveland, was out in the territory making the rounds among the exhibitors this week. Holah reports that business is picking up. Exhibitors have expressed themselves to Holah that it is the general opinion that the industry has seen its worst days, and that as soon as Lent is over things will be on the road to normalcy again.

A. E. Ptak, manager of the Lyceum Theatre, Cleveland, is another optimistic exhibitor who says business is improving. "Our Sundays are as good as they ever were," Ptak said the other day. Of course, during the week we are not rushed. But the big point is that our Sundays are good, indicating that the public is not tired of motion pictures, as many have said. They are still true to the silent drama. They come once a week even though they haven't the money to come several times a week as they used to do. However, so long as the movies are still close to the hearts of the public, there is no immediate cause for the members of the industry to worry."

Maurice Lebensburger, manager of the Standard Film Service, Cleveland, announced, with a great deal of elation, that Famous Players-Lasky have purchased "Where Is My Wandering Boy Tonight" for Ohio, Michigan, Kentucky and Western Pennsylvania. Federated releases through the Standard Film, so that the whythere of the smile that Lebensburger wears.

Frank L. Greenwald and George W. Wilson, well known to men throughout the state, have been over the distribution of the National Exchange news for many years. The exchange will be known as the Buckeye National Exchange, Inc., located at 514 Cleveland Film Exchange Bldg. Greenwald has been an independent exchange manager for many years. Wilson, who has been in the film business for ten years, came to Cleveland a little over a year ago as district manager for RKO Pictures, Inc.

Plans have been completed for a $60,000 motion picture theatre in Madison, Ohio, at the present location of the original Mid Western pictures, which is to be started at once, will be on the site of the present Colonial Theater, 6001 Madison road.

The Cleveland Motion Picture Exhibitor's League held its monthly meeting here and centered its discussion on the subject and method of joining forces with the Motion Picture Theatre Owners' Association of Ohio.

The two alternatives were presented to the members of the local joint project, either the formation of the Motion Picture Theatre Owners' Association of Ohio, or the purpose of devising satisfactory means of an amalgamation. Following the passage of this motion, local president Henry H. Klig appointed M. P. Brown, M. B. Hortwitz, Ben Levine, W. J. Sim with himself as member ex officio, to meet the M. P. O. A. committee.

The Cleveland F. I. L. M. Club has invited all local exchange managers to join their organization. This includes managers of independent and chain theatres belonging to a chain system of exchanges. It is the intention of the local F. I. L. M. to give the distributors all films equal representa-
Buffalo

Two exchanges have been added to Buffalo's Film Row. E. A. Kuper, secretary of the Great Lakes Film Corporation, has arrived in town. He has his temporary quarters in the Pioneer building, 145 Franklin street. Mr. Kuper has already closed "Sherlock Holmes" with Shea's Hippodrome and "The Wakefield Case" with the new Lafayette Square. A number of subsequent runs have also been closed. The other exchange is the American Releasing Company, of which Paul J. Richrath will be local manager. Mr. Richrath is temporarily located in the W. W. Hodkinon office, 145 Franklin street.

There will be a general shifting of exchanges in Buffalo between April 1 and May 1. The new exchange building in North Pearl street is almost ready for occupancy. First National is expected to move in April 1, Nu-Art Pictures and Pathé will soon follow as well as many others. The Grand & Warner building will be ready May 1. It will be at 265 Franklin. To date Grand & Warner and United Artists have engaged space in this structure. Merit will soon be looking for new quarters, as Paramount wants to use the entire building. Reclari recently vacated the second floor, which had been shared by N. I. Filkins and his office staff.

Walter Price has resigned as general sales manager for Niagara Pictures Corporation. Mr. Price was formerly with A. P. and Metro. T. J. Leonard has also left Niagara to accept a position with the Buffalo Merit exchange. A. I. Roth, formerly with Select in Cleveland, is a new member of the Niagara sales force. Mr. Price's successor has not as yet been named. Niagara is now distributing the Second National product in western New York.

Manager C. W. Anthony, of Vitagraph, has added two new men to the sales staff. They are D. B. Roselle, formerly with Metro in Detroit, who is covering Rochester, and A. L. Ehrzott, who hails from New York and who is taking care of the Syracuse district. The well-known film man, Harry Dixon, is looking after the Buffalo city business.

W. L. Merrill, formerly with Select in Dallas and Omaha and who was division manager for Frank Hall on the Pacific coast, has arrived in Buffalo to take charge of the Wid Gunning, Inc., exchange in the Grand & Warner building, Pearl street. He succeeds George A. Faulkner, who resigned several weeks ago. Mr. Merrill is familiar with the Buffalo territory, having been connected with Paramount here several years ago.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures Corporation, has closed "Where Is My Wandering Boy Tonight?" for presentation in the Proctor theatres in Troy, Schenectady and Amsterdam. Many exhibitors have been dropping in on John Kimberly, new executive of the Nu-Art, to congratulate him on his new venture.

Thomas W. Brady, local W. A. Hodkinson sales manager, was a busy man last week, acting as publicity promoter for Mrs. Irene Castle, who was appearing in person at Shea's Hippodrome in connection with Hodkinson's "French Heels." Ward Crane, who has been the leading male role in the picture, visited Buffalo also. Mr. Brady has closed "French Heels" with the Strand, Ithaca, Mrs. Castle's home town, and the Star, Rochester.

E. A. Eschman, general sales manager of Pathe, visited Branch Manager W. A. V. Mack last week and was very much pleased with the fine sales record being made by the Buffalo "wrecking crew." Mr. Mack put over a 100 per cent booking at the Gayety, which has added picture to its franchise. Comedy and news were all Pathe products.

John Iris, district sales manager for Educational, was in Buffalo recently to confer with E. G. Dodds, who is in charge of the local office in the Nu-Art building. The feature, comedy and news were all Pathe products.

At a time when the newspapers are only appealing to—"at this moment—by men as W. J. Bryan, W. J. Anderson among others to stop their unrestrained jibes at politicians, the Ohio Board of Censors lays down the following laws—unappealable—for the picture-going population of that state:

To wit: there will be eliminated from all films:
- Any drinking songs.
- Any statement that beer is enjoyable.
- Any suggestion that there are polite speakeasies.

Again, at a time when the enterprising citizen is borrowing money to pay his income tax and at the same time watching the spectacles of the United States Congress grinding a bonus bill, the Board of Censors of Ohio declares that the motion picture in that state may not express:
- Any suggestion that political appointments anywhere are not based on merit.
- Any implied statement that politicians would support a candidate whom they did not think admirable.
- Any reflection on the intelligence of an imaginary candidate for mayor.
- Another elimination: any criticisms of modern manners and ideas.
Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

Outstanding Features of This Week’s Section

A nice "Peacock Alley" prologue is explained by the cut appearing at the top of page 1934 showing the number put on by the Daffin theatre, Tallahassee, Fla.

The exhibitors who will play "Wild Honey" will do well to cop the bee-hive idea used by A. J. Cobe as explained by the cut and story appearing on page 1936.

Tieing in with the local merchants is always worth while. The story on page 1937 explains the stunt which Roy Smart of the Noble theatre, Aniston, Ala., put over recently.

For a lobby display idea in connection with "The Silent Call" that which the Cambria theatre, Johnstown, Pa., used as told by cut and story on page 1938, is worth imitation.

"Saturday Night" is certainly an exploitation picture. Manager A. C. Cowles pulled some good lobby stunts on this feature. Read the story and look over the picture on page 1938 for details.

The Palace theatre, Dallas, Texas, used "Peacock Alley" as a fashion show attraction. A cut of lobby display and prologue are found on page 1939.
Kashin Stages Atmospheric Prologue on “Sailor-Made Man”

Alfred Rosenweig, manager of the Elsmere Theater, the Bronts, arranged an interesting contest during the run there of “A Sailor-Made Man.” He offered a prize of $10 to the contestant who should give the best impersonation of the popular comedian, and seven young women competed. They appeared at each showing of the picture and, dressed in sailor costumes and wearing horn-rimmed spectacles, sang and executed an appropriate horn-pipe dance. The prize award was determined by vote of the audience.

During the prologue the stage was arranged to represent the deck of an ocean steamship, with funnels, life-boats, life preservers, and the sea itself all in evidence. This realistic prologue was staged by Morris Kashin.

“Honor Your Mother” Party for “Mother o’ Mine”

An “Honor Your Mother” party, costing less than ten dollars, was a most successful exploitation stunt which Capt. B. B. Osborn, manager of the New Liberty theatre, Cincinnati, put over during his engagement of “Mother o’ Mine.”

Announcement was also made that all mothers over seventy years old would be admitted free to any performance and Capt. Osborn reserved special seats for his guests of honor.

The program of one of the local schools has a considerable reputation as a reader, so Mr. Osborn induced him to appear at the special performance and read Kipling’s “Mother o’ Mine.”

Hares in Lobby Sell “March Hare” to Durham Fans

Four sets of Belgian hares, with from three to five rabbits in each litter, placed in the lobby of the Savoy theatre, Durham, N. C., went a long way in aiding Manager H. R. Kistler to put “The March Hare” over to a successful engagement.

These rabbits were in wire cages which were arranged in a most unusual manner in the lobby. On the cages were several “catchy” signs. For example one read, “These March hares are tame. You will see a wild one inside.”

The title of this picture certainly tied up well with the month and the year, and there was no expense to this display as the rabbits were borrowed locally. Mr. Kistler claims that any thing alive in his lobby tends to attract the attention of the passers-by and usually brings them into the theatre.

Colorful “Peacock Alley” Prologue Presented by the Daffin

As is illustrated by the accompanying cut, the Daffin theatre, Tallahassee, Fla., is responsible for a most elaborate atmospheric prologue number on “Peacock Alley.”

The stage was set in purple velvet draperies with two panels, four by eight, containing oil paintings of a peacock done by the Art Department, Florida State College, on each side. In the center of the stage were two live peacocks of especially brilliant hue.

The front velvet curtains were tabbed, a spot light was thrown on the peacocks and a color wheel used. The stage was also illuminated with diffused lights during the picture presentation.

Special Showing to Newsies Part of “Thunderclap” Campaign

With the co-operation of a local newspaper, Managers McMahen and Jackson of the Lyric theatre, Cincinnati, successfully conducted a newsboy’s special showing in connection with the exploitation of “Thunderclap.”

Stories were carried in the news columns of the Times-Star for several days in advance of the Saturday morning special showing and gave implicit instructions to the news vendors on how and where to receive their tickets. In the stories much publicity was devoted to the pictures and the theatre at which it was to be presented.

On the morning of the newsboys showing all who were entitled to see the picture free of charge assembled at the Newsboys’ Club in the Times-Star Building and marched in a body to the theatre, carrying large banners telling of their destination. The boys marched in military formation, and the procession was the center of much curiosity as it wended its way through the principal thoroughfares of Cincinnati.

Tailors Help Snell Sell “Sailor-Made Man”

Manager A. L. Snell made good use of sign used by the tailors of Gadsden to read, “We turn out tailor made men” and ranged with the tailors that during the showing of “A Sailor Made Man” at the theatre that they allow him to change these signs to read “We Turn Out Sailor Made Men.” He also secured co-operative windows for display with these tailors.

It certainly pays to have a friend who happens to be a recruiting officer of the navy and taking advantage of this friendship to go to loan you an entire exhibit of photos, uniforms, and in fact everything that pertains to the navy which a local recruiting office may have on hand. A very attractive lobby display was made from this material, representing honor and the aid of government to the owners. The tailors realized the value of this display consider- ably. The doorman and ushers were dressed in the sailor outfit and paraded in front of the theatre during the showing of the picture.

On the second day of the showing one of the heaviest rain storms seen in some time at Gadsden and at 7:30 p.m., the time when people were naturally starting to the theatre, rain poured in torrents. This did not disturb Manager Snell, but, he got busy with the telephone, calling his patrons and offering to send them to the theatre by autos if necessary.

Two splendid tie-ups were secured from stores, advertising sailor hats. The first was children wearing sailor hats to the theatre and admitted free. Mr. Snell had the five of Gadsden dressed in sailor uniforms, who stood on the corners and did some wig-wag stunts, thus attracting the attention of all who passed by.

Lobby Decorations Feature “Hail the Woman” Run

A special lobby display was one of the exploitation mediums used by Manager D. J. Shepherd of the Branford theatre, Newark, in connection with his engagement of “Hail the Woman.”

For the marquee display cut-outs from the twenty-four sheets were used, facing Broad Street and the other faces the opposite direction. Across the top above the outstretched hands of the figure of the woman in the layout were the words “Hail the Woman” in letters which were colored red and blue, at the base of which two reflectors were used, which made it stand out conspicuously night.

Showing the stage setting and characters appearing in a prologue number presented by Morris Kashin at the Elsmere theatre, New York
Mouse Decorates Lobby for "Shame"

Shame," was given especially wide publicity during its run at the Blue Mouse theatre, Little, Wash.

The lobby of the Blue Mouse was strikingly decorated with Chinese trappings and specially designed Chinese lanterns. Several of the lanterns were held in place by shoo sticks, and pieces of multi-colored silks were strewn about the lobby over Oriental rugs including chairs, cushions, etc.

Billboards were used extensively in publicizing the production, and an extensive newspaper campaign both preceded the engagement and continued during the run.

Nearly every downtown window in Seattle carried a large placard announcing the picture and the theatre at which it was shown.

Striking Window Display Arranged for "Golden Snare"

Snow from sunny Dixie jazzed up the exploitation on "The Golden Snare" when the picture played the Elliot Theatre, Bozeman, Mont., and offered a striking illustration of what can be done in the way of artistic window tie-ups. The snow scenes from the picture were reproduced by cotton snow that came from below the Mason Dixon line. By the insertion of tiny trees, a log cabin, a dog run and a drop showing the snow covered hills and distant mountains a realistic northern scene was portrayed.

Here Is a Brand New One with a Kick In It

ONE of the cleverest stunts put over for any picture is that which Manager Ogg of the Imperial theatre, South Pittsburg, Tenn., originated for his showing of "The Wild Goose."

After an advance campaign of more than one week, through heralds and slides run on the screen, Manager Ogg got his paint brush and a little white paint and proceeded to paint on the sidewalk in front of all the restaurants and eating places in town, "Don't miss the Wild Goose Today—It's Fine!" When the hungry crowds came in for dinner, the first thing that caught their eye was WILD GOOSE—today. This was tempting and caused most of the patrons of the restaurants to ask for "some of that WILD GOOSE."—The proprietor had been put wise to the ad and told the people that they could find "The Wild Goose" at the Imperial theatre.

Familiar "Connecticut Yankee" Ballyhoo Improved

An original and clever device was recently conceived by the management of the Tremont Temple, Boston, in conjunction with street exploitation of "A Connecticut Yankee in King Arthur's Court." It was a motor-sled which carried four "knights" through the streets and which was sufficiently odd in itself to be classed as a curiosity, and accordingly an attraction getter.

By taking the front wheel off a motorcycle and erecting a four runner sled around it, the sled body being attached to the vehicle by means of a rear wheel support (as shown in the accompanying cut) the unusual affair was ready for its publicity mission.

A "knight of the Court of King Arthur" acted as chauffeur and four other "knights" sat on the sled as a triumphant tour through Boston's thoroughfares. Each rider carried a canvas shield bearing the name of the picture and of the theatre.

Four other "knights" also were dispatched on motorcycles, which were decorated with unique boxes over the rear wheel. Signs on the boxes advanced various inducements to the reader to see the feature.

Advertises "Four Horsemen" from Aeroplane

Heralding "The Four Horsemen of the Apocalypse" from the air, and idea conceived and carried out by Archie Miller, manager of the Grand theatre, Devils Lake, N. D., proved recently one of the most effective exploitation effects ever put forth in that part of the country.

Mr. Miller contracted for an aeroplane, and, with the pilot of the machine, circled his district, covering every town and settlement within a radius of fifty miles of Devil's Lake. Over each place the flyer performed aerial acrobatics to attract attention from the ground, and then Mr. Miller, as the ship swooped lower over the roofs, dropped hundreds of heralds announcing the advent of "The Four Horsemen" to his theatre. A tremendous business was the consequence.

Walnut Theatre, Louisville, Uses Ballyhoo for "Silent Call"

For the exploitation on "The Silent Call," the Walnut theatre, Louisville, Ky., used a street ballyhoo of dogs. They may not have been huskies but the Arctic atmosphere, supported by a man dressed in a fur coat was a novelty for sunbaked Louisville and it got a lot of attention by being a novelty for the city.

At the same time the theatre ran a drawing contest, making awards for the best sketches sent in by boys under 14 of Strongheart, the star of the picture. A panel of some of the contributions, which were reproduced by newspapers and attracted a lot of interest.
Kite Flying Contest as "Peck's Bad Boy" Exploitation

Manager Cowles of the Aex theatre, Spartanburg, S. C., never forgets the children. Several weeks ago he arranged a most interesting contest for "Peck's Bad Boy," giving away cash prizes.

Today we find him entertaining the "kiddies" again with what this department considers a most apropos contest.

March is here, and with it the March wind. Evidently Manager Cowles did not forget that he was once a boy and like all boys loved to fly kites. So a very unique kite-flying contest was arranged by Manager Cowles, with the assistance of the Kiwanis Club and held under the auspices of the boys' department of the Y. M. C. A. The kite-flying contest was held the day before the children's matinee at the Rex. Every boy or girl who entered held the afternoon before the picture went on at the theatre, was given a card. This card, when presented the next day by the boy or the girl bringing their kites with them, was admitted free to the children's matinee. The winner of the kite-flying contest was announced at the children's matinee. So much interest was aroused by this contest that Manager Cowles found a record attendance awaiting him the next morning when he opened the theatre.

It pays to keep up with the seasons of the year and the customs of boys and girls.

Bee Hives on Broadway Attract Great Attention

GETTING a window for a display advertising a motion picture, in the Times Square district, New York, is not so easy but this is just what Manager A. J. Cobe of the Central theatre, has done in connection with his current attraction, "Wild Honey."

A cut appearing herewith shows one of two displays secured on this picture in prominent Broadway drug store windows.

The window contained two bee-hives which are not clearly shown in the picture and the whole scene attracted a great crowd at all times.

Oil Derricks Feature of "Fo's Paradise" Display

In constructing a lobby display on "Fo's Paradise," Richman Dorman, manager of the Plaza theatre, St. Petersburg, Fla., erected oil derricks, one on each side of the entire to the theatre.

To make the display more realistic, a pumping station was constructed at the base of the derricks. The pumping station consisted of wheels and a motor loaned by a local electric company, along with some salvaged lumber. Pumps were made to operate, in so doing, formed a cylindrical piece of metal up and down, thus it gave the effect of a real piston. Lamps were placed on the derricks which added to the realism.

Directly behind the derricks was a piece similar to the one on the twenty-four oil derrick. This served as a background. A large sign said "FOOL'S PARADISE OIL COMPANY."

A local fire insurance company stimulated interest in the display by circulating the report and by signs, that they had written a policy insuring the equipment against loss by either fire or storm.

A man, supposedly a stock salesman, stood the display and announced that he was selling shares in the new oil company and that 25 cents to 50 cents a share. Adding that shareholders would be given admission to see "FOOL'S PARADISE."
Unusual Lobby Decorations originated at Milwaukee Merrill manager Ralph A. Wettstein of Ascher’s Merrill theatre, Milwaukee, gave “Come On Over,” shown during the week in which falls St. Patrick’s Day, one of the most unusual lobby plays in the history of that theatre and one which had the Irish and other nationalities rested in the film.

Above the doors leading from the lobby to the theatre a number of clay pipes crossed.

Here’s a Great Small Town Stunt

ONE of the recent exploitation stunts put over by Roy Smart of the Noble theatre, Anniston, Ala., was a successful campaign to get the merchants to pay $2.50 for the privilege of giving away 200 tickets each, good any time during a local Trades Day.

In addition to the increased receipts for the day, there was other benefit equally as valuable received from this tie-up. It helped get certain people into the theatre which had never gone to the theatre before.

A tie-up was secured with the local telephone company who called up all of the rural subscribers, inviting them to town to the Noble theatre as guests of the telephone company. Also other firms advertised the fact that they would give these customers tickets to the Noble theatre on Trades Day.

Rialto of Columbus Builds Fine Lobby Display on “Peacock Alley”

The Rialto theatre, Columbus, Ga., again stimulated business through a most effective campaign, which culminated in one of the most attractive lobby displays seen at the Rialto theatre, in some time.

Manager G. M. Phillips built a shadow box out of beaver board. In this box he placed a cut out of Mac Murray. A combination of striking colors only added to the optical drawing power of this front. Beautiful satin curtains, of a purple hue, were draped in front of this cut-out. Overhead were hung cut-out letters which read “Mac Murray in ‘Peacock Alley.’” At the beginning and end of this title was a cut-out of Mae Murray, taken from the accessory twenty-four sheet.

Teaser slides were run a week in advance. 3,000 heralds were distributed in the homes of the residential sections of Columbus and in spite of the downpour of rain, during both the first and second day, this picture went over big.

Weld’s Five Spot Lobby Decorations for First Nat’l Week

Paper, paper everywhere, but not a piece too much, aptly describes the lobby of the Strand theatre at Waterloo, la., during celebration of First National Week. Credit is due Manager Arthur E. Weld for fashioning a beautiful display that attracted wide attention out of material that cost less than a $5 bill.

Free accessories were furnished during the seven-day period by the First National exchange. A 24-sheet, a pair of scissors, some old compo board and a paste pot, yielded a great display of First National stars who were placed in every nook and corner in the lobby. Free streamers showing the faces of the stars were glued to twine and festooned about the ceiling and walls. And there was enough left over to create dresses and caps for the quartet of usherettes.

Mr. Weld was playing Norma Talmadge in “Love’s Redemption,” and believed Norma was popular enough to hold her own without much attention to lobby. Therefore efforts were concentrated in letting the public know something about the other First National luminaries. Only a couple of paper palms from the prop room were used to add the southern atmosphere found in “Love’s Redemption.” The rest of the display was paper only.
Reproduces Scene from Picture as Lobby Front

TAKING the castle scenes in the picture as his cue, Manager Kennimer of the Imperial theatre, Jacksonville, Fla., in exploiting his showing of “Little Lord Fauntleroy,” got his local artist busy and reproduced one of these scenes almost as real as the ancient castle itself. A large cut-out was placed on one side of this front, featuring Mary Pickford, as the little Lord, on the other side was a large cutout of the Dog.
A special performance was given to the children of the Orphans Home. This created a good feeling among the town people.

“Silent Call” Lobby Front Finds Favor with Johnstown Fans

There has been another flood in Johnstown, Pa., but this time it has a pleasant tinge than the tragic catastrophe of nearly two decades ago. The 1922 flood was a flood of sheets at the box office of the Cambria Theatre when the house played “The Silent Call” due to the special attention given the lobby front, presentation and display advertising which proved a profitable investment.

The campaign hinged around Strongheart, the dog in the leading role.
Taking a cue from the story, Manager Bittner, decorated his lobby a week in advance of the opening in true north woods fashion. The exteriors of a log cabin were reproduced for the walls of the lobby and a huge fir tree was stationed as the guardian of the entrance. Frosted window panes and a snow background bore out the general impression.

For the stage setting a similar idea was reproduced except that the solitary figure of a timber wolf, perched upon a rocky ledge, howling for his mate, added a picturesqueness bit of realism.

The campaign around the theatre was supported by an unusually striking billboard display. The figure of a wolf dog running along at a lope constituted the only bit of printing on the poster with the exception of the title of the picture, “The Silent Call,” in big letters underneath. Boldness of display and centralization upon one idea were the fundamentals that put this campaign over successfully.

Cowles Builds Miniature Coney as “Saturday Night” Display

The accompanying cut will show the miniature Coney Island which Manager A. C. Cowles of the Rex theatre, Spartanburg, S. C., recently devised as a lobby front on “Saturday Night.”

The Ferris Wheel and “The Trip to the Clouds” were practicable, being operated by current from dry cell batteries, stored inside the small cloth tent where the background of the display.

Small electric lights were borrowed locally. The “Erecto” outfit from which the Coney Island contraptions were made were also borrowed from a local department store in exchange for a slide service the two days the picture was booked.

A black cloth was used in the rear of the entire display in order to provide a contrast and also to protect the small balls from the stronger glow of the regular lobby lights.

Strozier Pulls Some Stunts on His New Job

FRANK STROZIER, who was formerly assistant to Manager Sales Harrison of the Howard theatre, Atlanta, has recently taken charge of the Odeon theatre, Savannah, Ga.
One of his first stunts in his new job was a ballyhoo on “Dream Street” and a lobby display in keeping with the story of the picture. He used Japanese lanterns and furnishings throughout the entire display. Oriental colors prevailed throughout.

Another Chariot Used for “Queen of Sheba”

“Queen of Sheba” was the subject of a unique bit of exploitation during its run at the Regent theatre, Wichita, Kan. This in the endeavor to elaborate newspaper advertising, it took the form of an extensive mailing list, and a chariot ballyhoo for the street.

The chariot was constructed somewhat differently from most chariots which have been utilized in “Queen of Sheba” exploitation. It was made with the front wheels of a mammoth wagon in the proportion. The whole thing was made of mahogany and a wooden blocks, while the chair and the drivers were toy horses and harnessed with an extensive mailing list, and a chariot ballyhoo for the street.

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Surrounding the arena loomed a group of mountains, while the miniature attracted big crowds.

Check Stunt Used to Exploit “Back Pay”

The familiar check stunt for “Back Pay” has been used by Manager B. H. Green of the Broadway theatre, Chelsea, Mass.
Mr. Green sent out a mimeographed card with a check for one cent enclosed with the announcement that the picture would be played on certain dates and stating that the check was either at the bank on which it was drawn or at the box office. The letter also carried some selling talk on the picture.
Palace's "Peacock Alley" Fashion Show

When the Palace theatre, Dallas' million dollar playhouse, presented "Peacock Alley," the management arranged with leading department store to present a spring fashion promenade in connection with the feature showing.

The merchants took the proposition with enthusiasm and provided ten models in the test word in milady's toggery, and together with an exception prologue and display was worked up, to the mutual advantage of both parties.

The runway was constructed through the center of the theatre, extending from the stage about forty feet toward the rear of the house and the aisle stage was decorated appropriately to give fitting background to the garments to be worn.

Manager Raymond Willie had constructed a special back drop showing two conventional peacocks in bright colors on a circular design of right rainbow colors. Models came onto the stage from both sides, mounted the runway on the left, waltzed their way to the end of the turn and retraced their steps, exiting the right, as a new model came upon the stage to hold the interest. Spotlighted placed various parts of the theatre played upon models from the moment they came upon the stage until they made their exit, and musical director Don Albert wrote a special musical score for the event, using various popular selections as his main theme.

The fashion show took forty minutes at each de luxe performance, and proved such a big success that it was extended until Friday night.

The local store sent out about twenty thousand announcements of the show, with invoices and also mentioned the event in its regular advertising. The theatre used modest space in advertising the event in the newspapers, but the promenade was its own best advertisement and after the first day was the talk of the town.

Miss Murray herself became interested in the promenade at the Palace and sent the original costume worn by her in the PariSiene dance scenes to add to the local display. The management advertised for special models to wear the garment, and after some difficulty obtained the services of a girl who not only was Miss Murray's exact counterpart, but who had considerable experience as a dancer, and made a decided hit by her manner of displaying the star's costume.

At the conclusion of the final promenade Friday evening, Miss Murray sent an order to a local florist which provided each with a large bouquet with the compliments of the actress.

One of the most attractive and artistic lobbies ever seen in Dallas was prepared for this presentation and a special eight sheet cut-out, prepared by Mr. John P. Bounds of the Palace art department, placed before the box office on the sidewalk edge proved one of the most productive pieces of lobby work the theatre has used.

"Molly O" National Tie-ups Helps Calgary Showing

The national tie-ups arranged for "Molly O" were reflected in the extensive exploitation campaign conducted in connection with the showing of the picture at Allen's Palace theatre, Calgary, Alta.

"Molly O" silk crepe; "Molly O" records; "Molly O" tam o' shawlers and "Molly O" shows filled the windows of the leading retail merchants before and during the picture's run.

The front of the Palace theatre was dressed up with a cutout of Mabel in her part of "Molly O," squatted under an umbrella with the dinner pail in her hand.
Schaefer Stages Big Campaign for Serial

"With Stanley in Africa" Exploitation Interests Brooklyn Fans

Girls in Bathing Suits Advertise "Saturday Night"

The bathtub stunt in connection with the showing of "Saturday Night" was given a new twist by Manager William J. Lane of the Coliseum theatre, Philadelphia, one of the Nixon-Nirdlinger string.

Mr. Lane placed a bathtub as shown by the accompanying cut, in front of the theatre and then offered a dollar a minute for ten minutes to girls who appeared in bathing suits and took a dip.

That he got some girls to take up his offer is shown by the cut and that the stunt was a wonderful advertisement is stated in a recent letter from Mr. Lane informing us concerning his exploitation idea.

to the pupils of the grades capable of reading and appreciating the Stanley expedition. The competitors were instructed to write a 500-word essay on how Stanley found Dr. Livingstone, and turn it in to the Ridgewood Times, a local newspaper, by a date shortly after the completion of the run of the serial.

Schaefer then made an additional tie-up with the newspaper by which he formed a Ridgewood Times-Parthenon Theatre Serial Club. A membership coupon of this club was printed in the newspaper a few days before the first showing of the serial. It also was announced that the first 100 children to bring coupons to the Times office on the morning of the first showing would be admitted free. All of the children who appeared at the newspaper office received a "Stanley" map game, an exploitation stunt made available to exhibitors through the press sheet.

The children were organized into a parade which wound its way through Ridgewood and finally to the Parthenon theatre, and the serial was first formally presented to the Ridgewood public. As word had gone out that those boys in line with drums, bugles and other noise making devices would be admitted free, the parade attracted plenty of attention to itself.

All in all, the Parthenon exploitation campaign was the most revolutionary one ever put over in that section of Brooklyn on behalf of a serial. Weingarten admits it cost considerable money. "But," he explains, "when you figure it cost only a small amount per episode, it doesn't seem so much after all."

Turns Lobby Into Prize Ring for Fight Picture

As exploitation for the Dempsey-Carpentier fight picture Manager C. D. Cooley of the Gatineau theatre, Tampa, Fla., turned his lobby into a prize fight ring. From the six sheet access a large cut-out of Dempsey and Carpentier were retained, each cut-out being placed in its respective corner of the boxing ring. Carpentier's corner was draped with French flags, while Stars and Stripes adorned Dempsey's corner. A gong sounded at intervals, which helped the ring along considerably.

On the whole, the display made one of the best flashes ever seen in Tampa, Fla. This play attracted so much attention that several exhibitors from neighboring towns wanted to row it, for their showing of the picture.
Oriental Lobby Front Used on “Fool’s Paradise”

UY KENNIMER, manager of the Imperial theatre, Jacksonville, Fla., built an attractive lobby display for an engagement of “Fool’s Paradise,” the idea being to represent a building in Siam. The front was made of beaver board and tinted gold with a border of blue and red. The gold was the glittering kind and naturally caught the eye. Extra light lights were used in the marquee and an illuminated banner hung across the sidewalk.

Atmospheric Lobby Display Helps Business at the Howard

The week prior to the showing of “Moran the Lady Letty,” at the Howard theatre, manager De Sales Harrison arranged a very fine display to attract the attention of people as they left the theatre. The idea was of a maritime setting with a miniature light-house. Through the windows of the light-house, lights flashed on and off, which tended to add to its realism. Several suits of Valentino and Dalton were arranged on the display and added to the attractiveness of the entire setting.

The week the picture played at the theatre, foyer display was placed in front of the theatre, together with blue draperies and flood lights. A large 15 foot light-house lights arranged inside to shine through windows, these lights to flash on and off, placed in front of the theatre on the sidewalk. This light-house was built of beaver board painted to represent grey stones. The base were banked stones, as near as keeping with the painted stones of which the light-house was constructed, as possible.

“Saturday Night” Used for Spring Fashion Show Feature

In presenting “Saturday Night” at the Palace theatre, Maryville, Tenn., Manager J. H. Everett staged a fashion show.

Seven of Maryville’s most popular young ladies were engaged by the theatre to display Spring fashions. The gowns belonged to the Ellis-Proffit Department Store. In order to make this fashion show more effective and bring results to both parties, the department store mailed out announcements of their opening, telling of the fashion show in connection with the picture. Their newspaper ads also carried a copy relative to the picture and to the fashion show.

Ernest Stages Interlude on “Ten Nights”

In presenting “Ten Nights in a Bedroom” Charles H. Ernest, manager of the Palm theatre, Pueblo, Colo., used a child of seven years to sing the old time “Father, Dear Father, Come Home With Me Now” at a suitable place in the picture, with excellent audience results.

The exploitation was largely confined to the newspapers, good space being used one week in advance of the opening.

Novel Lobby Display Part of McKeesport “Theodora” Campaign

The manager of the Capitol theatre, McKeesport, Pa., gave “Theodora,” one of its most striking lobby displays by calling in the staff artist and using stills, enlargements and paintings freely.

Over the middle entrance from the sidewalk to the lobby was a cardboard arch with the title of the picture in letters two feet high. Above the title was the injunction, “See the world’s greatest screen production.”

A box-like arrangement was constructed over the doors, opening outward. At each end of the arch and on the compo board used to conceal the doors the artist painted the figure of the Empress Theodora, of the Empress and her lover, and one of the lions.

Midway between these two box displays was a large circle, with the head of the Empress painted in the center. The outer edge was incircled by electric lights, making a most effective night display.

In the lobby itself were “Theodora” posters, framed paintings, stills and enlargements. The whole display cost but little, yet was a distinct business booster.

This is the way the Cozy theatre, Topeka, Kansas, decorated for its recent showing of “The Old Oaken Bucket”
Roosevelt’s New One on “Come on Over”

Ascher Brothers’ House, Chicago, Uses Telephones to Sell Picture

Drumbar Stages Prologue on “Way Down East”

With no stage whatsoever to work with Manager W. E. Drumbar of the Riviera theatre, Knoxville, Tenn., was still able to present an atmospheric prologue on “Way Down East.”

To the right and left of the photoplayer were scenes of forests and in the center was an old fashioned stone wall, with a gate for an entrance. A sun-set effect was obtained by shading the regular stage lights, thus giving a soft effect to the entire display.

A young lady was secured, who dressed in a costume nearly like the one worn by Lillian Gish in this picture. The young lady was a singer of some talent and made a decided hit with the patrons of the Strand theatre.

“And would you mind writing my name on the paper, too? Then I’ll get credit for having interested you. My name is O’Brien, Lillian O’Brien. That’s it. Thank you very much. Goodbye.”

From remarks dropped in the lobby after the show, we found that a good many were attracted to the theatre by this method of solicitation. The total cost of the campaign for the week was $57.50. The telephone girls did their work at night, Saturday afternoon and Sunday.

In addition to the regular advertising in Chicago dailies, “Come On Over” was advertised in the Irish and Catholic papers.

Simple Lobby Front Attracts Brooklyn Fans

A simple but effective lobby front can attract attention even in a sophisticated big city, as a further demonstration of this argument becomes out of the mail bag the photographs of the front of the Prospect theatre, Brooklyn, during the presentation of “The Silent Call.” Rough pine logs formed the mainstay for a wilderness front that was put on the house while under the “window” a photograph of the picture’s star, the dog Strongheart, was presently featured.

While such a display might have had a negligible effect in the pines of Oregon it was a different matter in the city of hard payments and worn shoe leather.
PROGRAMS FOR THE WEEK OF MARCH 18TH

**NEW YORK CITY**

**Capitol Theatre**

- for—"Capriccio Italian," by the Capitol Grand Orchestra.
- Current Events—Capitol News.
- Entertainments—(a) "Czaradas," from "Coppelia," by Doris Niles and Charlotte Lematte; (b) "For You Alone," Thomas McGranahan; (c) "Caprice Viennols," by Mila Gambarello and Alexander Osmansky.

**Ham**

- "JESSY'S JINX"—Muir—Deal.
- "Apache"—Muir.

**Carnegie**

- "Overture—"Sakuntala," played by Rialto Orchestra.
- Feature—"The Cradle—Ethel Clayton.
- Vocal—"The Song of Songs," by Gladys Rice, soprano.

**Rivoli Theatre**

- Comedy—"Clear Case—Mutt and Jeff Cartoon.
- Vocal—"I'll Sing Those Songs of Arabia," sung by Fred Jager, tenor.
- Feature—"The Green temptation—Betty Compson.
- Ballet—"Hungarian Gypsy Dance," by Victoria Kriger.

**Carnegie**


**Grand Theatre**

- Current Events—Bargain.
- Vocal—"The Song of Songs," by Gladys Rice, soprano.

** Criterion Theatre**

- Comedy—"The Shorn—Vitagraph.
- Musical—Organ selections with voice accompaniment.
- Feature—"The Rosary—Seig-Rork Motion Picture.

**Hill Street Theatre**

- Current Events—Kinograms.
- Cartoon—The Cashier—Mutt and Jeff.
- Comedy—"Monk Shines—Educational.
- Feature—Why Announce Your Wife—Elaine Hammerstein.
- Six acts Keith-Orpheum vaudeville.

**Kinema Theatre**

- Current Events—Kinograms and International News.
- Comedy—"The Shorn—Vitagraph.
- Musical—Organ selections with voice accompaniment.
- Feature—"The Rosary—Seig-Rork Motion Picture.

**Hill Street Theatre**

- "TORNADO"—Tornio, sung by Carlo Ferreri, baritone, with special setting.
- Nature—Fair Lady—Rex Beach.
- Comedy—"Beat It—Harold Lloyd.
- Next Week—"Gypsy Passion—Vitagraph.

**LOUIS ANGELES**

**Hill Street Theatre**

- Current Events—Kinograms.
- Cartoon—The Cashier—Mutt and Jeff.
- Comedy—"Monk Shines—Educational.
- Feature—"Why Announce Your Wife—Elaine Hammerstein.
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**LOS ANGELES**

**Hill Street Theatre**

- Current Events—Kinograms.
- Cartoon—The Cashier—Mutt and Jeff.
- Comedy—"Monk Shines—Educational.
- Feature—"Why Announce Your Wife—Elaine Hammerstein.
- Six acts Keith-Orpheum vaudeville.

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- Six acts Keith-Orpheum vaudeville.
Chicago Theatre—
Overture—“Sankatma”
Specialty—Charles Donald, baritone, singing popular numbers.

Lightly Digest.
Weekley.
Organ Solo—“Swanee River Moon.”

Woodlawn Theatre—
Organ Solo—“Miss Dolly Dollars.”
A. J. Giguere at the organ.
Woodlawn Brighter Side of Life.
Woodlawn Pictorial Review.
Comedy—“Toonerville Folks.”

THE CAPITOL AND MADISON THEATRES, DETROIT, IS SPONSOR FOR THIS DISPLAY, ADVERTISING “COME ON OVER” AND “PAY DAY,” PLAYING A PREMIERE AT THE MADISON.

State—
Current Events—Pathé News.
Cartoon—Mutt and Jeff.
Comedy—“Step in the Way.” Educational comedy.
Feature—“The World’s Champion,” with Wallace Reid.

Prologue—“A Trip to Spain,” with cast of 30, featuring Gale Sherwood and her band, arranged by Geo. H. Dumond, managing director. Settings by Englander.
Next Week—“Petrod”—Wesley Barry in person.

Allen—
Overture—“America Enthusias,” arranged and syncopated by Musical Director Philip Spitalny.
Specialty—Cheer-Up Week, featuring a series of cherty numbers, including (a) Ogden and Benso, comedy and musical team; (b) Harry Rose, versatile entertainer brought on from Broadway; (c) Frankie James, with a lot of new popular and jazz songs; (d) A series of cheer sets arranged by S. Barrett McCormick, introducing a proper chorus, with dancing and new costumes.
Current Events—Alclette.
Feature—“Come On Over.”
Next Week—“My Boy,” with Jackie Coogan.

Stillman—
Overture—The score written for “The Four Horsemen.”
Feature—“The Four Horsemen of the Apocalypse.”
Next Week—Same.
Philadelphia—

BROADWAY STRAND—One Week Only—Beginning Today

In Person

Alma Rubens

DISTINGUISHED STAR

"MUNHESQUE" "THE WIFE AND HIS WIFE" AND OTHER INTERNATIONAL SUCCESSES

A Thrilling Romance

By Arthur Somers Roche

"Find the Woman"

A Compelling Production Produced by Paramount

In a Cast of Noted Players Including
Norman Kerry, Harry Spear, Geo. MacQuarrie, Henry Selby

Additional Cast—Bela Lugosi, Edward Clive, Geraldine Van Der Veer

Note—Seating is limited. Reserve your seats now.

EXTRA—LOYD HAMILTON

"THE RAIN-MAKER"

Other Extraordinary Attractions

This one on "Find the Woman" is sponsored by the Strand Theatre of Detroit.

KANSAS CITY

Liberty Theatre—

Overture—"The Merry Wives of Windsor"

News—Pathé

Comedy—"Aesop's Fables" and "Mutt's".

Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, Organists.

Feature—"Cameron of the Royal Mounted," special cast.

Next Week—"One Glorious Day," Will Rogers.

Dorie Theatre—

News—International

Comedy—"Hot Off the Press"—Smub Pollard

Organ Selections—P. E. Stevens, Organist.

Feature—"The Bride's Play," Maureen Davies.

CINCINNATI

Valnut—

Current Events—Pathé 26.

Comedy—"Twas Ever Thus—Christy.

Feature—"Morn of the Lady Letty.

Next Week—"The Fool of the Follies.

Strand—

Current Events—Pathé 24.

Feature—"My Boy"

Added Feature—"The Four Seasons—Hodkinson.

Next Week—Four Horsemen of the Apocalypse.

The Strand Theatre, Omaha.

OMAHA

Strand Theatre—

Overture—Orchestrated selection.

Harry Slattery directing.

Current Events—Pathé News.

Comedy—Oh Promise Me.

Feature—Miss Lulu Bett.

Sun Theatre—

Overture—Orchestrated selections.

Current Events—International Weekly.

Special—Prizma Pictures.

Feature—"Perjury." William Farnam.

OMAHA

STARDUST

A dream of a wish granted scheduled by a tabloid
mock display on "Stardust," afternoons double column, by the Rialto theatre, Omaha.

Musical Number—"Three o'Clock in the Morning." words thrown on the screen while F. Donald Miller plays accompaniment on the organ.

Feature—A Connecticut Yankee, with Harry Myers.

Ext Week—Her Husband's Trademark, with Gloria Swanson.

Arden Theatre—

Comedy—"Mutt and Dog comedy, feature—Tillie, with Mary Miles Minter.

Ext Week—"Why Girls Leave Home.

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Feature—"The Bride's Play," Maureen Davies.

Next Week—"The Call of Home," special cast.

Newman Theatre—

Overture—Selections.


Organ Selections—Gerald F. Baker and Q. Landwehr, Organists.

Special Number—Lillian Crossman and Frank Frank, vocal duo.

Feature—"Fool's Paradise," Dorothy Dalton.

Next Week—"Polly of the Follies," Constance Talmadge.

Royal Theatre—

Overture—Selections.

News—Royal Screen Magazine.

Organ Selections—Miss Hazel Webb and Miss Faye Shepherd, Organists.

Comedy—"A Dog's Life."

Feature—"Serenade," George Walsh and Marion Cooper.

Next Week—"Perjury," William Farnam.

PHILADELPHIA

Stanley—

News—Pathé.


Philadelphia—

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What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FOX

Dancing the Moon—Comedy. Hapgood. Good, average run. (Middle West.)

Fox Theater—Successful return after a long suspension of business. (East.)

FOX

Shirley Temple—In a long run after a successful first week. (Middle West.)

Shirley Temple—Everywhere second week. (Middle West.)

SEZLICK

Why Announce Your Marriage?—Splendid picture, appealing especially to women and girls; did good business for week. (Middle West.)

VIGNETTE

Flower of the North—Good showing. Went over very nicely. (East.)

WID GUNNING

Our Mutual Friend—Some people told. Business excellent. Presentation marked with one of the biggest exploitation campaigns ever known in the city. (Middle West.)

STATE RIGHTS

Burn 'Em Up Barnes—Snappy comedy drama, full of thrills and fun. Played to big houses for one week. (Middle West.)

FAMOUS PLAYERS

Foot's Paradise—Faux pas. Various opinions among patrons. Some like it immensely. Others thought it rotten. Anyhow, it did enough business to hold it over a second week. (Middle West.)

Hadduck—Holdover. Second week. Good advertising brought results. (Middle West.)

Hold up fair the second week. Mighty good picture. (Middle West.)

Better than "Affairs of Anatol." and did bigger business for two weeks. (Middle West.)

Very elaborate. Good business on a two-week run. (Middle West.)

Fairly good entertainment with fair business. (West.)

Her Husband's Trademark—Appealed to women. Story interesting. Business fair. (Middle West.)

Picture was pretty well liked. Energetic syndrome helped to put over the show. (Middle West.)

Audience like it. Fair attendance. (Middle West.)

Fair with fair receipts. (East.)

Very popular with the audience. (Middle West.)

Moran of the Lady Letty—A good drawing card that met with the approval of patrons and drew a large weekly attendance. (Middle West.)

Picture did not do very good business. Someone didn't draw and comedy. "Oh, Promise Me," won more comment. (Middle West.)

Good entertainment and good business. (West.)

The World's Champion—Wally Reid popular with our crowds and "The World's Champion" was over great. Did big business. (Middle West.)

Fair picture. Business good. (East.)

Three Live Ghosts—Very good picture and business good. (East.)

Her Own Money—Interesting story well told with star at her best. Patrons well pleased. Played to wonderful business. (Middle West.)

One Glorious Day—If played as an added feature, it is good enough to stand on its own. (Middle West.)

Under the Lash—Good picture, which pleased and drew well. (Middle West.)

Saturday Night—Up to DeMille's high standard of production. Well acted and interesting. Played to good business. (Middle West.)

Missress of the World—Interesting. Business started off fair and kept improving daily. (Middle West.)

Back Pay—The recent controversy over the amount of money necessary to provide clothing for a girl made a good exploitation feature. Did this one, which did a good business for a week. (Middle West.)

The Lane That Had No Turning—The title of this one brought them out, the picture doing a splendid week's business. (Middle West.)

Behold My Wife—Did pretty fair business on second run. Public seemed anxious to see Elliott Dexter again. (Middle West.)

Midnight—Good production with better business than usual. (West.)

Enchantment—Fair picture with mediocre business. (West.)

Travelin' On—Typical Hart picture. Attendance normal. (Middle West.)

FIRST NATIONAL

The Barnstormer—Charles Ray is always certain of good support here. This production is a real money maker, having done a lively week's run. (Middle West.)

Very good picture. Had a very nice run. (East.)

The Seventh Day—Story not new and at times impossible. Business fair. Played to an average size picture. (Middle West.)

Good picture which brought good business. (West.)

Home Talent—Holds another continuous uprow. Excellent business during run. (Middle West.)

A Question of Honor—Just fair feature. Played to average business. (Middle West.)

Hail the Woman—One of the big pictures of the year, though it held our good for only one week. (Middle West.)

My Boy—This certainly packed in youthfully American and grown-ups as well. (Middle West.)

The Beautiful Lie—Star has done far better work. Title has exploitation possibilities. Attendance not up to expectations. (Middle West.)

The Sign on the Door—Shows Norma Talmadge at her best. My audience liked it very much. Nice crowds all week. (Middle West.)

REALART

Nancy From Nowhere—Pleased patrons and showed to good advantage. (Middle West.)

A Game Chicken—Star appears here and this went over nicely. (East.)

Too Much Wife—Good characterization, well directed, pleasingly presented. (Middle West.)

The Luck of the Irish—Especially timely for St. Patrick's Day and did fair business on second run. (Middle West.)

GOLDYNN

Come On Over—Good, light feature which admirers of Glenn Moore enjoyed. Played to good business with Episode 3 of "Leather and Laces" as an added attraction. (Middle West.)

A very appealing picture, which gets over without being suggestive. (Middle West.)

Grand Larceny—A very pleasing picture but not a strong box office attraction. (East.)

Fair production both in entertainment and box office value. (West.)

First Run Houses

First Run Houses (Continued from preceding page)


MILWAUKEE


The Chin Chin Club is rapidly becoming a regular playground for Chicago motion picture men, and at noontime particularly it is crowded with exchange men and exhibitors lolling in a friendly game of billiards or enjoying a "chin chin" while seated in the big leather chairs, with which the quarter are comfortably provided. The new club draws its membership from all lines of the amusement business in Chicago, and has elaborately and luxuriously furnished rooms in the Adams theatre, 20 East Adams street. The officers, a majority of whom are film men, include President H. W. Peters, Secretaries: Rules Edward, Treasurer Ray Florence and Directors: Ralph Kettering, George Moore, Harry Beaumont and Oscar Fleming. President Peters states that if the present rapid growth of the club continues, it is their intention to take over two additional floors in the building as soon as existing leases expire, and turn them into a gymnasium. This feature will be much appreciated by the members. The club fills a real need in Chicago amusement circles and undoubtedly will be widely popular.

H. D. Charness, who has been working for Unity Photoplays, has joined the local Goldwyn forces and will cover Illinois territory.

The Crown theatre at Crown Point, Indiana, has changed hands, the new owners being S. J. Gregory.

The Illinois Motion Picture Theatre Owners are co-operating with Chicago Motion Pictures in Lincoln theatre, Fulton, Illinois, in his fight on the threat of Sunday closing in his city. In addition to advising him as to the steps he should take to combat the danger, he has been supplied with slides to run in his theatre, and some splendid material for use in newspaper articles and circulars.

Ralph Kettering and John J. Jones made a flying trip to New York this week to welcome home Arthur Jones when he landed from the Steamship Olympic, of the Red Star Line, on his return from Europe, where he has been since the first of the year. The party is scheduled to return to Chicago immediately.

Manager Eddie Silverman, of Select exchange, has put E. W. Johnson on the sales staff payroll. Mr. Johnson has worked on the other side of the country between the city and country territory. He has recently been connected with the hodkinson exchange.

Sam Marks now is connected with the Hodkinson Chicago branch, and will cover Western Illinois territory, having resigned from United Artists to accept the new position.

Cress Smith, manager of United Artists Chicago exchange, has added two live wire salesmen to his staff. They are Lee Woodyatt, formerly of these columns, who will cover Eastern Illinois and Northern Indiana; and George Levey, formerly a Unity representative, will cover the southside of Chicago.

Will Hays, accompanied by his six-year-old son, Bill, Jr., was in Chicago last week for a visit with Mrs. Hays, who has been ill at St. Luke's Hospital, for several weeks. Mr. Hays took his family to his home in Sullivan, Indiana, and from there will return to New York.

While in Chicago, he declared his belief that the new Motion Picture Producers and Distributors of America was sure to have the cooperation of the public in maintaining high standards, and that the organization would be able to do much of practical benefit for the industry.

Arnold Shack, of the Keystone branch, has purchased the Panorama, located on Sheridan Road near Broadway, from Evans & Turner. It is understood the latter are figuring on opening a house in Morton Grove.

W. H. Tracy, who has been covering central Illinois territory for Vitagraph, has been assigned to the city staff, and is now working the north side for Manager Brimmer.

Manager Harry Miller, of the Windsor theatre, whose recent severe injury to his eye, was reported in these columns, has made his first appearance since the accident, on film row Monday. His friends were glad to know that there is hope of restoring the sight of the injured optic, and that the other eye is unaffected.

Manager Condon, of the Star theatre, of De Kalb, Illinois, was visiting along film row last week, and reported that "Winners of the West," Universal's popular chapter play, is doing a great deal to bring his business back to normal, and gave high praise to the enterprise of Universal in getting out this type of serial.

Steve Berris, proprietor of the Lincoln theatre, Lincoln, Illinois, was a Chicago visitor this week, and reports that his work of promoting Lincoln with a theatre that will be the civic pride of the town is progressing well. Manager Petko of the Lyceum theatre at Moline, was also seen on exchange row and states that business is looking up in his vicinity.

Charles S. Rieman, who is organizing the motion picture section of The Pageant of Progress, is negotiating with several of the largest producers in the United States to put in exhibits at the Pageant, which will illustrate every detail of motion picture making.

touch with Will H. Hays, in an endeavor to secure his co-operation in getting a good comprehensive exhibit for the big exhibition, which will be held again this year on the Municipal Pier.

Recent additions to the sales staff of Vitagraph's Chicago exchange include C. H. Callahan, formerly with Goldwyn & McElroy, who will cover northern Indiana; F. M. Ford, recently with the major, will cover southern Indiana; and Rieman, formerly with Universal and will cover the southern Illinois territory. T. H. Gibbs has recently been assigned to the Wisconsin territory and E. A. Phelps to country territory.

Claude Plough, one of the pioneers of the film industry in this territory, has accepted the position of manager of the local Robertson-Cole, and assumed his new duties. Mr. Plough, it will be remembered, organized the Anti-Trust Film Company back in the early days, which later was taken over by Universal, Mr. Plough going to the latter company, with which he remained for many years. He is one of the partners in Plough-Koffman & Connors, owners of a chain of movie houses, and will retain his interest in this exhibitor concern.

Mr. Plough has been kept busy all week receiving congratulations of his many friends in the industry, on his return to the exchange end of the business.

A. A. Gallimore, who has been manager of the local Robertson-Cole exchange, for some time past, will remain as sales manager.

Cecil Mahoney, who recently went to New York to accept an important executive position with the Fox company, spent several days in Chicago last week. He had intended continuing his trip so as to visit the coast study of the Goldwyn organization, but was unexpectedly called back to New York. It was surmised that his change in plans was brought about by the rumored merger of First National and Goldwyn.

Brunhild & Young celebrated a third anniversary of the formation of this company, with a luncheon at Kuntz-Rems Restaurant with Managing Lea- tor Julius Lamm, acting as master. Among those present were Harry Brunhild, Leo Bruck, Nicholas Young, Managers L. A. Templeton, W. H. Rafelski of the New Era-Roger's theatres; and H. D. V. of the Shakespeare. A spirit of optimism marked the occasion, it was predicted that before the year is out the company will be earning a profit and the city will see the industry moving forward full speed ahead.

That independent pictures coming into their own, is evidenced by the recent benefits made by Jo F. Fleming's Celebrity Players Corporation, which "School Days," the Wesley Bi- 403w, showing at the Chicago "Charge It," starring Clara K. ball Young, at the Castle; "We s Winner, returned from a trip to Kansas City and was in the opening "School Days" at the If was greatly pleased over the reception given this picture, and that the show was popular business, and that the Fall will be the industry moving forward full speed ahead."
Reviews of Latest Short Subject Releases

The Adventures of Robinson Crusoe

(18 Episode Serial-Universal)

'VE got another. Universal is taking G. W. Wells and history to account in their serial chapter. The two preceding "Adventures of the West" and "Whitby in Africa" have now been rounded into a complete trinity. "The Adventures of Rob-Crusoe"Scope looms up as a fitting member—which is bound to enlist the attention of every child over the age of ten. It is our impression that this type of serial has paved its way for something absolutely new in screen production. Why bother with wild harum-scarum exploits, the mad dreams of some highly native individuals, when at every turn the dead are offering their wares for visual sustenance? The film is inexhaustible. Universal started something.

Old "Robinson Crusoe"—the favorite of boys in search of adventure has come screen wise, in a novel which will kindle imagination and bring back memories of childhood. It is an achievement which should be heard from in film-office returns.

The serial is the same. Look at that title. Look further into Dr. Harry Myers as the star. And the "Connecticut Yankee" which shows itself to us is something else than a buffoon. He is a comic and a colorful figure. He steps from the pages of Defoe's classic and tramps up the deck of the pirate ship giving every one of us a thrill. You forget your ennui.

And you follow the many episodes in this story unimpressed of the fact that your interest is rather less than the story.

It matters if you know what's coming. Main thing is that it entertains from the moment the credits roll. It is a Crusoe bid good-by to his parents and to the songs of childhood. His faithful servant arrives at the castle, where the navigator is marooned on his with no company except the native ani-

Before his introduction, you follow his plight when he is captured by the pirates and returns to England to discover his d—ed and his sweetheart betrayed by a friend. The call of the sea is in his blood. He is forth in command of a pirate ship. The following action is tense with excitement and it reveals the battle with cutlass and battle of the elements. Some highly coloristic effects are revealed in the ship about in the churning waters. The star has some typical Fairbanks high jinks in passing the mutiny. With this first rate is embellished splendid photography and an old "Robinson Crusoe"—the favorite of boys in search of adventure has come screen wise, in a novel which will kindle imagination and bring back memories of childhood. It is an achievement which should be heard from in film-office returns.

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you're off! Crusoe and Friday, Peg-Leg and the rest of 'em. The picture offers unlimited opportunities for exploitation. The widely novel, the star, the educational and story—these should be capitalized by the ex-

Three of these better serials have followed the screen, and "Buffalo Bill" is coming.

Get out your paper, distribute the bills, and band—the chance has arrived to crack the money gates with this opus.—LAURENCE REID.

The Farmer and the Ostrich

(Aesop's Fables-Pathe)

It is no easy task to keep these modern twists of old man Aesop up-to-date. But Paul Terry proves that his talent in this direction is no flash in the pan. Here he draws upon the moral that "Hospitality is a virtue which should be exercised wisely." And the comedy finds expression through the antics of the animals. The cat opens the scene. He is on location near the inevitable ash-Can. While he may have digestive powers which invite envy from a dyspeptic, yet he suffers an inferiority complex to see the billy goat devour unsavory dishes without tasting the contents. Such things as old cans, shoes, bottles, etc., are like so many anthocanies to him—just little appetizers.

The cat indulges in hero-worship until the ostrich is called from the dressing room. And what that bally bird cannot eat and digest doesn't grow! Anthocanies? Antipastos? Poof! He drinks up the home brew and doesn't stop until all the puddings are safely by his esophagus. There isn't enough left on the farm when he gets through to feed the mambo. Watching these animals and the big bird devour the lil' ol' feed bag is a good appetizer in itself.

You will feel like ordering the side of a cow for dinner. The laughs are there in abundance. It is quite the funniest of the Terry cartoons.—Length 2 1/2 ree. —LAURENCE REID.

The Trail of the Wolf

(Western Drama-Universal)

MAKE way for the Northwest Mounted formula in this Universal western drama. "The Trail of the Wolf" is typical of its class. The hero is in the uniform and the girl is the daughter of the proprietor of the trading post. You might guess that the villain is a French Canadian outlaw whose crime is fur smuggling. The picture carries on with the customary virility characteristic of such pieces. There is the usual conflict which presents some acceptable riding and Percy Pembroke deserves mention for his horsemanship.

There is no great suspense because the plot follows the regulation pattern too closely. The climax develops when the bad man is traced through a note which he wrote the girl in order to entice her away from home. The inevitable pursuit follows. The picture is exciting enough if you haven't been fed up with the Northwest Mounted idea. It should prove acceptable with the average audience.—Length 2 ree.-LAURENCE REID.

Hot Off the Press

(Hal Roach Comedy-Pathe)

SNUB POLLARD turns to the newspaper plant for his latest comedy wheeze. The star plays the role of the janitor and his duties are washing the windows, oiling the presses and seeing that everything is in tip-top shape. The thread of the plot finds him in an argument with the managing editor and a tiff or two with the foreman. The latter's white coat is wrinkled and Snub offers to iron the jacket by running it through the presses. The coat comes out flat. In fact, it is a good job except for the forms which are printed on the back. The story next introduces the comedian on the track of some missing jewels. The gags are fairly novel and the offering closes when Snub puts over a scoop for the paper. "Hot Off the Press" will be enjoyed.—Length 1 reel. —LAURENCE REID.

Friday, the Thirteenth

(Star Comedy-Universal)

A S the title indicates, this comedy has a great deal to do with superstition. An absent-minded husband finds himself involved in much trouble on the previous day. First he misses his umbrella, which has been taken by a woman. He follows her through the park in an attempt to regain it without causing any embarrassment. It is almost in his clutches when the lover of the fair lady puts in an appearance. When the hero explains the situation to his wife she informs him that matters are not so bad since it is only Thursday, the twelfth. So he goes to bed leaving orders not to be disturbed until the fourteenth. The comedy presents a fair example of comedy gags. Eddie Boland and Gertrude Olmstead appear as the married couple.—Length 2 ree. —LAURENCE REID.

A One Horse Town

(Century Comedy-Universal)

THIS comedy starts off with a trick scene showing a close-up of an intimate card game. Two gentlemen are sitting back pretty with the pasteboards and smoking the customary perfumes. Then when the camera is placed at a medium distance you discover that they are only tramps seated on the open end of a box-car. This is a snappy beginning of a comedy which carries a fine sample of humor. The knights of the road are interrupted in their little pastime by the brakeman. They arrive in a small town and decide to put on a one night bill and engage Harry Sweet to put up the posters.

There is some nifty comedy released when the star attempts to paste the bills on the town fences. The boards are loose and one by one the fences tumble to the ground. Harry puts the show on the bum that evening by acting as scene shifter and property man. He even saves the town's savings from the two hams and a rewrite of the part of the girl and her father. "A One Horse Town" will get the laughs. Book it and see for yourself.—Length 2 ree. —LAURENCE REID.
The Leap That Will Startle the World

Charles
The Thrill-A-Minute Stunt

"Go-Get"

Produced and Directed by George B. Seitz
At a speed of 50 miles an hour he jumps his motor-cycle from a ferryslip to the ferry boat, yards away. He does a hundred such amazing things in this serial!

*A Grand Attraction for YOUR House!*
"Vendetta"

Howell Sales Co., Inc.—Commonwealth—Six Reels, About 3800 Feet
(Reviewed by Charles Street)

MUCH of the adverse criticism of "Vendetta" is based on propaganda. A goodly portion of the remainder is warranted. Yet the picture is not entirely without merit. It boasts an interesting theme, containing several highly pleasing moments, and the photography is excellent in a few instances. Here we meet a different Pola Negri. Gone is the dance ingimp thousand lover and the ultra-conventional Countess portrayed here is not nearly so attractive. She gets no chance to dazzle with her beauty or to make a love interest. The result is disappointing, and and we are not that the plot, scenes and other characters fill the void we hesitate to say how disappointing our experience.

As a thriller, with shooting and stabbing and love and hate intermingled to the exclusion of fun, the picture produces the goods. A young Countess, who is engaged to the king of snappy moments is not, as his sister, the Countess, suggested. The resulting duel brings out the best in both characters. Marry the brother and the brother dies with the "E. A." an unmanned Britisher, in his possession. The Countess' vow for revenge makes her plot to marry herself and the brother dies. For scene con- venience alone Monte Carlo is where the un- raveling is done, but no pretentious screen marching is in the air. The Countess is victorious in the climax, which atones in part for much that is lacking beforehand.

The Cast

Countess Marianna Paoli.............Pola Negri
Gladwin Irving, a lieutenant........Baron Dangelli, the guardian
Edward Alcott, the lieutenant and hero........Antonia, brother of the Countess
Tullly..................Negri
Ruth Alcott, sister of Edward Alcott and fiancée of Gladwin Irving
By George Jacoby and Leo Lasko. Titles and editing by James A. Credleman.

The Story—At his sister's bidding Antonia picks a quarrel, which results in a duel, with visiting Englishmen. He is killed, retaining a grip on the pistol. The Countess seeks revenge, promising to marry her guardian if he helps her. At Alexandria quarantine grips them as they trail the Englishmen's ship, the Countess nursing and falling in love with a man whose name she doesn't know. Alexa-

Hammon..................Negri
William Lyon..................Ritchie
Herbert Whitman..................Tully
Hustley Geil..................J. H. Selznick
Edward Bernd..................Lenore Gardiner
Herbert Goodspeed..................Samuel Grosscup
Charles LaMarche...............Colin Camin
Al St. John..................Pola Negri
Directed by J. W. Reinhardt.

Bradley King, Scenario by Sarah Ma.

The Cast

Mavis Cole..................Elaine hammerston
Jimmy Ryder..................William Daw
T делл..................R. H. S. stander
Herbert Whitman...............Hustley Geil
Herbert Goodspeed.............Lenore Gardiner
Samuel Grosscup................Colin Camin
LaMarche...............Al St. John

Produced by J. W. Reinhardt.

Directed by George Archainbaud.

The Story—Heroine elopes with man discovers is a crook, refuses to marry him, takes refuge in deserted lodge. Her name is linked with that of crook suitor's in jewel the story is revealed she represents herself as wife owner of lodge, who has been jilted by crook, suitor, after another attempt at robbery, threatens heroine, but she remains true to man she loves. She outwits crook, marries him, and a crook suitor in a jewel robbery. Of course, the true character of her disreputable suitor is discovered by her in time to prevent marriage, after an elopement, which marga with her association with the "strange man" the more interesting.

The Cast

Mavis Cole..................Elaine hammerston
Jimmy Ryder..................William Daw
T делл..................R. H. S. stander
Herbert Whitman...............Hustley Geil
Herbert Goodspeed.............Lenore Gardiner
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LaMarche...............Al St. John

Produced by J. W. Reinhardt.

Directed by George Archainbaud.
"The Fire Bride"
Wid Gunning, Inc.—Five Reels
(Reviewed by Mathew A. Taylor)

The June Ions and coral reefs and all the other things that go with the twang of keleke, form the background for this dance-centered story, which is presented as the entertainment for the average. We are told that this is the first South Sea picture ever actually filmed in that land of shredded passion. Certainly it paid producer to transport his company from New York to Tahiti to get these exteriors. A good picture on film, with Richard Arlen, John Carradine, and a number of other stars that will serve for the characterization, is an ideal role for her personality. There is no tax put upon her emotional capabilities. All in all, a consistent thing, and it succeeds in making the role a colorful one indeed. "Bobbed Hair" is crammed with delicate humor which borders at times upon burlesque, and the company at Greystoke Village, futuristic poets and poetses, and frolics about in a romantic vein which is sure to be of interest to the audience.

Miss Hawley longs for the unconventional ideas of existence. She is betrothed to a prosaic product of Wall Street who is blind and also to deal in the romantic schemes of things. The girl's aunt is determined that she will marry this hard-headed youth. But she rebels and runs away to the village to live with a former classmate—a young woman who has taken up the flapper career with a vengeance. Sandals, bobbed hair, the togo and all that sort of thing work to the high potential of the indomitable Polly long to adopt the same ideas.

This of course starts a pretty romantic conflict, for the youth of the title is forever falling for the projections of the flapper. The girl sides from him and naturally he is disconsolate. She even finds a communion of soul with this fellow. But the youth threatens divorce and the flapper even thinks of suicide. But it all ends according to Hoyte and a happy ending to the story. Miss Hawley is assisted by competent players in William Boyd, Leigh Wyant, William P. Carleton and Adele Farrington.

The cast
Polly Heath ………….… Wanda Hawley
Dick Barton ………….… Adele Parrington
Zoe Dean ………….… Leigh Wyant
Seymers ………….… Jane Sage
Daisy ………….… Margaret Vilmorin
Paul Lindt ………….… William P. Carleton
Mrs. Lamont ………….… Ethel Wales
The Lamont Children ………….… Wilbur and Paul

The Story—Girl is equipped with modern temperamental qualities. In her search for the youth of Wall Street and when her aunt is determined that she will marry him, she runs away to Greystoke Village to live with a true product of the futuristic scheme of existence. The heroine bores her hair and becomes the typical Villager. The hero follows and a reconciliation is effected when she finds him more genuine than the ultra modern types with whom she has lately associated.

Classification—Romantic comedy visualizing the modern Flapper. College of good in cident and some typical scenes.

Production Highlights—Up-to-date quality of theme which makes rattling good light comedy. The picture is too fast, the story too much the work of the star and her principal assistants. Scene when the flapper takes up the cause with a vengeance.

Drawing Angles—This presents ample opportunities for exhibitor to capitalize on the discussion of the much abused flapper. The title is a winner. A prologue is easily suggested from the title. Miss Hawley has ideal role and has the support of William P. Carleton and William Boyd. Should make a good teaser campaign.

Drawing Power—This will go well in select neighborhoods. Miss Hawley is an over baby or the matinee crowd. Will be enjoyed by the flappers especially. Title will attract them. Besides Wanda Hawley has a following. Good on the daily change of program.
**His Back Against the Wall**

Goldwyn—5000 Feet

(Reviewed by Charles B. Larkin)

**Motion Picture News**

BY BOB DEXTER. DIRECTED BY WEBSTER AND BELL. PRODUCED BY VIAGRAPH.

**The Story**—Discontented with life in the United States, a young man sets out for South America. A tropical storm brings about the death of the girl and the hero who is carried to San Francisco. The hero meets with the girl, and they are married. She accomplishes a great deed for the heroine, and her experiences are so pleasant that she returns to the South Sea island. The hero finds her husband and he becomes cured of his illness.

**Classification**—Romantic adventure set in the South Seas. Picture marked for atmosphere. Plot based upon a girl's disillusionment and her unpleasant experiences in life.

**Production Highlights**—Atmosphere color, Florida coast to represent South Sea environment, Wardrobe of Corinne O'Duffy, iconic pop art.

**Exploitation Angles**—This being a South Sea story, exhibitors should concentrate upon the heroine, who is one of the most beautiful women in the world, and special music. Picture will be enjoyed by fans everywhere. In search of a new look. A girl's popularity, and the hero's love for her.

**Drawing Power**—Wherever Miss Griffith popular picture will draw. Best suited to exhibit in larger theaters, and special music will make it more enjoyable. Title and stills of star will help patronage for small towns or cities.

**Other Women's Clothes**

Hugo Ballin-Hodkinson—5000 Fee

(Reviewed by Laurence Reid)

**T**his picture is a variation of the South Sea formula and as such it doesn't offer much in the way of novelty. As a matter of fact, it is another version of the steady hero who has been patterned after the popular bandit hero who has to be killed on his horse, who makes all over when a gun goes off and who cringes with his hands up and then dives over the fence or into the dark. As Jeremy Dice, the youth who leaps from a tailor's bench in an East Side sweatshop to the land of cactus, two-gun men and girlish gowns, his first job is to cross a railroad from the tailor's shop to an Honest-to-Gawd hero—Raymond Hatton contributes to the screen one of the most delightful bits of character work seen in many months.

John Frederick wrote the story which has supplied Director Rowland V. Lee with enough material to make of the first scene from the inevitable clinch. The picture opens in a New York tailor shop where some good comedy moments enter, then switches to the grand ball of the Steppers' Club, where Jeremy Dice and his "goil," portrayed by Shannon Day, shake some wiggles, and one of the $600 worth of fancy hats goes out of hat trimmer hands and winds up in the great open places of the west.

The picture is notable for its fine settings, especially the climax, where a deserted cabin is pictured which are scenic gems. Max Fabian has done some good camera work, the photography being artistic throughout.

There are several picturesque scenes. The first comes when a bully takes Jeremy's girl away from him at the ball and the poor fellow, coward that he is, literally crawls from the hall. The next one is when Dice and a friend, also a bandit, share a desert cabin in the desert, where two bandits stage a gun battle over a recent haul, with a road gang hot on their tail. Jeremy is hiding in the hill fight and outwits his own fate. One of the holdup men spies the "hero" and is about to shoot him full of lead when he is killed by another yegg who is also mortally wounded. Jeremy, crawling from his hiding place, soon finds himself facing the sheriff's posse. He is given credit for killing the two bandits and rides into the little western town—a hero.

**Big punch comes when Jeremy and his "goil," portrayed by Miss Griffith, ride through the town of sailors, men, meet in the town square. "Brone" has sworn to "get" Jeremy, who, however, unexpectedly turns the tables in a scene that should bring patrons to the edge of their seats.

John Frederick, Continuity by Julian Josephson.

Photographed by Max Fabian.

**The Story**—Jeremy Dice, a timid, cowardly tailor's assistant, is persuaded by his gosling to get a job at the East Side shop because he did not have enough to stand up to a bully who stole his girl. The coward goes West. Kicked off a freight in an Arizona desert, he is captured by bandits. The leader of the bandit band, who is a rich, high-class hero in a high-class technical way. Most of the action transpires upon the yacht. Rockcliffe Peckham stars as the rich man. Steve shows his heroic roles, plays the part of the heavy hero and succeeds in giving an adequate portrayal. Edgar Bergen's excerpt has an impressionistic style and as far as advancing the plot is concerned they fail in the task. But the scene of the boat tissues and the picture as the star and the title—well the picture should not lack in patronage because of their magnetic qualities.

The Cast

**Island Wives**

Vitagraph—Five Reels

(Reviewed by Laurence Reid)

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John Frederick, Continuity by Julian Josephson.

Photographed by Max Fabian.

**The Story**—Jeremy Dice, a timid, cowardly tailor's assistant, is persuaded by his gosling to get a job at the East Side shop because he did not have enough to stand up to a bully who stole his girl. The coward goes West. Kicked off a freight in an Arizona desert, he is captured by bandits. The leader of the bandit band, who is a rich, high-class hero in a high-class technical way. Most of the action transpires upon the yacht. Rockcliffe Peckham stars as the rich man. Steve shows his heroic roles, plays the part of the heavy hero and succeeds in giving an adequate portrayal. Edgar Bergen's excerpt has an impressionistic style and as far as advancing the plot is concerned they fail in the task. But the scene of the boat tissues and the picture as the star and the title—well the picture should not lack in patronage because of their magnetic qualities.

The Cast

**Other Women's Clothes**

Hugo Ballin-Hodkinson—5000 Fee

(Reviewed by Laurence Reid)

**T**he production values of this picture are very high. Indeed, the theme of this offering is the South Sea story through the movie mill on several occasions and even were it not burdened with impracticalities, so noticeable here, it does not contain enough substance to entertain beyond a pictorial appeal. In the first place it will be noted that the heroine is represented as the legitimate daughter of an elderly lady's will with being inquisitive enough to get at the bottom of some secrets. When the heroine learns the truth eventually and disapp
trite story. He even overcomes the hurdle of coincidence and makes it become an effective touch, for the atmosphere of refinement, and the lighting and first-rate photography, continue to be gainers. In fact a lot has been done to make this an equal picture, but alas it is burdened with a weak plot—three years of Miss Ballin gives adequate expression to her role. The same may be said of Craufurd Kent. The offering will mostly be appreciated by an elderly clientele.

The Cast

Mabel Ballin—Missed
Guinn—Molly Malone
Mona—Miss Ballin
Tuck Martin—Edward Borman


The Story—Western treatment of a neighborhood dispute between property owners. An elderly rancher's life is in jeopardy and his neighbor schemes with the old man's foreman to obtain title to by fair means or foul. The lawman and his although loyal by the cowboy hero, who rides to the rescue in daring fashion. A romance finishes the story.

Exploitation Angles—There is no doubt that this will succeed with most audiences. There is opportunity to capitalize the title in various ways. The Haparhy Productions' newest picture, outclasses his previous releases, and is a fitting tribute to the production. Attention should be paid to exploiting his personality.

Drawing Power—Wherever westerns are enjoyed this picture will get over. Not a good bet for the select house, but a sure winner in the rough house. The personality is getting over. Title should help some in drawing patronage.

"The Cradle"

Paramount—Five Reels

(Reviewed by Laurence Reid)

EVEN after you have catalogued this feature, it is not possible to say where the story is set, and sit back with a knowledge that it will develop according to tradition, you are certain to be interested in it. There is a sweet note of heart interest which marks this domestic conflict. "The Cradle" is an interesting little study of "a little child shall lead them." It demands the tiny juvenile, Mary Jane Irving, a great deal of expression. In fact she is in almost every scene and displays a sound grasp of emotional expression not marked by any directorial coaching, so natural is her performance.

Monstre Brieux has not solved any problems for himself or anyone else. He is as good a house cannot stand divided once a child has blessed it with his presence. A struggling in this, a plot which involves the very situation. Into his life enters a gay adventuress who proceeds to rupture the sweet domesticity. The wife, not content in being left alone, takes upon herself all the maiden days, and not separated margens are maintained after the divorce, the child passing six months with the mother and the remaining months with the father. The director or possibly the author has used a deal of subtlety to make the plot hold, and the situation. Into his life enters a gay adventuress who proceeds to rupture the sweet domesticity. The wife, not content in being left alone, takes upon herself all the maiden days, and not separated margens are maintained after the divorce, the child passing six months with the mother and the remaining months with the father. The director or possibly the author has used a deal of subtlety to make the plot hold, and the situation. Into his life enters a gay adventuress who proceeds to rupture the sweet domesticity. The wife, not content in being left alone, takes upon herself all the maiden days, and not separated margens are maintained after the divorce, the child passing six months with the mother and the remaining months with the father.

Drawing Power—This will draw everywhere regardless of locality. Once seen is bound to interest all patrons. Should enthral interest of all patrons. Making a play for parents matinee or evening would be a stater. It will draw and be a favorite with all.
of his choice and forget the hand-picked specimen he possesses. That's about all there is to "Elope If You Must." The interest slackens when incidental by-play is introduced to keep it going. It's a helter-skelter line of action which takes the spectator because there is no single thread to keep him at attention. It ends according to the scheme of the benefactor, Mother's choice, and the daughter decide to elope and the heroine has a tough assignment on her hands otherwise. In a word, it is a farce and the picture becomes slapstick comedy at the beginning of the third reel. At that it manages to please after a fashion.

The Cast

Nancy Moore ............ Eileen Percy
Willie Welden .......... Edward LeSaint
Elizabeth Magruder ... Mildred Davenport
Mary Sweeney ........... Marguerite DeVal
Warren Holt ............. Larry Steers
Martha Lough ........... Hilda Shepherd

The Story—Treats of a stranded actress and her sweetheart who are saved the embarrassment of being put off the train for non-payment of fares by the generosity of a fellow passenger who consents to pay their fare on condition that they help him in frustrating his daughter's marriage to his dislike. All the many complications the young couple succeed in their task.

Classification—Farce-comedy which develops a note of slapstick. Concerns the frustration of a marital intrigue. Develops romance.

Production Highlights—The introductory reels lose their rate and are adventure. The breezy acting of players. Satisfactory production in a technical way.

The principal fault of the tag of the story seems to be that its perfect continuity of the first three reels becomes episodic and involves interesting heroine as Apache chief, the Red Cross in France to escape arrest and then you are told that her experience has purified her soul. So far excellent. Then come detached sequences that have to be explained by titles in which all the principal characters are brought together as if in a newsreel. The story is entertaining and with considerable melodrama in connection with the theft of a certain emerald that gives Betty Compson wonderful acting opportunities and Theodore Kosloff a fine role as an imposed police ombudsman.

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Robert MacCready, director of photography.

The Cast

Genevieve Caron .......... Betty Compson
Joan Parker ............. Josephine O'Sullivan
John Allenby ............ Mahlon Hamilton
Pitou .................... Neely Edwards
Elgie Ross .......... Elyse Knox
Duchesse de Chazarin .... Lynore Lynnard
James Thomson ......... M. Von Harriman
M. Jouvent .............. Mr. Weeden Dudley
Arthur Hull


The Story—A Parisian dancer, member of a band of American ex-Red Cross to escape arrest. Her experiences purified her soul and she comes to America to begin life anew. At house party he encounters one of her former companions posing as a Belgian diplomat but whose real purpose in America is to steal an emerald owned by her hosts. To frustrate his plans the girl removes the emerald from the woman's neck and secretes it on the person of her lover. The crook learns of the trick and attempts to steal the gem but is forest by a detective who has been watching him.

Classification—Romantic melodrama of the Detective type with a plot appearing in a role that calls for considerable role playing.

Production Highlights—Acting of the whole cast, Apache atmosphere, fine attention to detail, suspense and incidence of the early reels.

"The Man Who Paid"

Apfel Productions—4950 Feet (Directed by J. S. Dickerson)

As a drama of the great out-doors where that is particularly new in plot can be expected the Man Who Paid to be rated as a better than average production, in which scenic shots, physical action and romance are divided equally.

This is the version still pursued by its concoction in which a French-Canuck desiring the wife of the factor at the trading post, kills the husband and when foiled from time as the action progresses, only renews his efforts, but the individual sequences have considerable originality and no end of action. There is some good detail concerning life at a trading post, and an occasional bit of comedy relief.

Will Rogers, to a large extent, but much better acting opportunities are given Norma Shearer as the factor's wife, all of whom are supported by Augustus Pitou who stamens this new-comer to the screen as an actress of promise. The girl has beauty and screen personality and she can act. Even in the wild melodrama that may move parts of the picture exhibit, she is able to make her work hold attention and her role seem real.

Oliver Thornton .......... Wilfred Lytell
Jeanne, his wife. .......... Florence Rogan
Little Jeanne, his wife. ... Norma Shearer
Louis Dubois, a trapper. .. Fred C. Jones
Anton Balzer, his partner. .... Bernard Siegel
Melville, Oliver's storekeeper. .... David Hennessy
Boy Thornton, a trapper. .... Oliver Mechanics
Lisa, nurse girl at Thornton's. .... Erminie Gagnon
Pittou. .......... Frank Montgomery
Produced by Apfel Productions, Inc. Directed by Oscar Apfel. Story and scenario by Marion Brockett and Frances Gondolfi.

The Story—An unscrupulous trapper abducts the wife of the young factor at the trading post, kills the husband but is thwarted in his purpose and finally runs away to an Indian whom he has double crossed. The factor has been unjustly accused of a crime, names the trapper and his gang to the post. His innocence is finally proven to the real culprit confesses. The factor and his bride pay a visit to the silver mine which makes everyone rich as well happy.

Classification—Action melodrama of life in the North woods with carefully selected background and convincing sets. Containing all details.

Production Highlights—Beautiful scenic shots, acting of Norma Shearer as the heroine, several good fights, commendable detail in some of the trading post scenes.

"The Green Temptation"

Paramount—6165 Feet

(Reviewed by J. S. Dickerson)

For about the first half of this picture, notably in the scenes concerning the love affair of the young American couple in atmosphere, incident, action or acting. Afterward there is a slump that brings the average to below the usual average and gives Betty Compson wonderful acting opportunities and Theodore Kosloff a fine role as an imposed police ombudsman.

The principal fault of the tag of the story seems to be that its perfect continuity of the first three reels becomes episodic and involves interesting heroine as Apache chief, the Red Cross in France to escape arrest and then you are told that her experience has purified her soul. So far excellent. Then come detached sequences that have to be explained by titles in which all the principal characters are brought together as if in a newsreel. The story is entertaining and with considerable melodrama in connection with the theft of a certain emerald that gives Betty Compson wonderful acting opportunities and Theodore Kosloff a fine role as an imposed police ombudsman.

Robert MacCready, director of photography.

The Cast

Joe Kendirc, telegrapher. ... Bill Parker
Barb Kendirc, his wife. ... Esther 1 Marguerite
Archer Spencer, warden. ... George Munson
Graford, blackmailer. ... Myrtle Stowe
Mr. Couragey, banker. ... William Cusack
Mrs. Couragey. ... Helena Thomas
Madeline Couragey, niece. ... Margaret Meserve
Hotel Detective. ... Warn Stanhope


The Story—Treats vividly of how ashes cigar proves man did not tess with a rival, thus clearing him of her from youthful wife, turned bank teller but supposed banker, who is a detective. She "Ashes," by E. H. Culbertson, in a man handed her by while away time she was a blackmailer in "Ashes," and her own, all because ashes were on her front bank teller's stubbies, convince the wife game is all wrong. She flies back to her town, as she is supposed to do, and sends the message to her husband, who is escaped railway station instead of police station to detective.

The Solution—Page of snappy action life of young couple filled with love and narrow by love and an example of what they were being led by what they were doing. Melodrama and realism.

Production Highlights—De Courcy's call in playroom of company, various types are flashed and her verdict each. Genuine ness of men committing blackmailers in club's smoking room. Taps signaling over telephone.
1. T. FELLERIN, President of the R. D. Lewis Film Company, has negotiated a deal with Equity which gives the Lewis Company, the Texas, Oklahoma and Arkansas states, as well as the B. E. Ziedman production, “Where Is My Wandering Boy Tonight?” The picture which has proven one of the most smashing successes in the independent field is known, is said to be the most exciting picture to go in that territory for some time and the Lewis Film Company is planning big things for it.

A campaign to advertise the picture is now being conducted by the purchasers who maintained their principal office in Dallas, Texas, with branch offices at Oklahoma City, Okla., and Little Rock Ark. All the facilities at the disposal of this independent are being to be harnessed in an effort to get the picture to go in those territories.

2. An important addition to the Independent field is the recent opening in a Riffin, in a communication central offices of Second National Pictures Corporation, a New England independent, Second National Series for distribution. The Boston runs of “March of the King” and “Aim and Izannah” are the first films that have already brought in $800, interest in the pictures increasing.

3. The Independent Exchange in Baltimore on April 1.

4. Brandt to Distribute Eddie Polo Serial

...
Armstrong Series Coming
Pacific Film to Distribute Comedy Series Now

J. NO. J. HAYES, President of the Pacific Film Company of Culver City, California, announces a new series of two-reel comedies starring Billy Armstrong.

Financed largely by a group of former associates on the Mack Sennett "lot," "Billy" Armstrong, well known for his comedy work under former banners of Keystone, Century and Sennett, is now being starred by the Reaguer Production Corporation in a new producing concern that will make a series of 18 two-reel fun films for state rights released through the Pacific Film Company of Culver City.

Work on Armstrong's first comedy, "Slow and Easy," is now underway at the former Bronston Studios in Edendale, Cal., which have undergone improvements estimated at $20,000. New dressing room units and a dark stage have been constructed for Armstrong. The interior of the offices and laboratory have also been changed. Rea Hunt is directing Armstrong from a script prepared by Charles Diltz. The latter is also general manager of the Reaguer film. Armstrong's support is headed by Patricia McGill and Hap H. Ward, Robert Smith also from the Sennett forces is cameraman.

Mrs. Singer reports great progress in the sales of the feature pictures that the Pacific are state-righting.


Territories Sold on Billy West Comedies

Some of the biggest territories in the country sold, and several others pending, before a bit of production work has begun, is the record with which the first series of Billy West Comedies was started. This is the series which is now being made for distribution through the C. B. C. Film Sales Corporation.

The first release on the series has now been practically completed and will soon be shipped to the New York offices of C. B. C. for release through the States Right Market. It has been titled "You'll Be Surprised."

The first sale was that of the New York territory to Myriad Pictures Corp., which purchased right to the New York and Northern New Jersey territory. The Eastern Pennsylvania and Southern New Jersey territory has been sold to Masterpiece Film Attractions of Philadelphia. Celebrated Players Corporation of Chicago has bought the series for Northern Illinois, Indiana and Wisconsin.

Another sale definitely completed is that of Maryland, Delaware, District of Columbia and Virginia to Federated Film Exchange of Baltimore.

"The great novelty of the picture lies in the fact that it was photographed in Arabia, and with the exception of a few principals, only Arabs were used in the cast." - N. Y. Sun on "The Sheik's Wife."

"Yankee Doodle" Release
Burnside to Send Out Picture as Road-Show in Ten Big Cities

SINCE the publication of the Motion Picture News review of "Yankee Doodle, Jr.," M. Burnside's independent production, his offices have been deluged with inquiries as to the method of distribution that will be employed to bring this picture before the public.

In response to all inquiries that have been addressed to him Mr. Burnside has issued a general statement for the benefit of the trade which covers every angle of distribution schemes which have been used. In explaining his ideas for the sale and exploitation of "Yankee Doodle, Jr.," Mr. Burnside said: "After reading the splendid reviews that have been written on "Yankee Doodle, Jr.," I have decided to sell this film out as a road show. I naturally am aware of the fact that this picture has more genuine exploitation possibilities than any other independent production on the market today. My statement has been verified by every trade journal reviewer who has looked at the film.

"In addition to telling the state right buyers and theatre owners of the country that "Yankee Doodle, Jr.," is a real hit, the gentlemen of the press have helped me considerably with ideas for publicity.

"My long years of experience in the legitimate branch of the theatrical business, as well as the many years I have been in the sale and distribution of motion pictures, has prompted me to send out "Yankee Doodle, Jr.," as a road show. I give the exhibitors and showman in the country that this show will receive the most glowing, the most far reaching publicity campaign ever accorded to any film play. This, I know, has been a stock phrase, employed by the producers for years. Generally, when an independent production of any worth is offered to the state right buyers an elaborate press book is prepared and here the co-operation stops. This will be the point where my publicity campaign will begin."

"As further proof that I intend to exploit "Yankee Doodle, Jr.," along mammoth lines, I have engaged Paul Gray as general press representative."

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And we keep our promises.
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President

American 10 Points:
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2. REPUTATION. Gained in 10 years of experience.
3. RESPONSIBILITY. A concern of strong financial standing.
4. LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5. EQUIPMENT. All of the most modern obtainable.
6. CLEANLINESS. Within one block of Lake Michigan, Away from dirt and dust.
7. SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8. PROMPTNESS. Accustomed to serve exacting requirements.
9. PRICES. Reasonable and competitive.
10. GUARANTEES. Writes for our unique guarantee of quality work.

Gus S. Schlesinger, general manager of Warner Brothers' new foreign department.

Feinman with Eddie Polo

Eddie Polo, star and co-producer of "Cap'n Kidd," first of a series of independently produced series which he will produce for distribution on the state rights market, announces this week the appointment of A. L. Feinman to the post of Publicity and Exploitation Director of the star serial corporation.
Harry Garson Presents

Clara Kimball Young

IN

HER LATEST AND GREATEST PICTURE

"The Worldly Madonna"

In no picture in which Clara Kimball Young has ever appeared, has she equalled her magnificent characterization of a dual role as in "The Worldly Madonna." In beauty of investiture, elaborateness of scenes, gripping dramatic sequences, "The Worldly Madonna" represents artistry supreme.

EQUITY PICTURES CORPORATION
723 SEVENTH AVENUE
NEW YORK CITY
Johnny Hines Features
C. C. Burr Takes Glendale Studio;
Will Also Produce Comedy Series

In view of the exhibitor demand for further features starring Johnny Hines, whose starring vehicle "Burn 'Em Up Barnes" was acclaimed everywhere, and in line with his general policy of expansion, C. C. Burr announced that he had taken over the Glendale studios in Long Island, where all of the Hines productions will hereafter be made. The old Mastodon studio on 54th street, where Johnny Hines has been making the "Torchy" comedies for the past year and a half, proved inadequate for increased production, and Mr. Burr, realizing the possibilities of the Long Island studio, immediately contracted to take it over for all his productions.

The facility, which covers sixty acres of land and affords excellent opportunities for both interior and exterior work, was purchased for $35,000 by Mr. Burr and the other 100 by 165, make the studio ideal for the preparation and shooting of large interior sets, so necessary to feature production work. In addition to the large number of dressing rooms and offices in the main building, a small hotel, standing next to the main studio, will be utilized for dressing room purposes.

Important to exhibitors and exchanges is the fact that in view of the greater facilities for production, Mr. Burr intends to produce a brand of comedies shortly that will be known as the Burr comedies. This will in no way affect "Torchy." Johnny Hines is making for Burr, but will rather be in line with C. C. Burr's policy to increase the output of his organization.

Production of "Go Get 'Em Galagher," Johnny Hines' newest starring vehicle, will mark the first time the new Burr studio in Glendale, as soon as Hines completes "Torchy's Hold-Up," now being filmed at C. C. Burr's Mastodon studios in New York City.

Pyramid Starts Production
Martha Mansfield Has Big Role in
"The Queen of the Moulin Rouge"

ACTUAL filming of "The Queen of the Moulin Rouge," the second production of Pyramid Pictures, Inc., has been started at the Pyramid Astor Theatre on Long Island, under the direction of Ray C. Smallwood.

Martha Mansfield has been cast in the principal role of "The Queen of the Moulin Rouge." Miss Mansfield was the final selection from a field of 150 leading women, all of stellar caliber. A particularly strong cast has been selected to surround Miss Mansfield, one of which is Henry Harmon, one of the most capable character actors in pictures, who attained lasting fame by his work in "Cecil Shohals." with Nazi-movia. Others who are already at work in the picture are Fred Jones, who plays a heavy role; Tom Blake, who appears as an apache leader, and Mario Carillo, cast as a French dancing master.

"The Queen of the Moulin Rouge" contains a story suggested by Paul M. Potter's play of the same name which enjoyed a New York and throughout the country several years ago. A realistic French atmosphere is assured by the fact that the director is Ben Carre, a Frenchman, with a long experience in stage and picture work in this country and his native land.

Trade Greets "Blaze Away"
First Di Lorenzo Picture Given
Big Reception by Independents

The offices of Di Lorenzo, Inc., distributors of the new "Big Boy" (Quinn) Williams series produced by the Frederick Herbst Productions, and directed by William Hughes Curran, have been in receipt of many congratulatory messages, especially the trade showing of "Blaze Away." "Big Boy" Williams' latest westerner, which also received praiseworthy comment in the trade, has certainly been one of the biggest ones yet. Almost immediately after the showing, Di Lorenzo, Inc., reported that the foreign rights to "Blaze Away" had been sold along with the close of important territory to a big international distributor in the south and middle west. Pending negotiations on other territories will be handled by Di Lorenzo, who should make for a rapid turnover on "Blaze Away."

Commenting on this, the first of the Di Lorenzo Williams series for his organization, Mr. Di Lorenzo said: "Our organization was formed originally with the distribution of worthwhile features for the independent market, and after a great deal of negotiations for a star whose personality and ability could be built up to become a by-word in the motion picture industry, we were delighted to secure the services of 'Big Boy' (Quinn) Williams.

"School Days" Runs Six Weeks in Toronto
FOR six weeks the Grand Opera House, Toronto, played the Warner Bros.' production, Gus Edwards' "School Days," featuring Wesley Barry, to phenomenal business, according to report. This run is said to be the longest that has thus far been accorded the picture.

The Stephenson Attractions, Ltd., Toronto, controlling the Canadian rights to the feature, has formed a new management of the Grand Opera House in putting over street ballyhoo, newspaper advertisements and publicity, and an elaborate presentation of a "School Days Revue" with a number of local talented youngsters.

Dot Farley to Play in Cruelwyed Comedy
Word was received by the Arrow Film Corporation this week from S. H. Horzig, producer of the Arrow Bowery Comedies that Dot Farley has been cast as part of Mrs. Cruelwyed opposite Paul Wiegell, and that the first comedy of the series will be "Husband and Strife," directed by Mr. Horzig.

Miss Farley is one of the best known screen comedians in the business, having been identified with such companies as Essanay, Keystone, and Sunshine Comedies, Century Comedies, and having had wide experience on the stage in drama and musical comedy.

"Felix," in Toy Form, to Be Sold to Public
Through an arrangement entered into this week between Pat Sullivan, producer of the "Felix" cartoon comics the series of which are distributed by the Consolidated Press market by Miss M. J. Winkler, and a well-known toy manufacturer, a novelty toy cat to be licensed in appearance to "Felix" will be introduced to the public and sold to department stores, toy shops, mail order houses and concessionaires throughout the world. The cat will be known and marketed under the name of "Felix."

Brandt-Davis Sale
"Life's Greatest Question," the Geo. H. Davis-Joe Elder feature in which Roy Stewart is featured with Louise Lovely and Dorothy Valegra, has been sold to the R. D. Lewis Company of Dallas. The distributor will handle the feature in the Texas, Arkansas, and Oklahoma territory.

Seven reels of vivid, forceful acting. Exhibitors Herald on "The Sheik's Wife."
Put this name in your date book NOW!

Don’t book another Comedy until you have seen

“YOU’D BE SURPRISED!”

It’s the first of 26 Screaming Two-Reelers and it’s a humdinger!

Now Ready for Release

Featuring

BILLY WEST

in an entirely new make-up. Nothing like what he has done before—and 100% better

Territory is going fast. These are already closed: Eastern Pennsylvania and Southern New Jersey (Masterpiece Film Attractions, Philadelphia)—Maryland, Delaware, Dist. of Columbia and Virginia (Federated Film Exchange, Baltimore)—New York and Northern New Jersey (Myriad Pictures Corp., New York)—Northern Illinois, Indiana, Wisconsin (Celebrated Players Corp., Chicago)—Texas, Oklahoma and Arkansas (R. D. Lewis Co., Dallas.)

If your territory is still open Telephone, Wire or Write—

C. B. C. FILM SALES CORP.
1600 BROADWAY, NEW YORK

“SUNBEAM COMEDIES Brighten the Box Office”
D. and W. Will Produce Holman Day Series

From the office of D. & W. Productions comes the announcement of a series of Holman Day Special Stories, to be produced by that organization for the State right market. This series will be written particularly for the screen by Holman Day. Also of importance is the fact that, in addition, there is a return to the megaphone of C. Edward Davenport.

The cast of "The 49th Talesman," the initial production of the Holman Day series, has been carefully selected by Mr. Davenport from Broadways talent.

60 Per Cent of "Felix" Territory Sold

The success which has attended the sale of the "Felix" cartoon comics, the series of which are controlled for independent distribution by Miss M. J. Winkler, is declared to be unprecedented in state rights marketing, it is asserted. In less than five weeks—for it is little more than a fortnight that Miss Winkler closed for the "Felix" product full-color, the Felix territory has been satisfactorily disposed of, and, according to a current announcement, additional sales covering a greater percentage of territory are now in their final stages of completion.

Joe Well on Sales Trip for Selig Serial

Joe Well, who has been handling "The Jungle Goddess," for the Export & Import Film Company, has been appointed special sales representative on the serial and has left on an extended tour of the exchanges to close up the contracts which have been pending for the completion of the chapter picture.

Chapin and Diamond to Assist Hugo Ballin


Shallenberger on Trip to Mid-West

W. E. Shallenberger, president of the Arrow Film Corporation, is away on a trip, having left on the 8:15 train this morning for Chicago. From Chicago Dr. Shallenberger will go to Kansas City, where he expects to spend a few days, then will return to Chicago, and thence back to the home office. Dr. Shallenberger is expected back at the home office the early part of next week. Thomas A. Curran, Arrow special representing the company, is also expected to return from Chicago, as far as Chicago, in time to report the activities of the trip.

Chatkin Buys Hallrooms Forthcoming Series Sold Outright for State Right Distribution

One of the most important deals in motion picture exchanges is that of the new series of Percy and Perdie Hallroom Comedies, which has been sold outright for the United States and Canadian markets. The producers, to the Coast Film Sales Company, headed by D. J. Chatkin, Mr. Chatkin, who is now in New York, said this week that he considers the acquisition of these comedies a tremendously important one. The sale applies to the 1922-23 series of twenty-six two-reelers which are to be produced upon the completion of the picture now being distributed through Federation Film Exchanges of America, Inc.

The deal was consummated before Mr. Chatkin left for the East, between him and Harry Cohn, the producer-distributor of Universal. A young woman who was in some time in the East going over with the New York officials of the Hallroom Boys Photoplays, Inc., who made distribution plans for the new series.

"The new series will be distributed on the State Right plan," Mr. Chatkin explained. "Nothing is being done already under way to insure the highest class, funniest two-reelers possible to release. More time and more money will be spent on the making of each comedy than has ever before been spent on two-reelers in the history of pictures. All distribution will be handled from the Los Angeles office of the Coast Film Sales Company, at No. 1670 Sunset Boulevard.

D. J. Chatkin, who heads the Coast Film Sales Corporation, is well known in the film industry, being one of the leading supervising exchange and sales of short reel subjects. He was one of the organizers of Federation Film Exchanges of America, Inc.; also a member of the Board of Directors, as well as Secretary and Treasurer of Federation. Mr. Chatkin is a resident of Los Angeles, California, operating two short reel exchanges on the Coast.

"Your Best Friend Opens" Warner Bros. Feature is Shown to Notable Gathering in Philadelphia

The premiere presentation of the Warner Bros. production, "Your Best Friend," starring Vera Gordon, was given at the Stanton theatre, Phila., on March 19, under the auspices of Lou Ber- man, of the Independent Film Company of that city, to a large and enthusiastic gathering of prominent Pennsylvania exhibitors.

In the cast of the picture were Stanley houses, and long before the doors were thrown open a huge crowd had begun to gather outside the theatre, the excitement being due to a certain degree, perhaps, to the fact that the picture was the last film ever to be made by Miss Gordon. Following the last line of the story, the lights were turned out and the picture was screened. Shortly before the end of the film, the singer repeated her song and this time the screen revealed Miss Gordon. The effect was wonderful, and Blythe Sothern, who was in the picture, was thrilled by it. The story presented Miss Gordon as a kind of devotional character, and this new film was a further development of the theme of the pictures, as Miss Gordon is a character in the picture.

Among those present at the showing were Mr. and Mrs. Stedman, Masthaun, Harry M. Warner, Mr. Rapf, Frank Buehler, A. Einstein, William Metzler, Joseph Kohan, Tim Leahy, of the Exhibitors Herald, Roger Perri, of the M. P. World, Mr. Jenkins of the Trade Review, Mr. and Mrs. George Gould, of Motion Picture News, Mr. Gordon, husband of Vera Gordon, and the members of the Blythe Sothern cast. The picture was not only a success in the box office, but it was also a success at the box office. The picture was a success at the box office, and it was a success at the box office. The picture was a success at the box office, and it was a success at the box office. The picture was a success at the box office, and it was a success at the box office.

Prohibition Officers to See "Bootleggers" A special showing of "The Bootleggers," one of the Entertain- ment Series distributed by the Gunning Organization, has been arranged for local prohibition officers, according to word from the Gunning home office. It was stated in "The Bootleggers" have been taken from U. S. Prohibition Enforcement records, some of which were seen under special permission from Government agents.

"Beauty's Worth" at Rivoli, March 26

Cosmopolitan Productions announces that Marion Davies in "Beauty's Worth" will be seen on Broadway at the Rivoli Theatre on March 26th instead of the Rialto on April 2nd, as previously arranged. Miss Davies' third picture on Broadway since November, the other two being "Bessie Briscoe" and "The Bride's Play." The story was written by Sophie Kerr and adapted by Luther Reed. Robert A. Smallwood directed the picture, and the lavish settings were created by Joseph Urban. Forrest Stanley took the leading man, and "Beauty's Worth" is a Paramount release.
N. Y. Hippodrome Shows Christie Comedy

“BARNEYARD CAVAILIER,” made by Christie for Educational, please, began on Monday, March 20, an indefinite run at the New York Hippodrome, the world’s largest playhouse.

Fifty of the regular one sheets prepared by Educational for use in connection with this subject were bought by the Hippodrome management and have been placed in various parts of the city. Exceptional exploitation along other lines also has been given to this two-reel fun film, and the picture is presented in a fine presentation.

Other first run bookings for Educational Pictures in the New York metropolitan district include “The Man Who Always Sat Down,” a Robert C. Bruce Scenic Beautiful, at the Cameo Theater, New York, where it began an indefinite run on Sunday, March 19; “And Women Must Weep,” a Robert C. Bruce Wilderness Tale, at the Branford, Newark, beginning Saturday, March 18; and “No Parking,” a Christie comedy, featuring Neal Burns, with Helen Darling, Jane Hart and “Laddie,” at the Paramount, Newark, beginning Saturday, March 18.

First Nat’l Subjects Ready

TWO PRODUCTION companies have laid the foundation for the First National releases through the First National exchanges. Norma Talmadge completed the last reel of her screen adaptation of Honore Balzac’s romantic drama “The Duchess of Langeais.” The picture was directed by Frank Lloyd, and the supporting cast includes Conway Tearle, Adolphe Jean Manjou, Rosemary Theby, Ka cuffs, Vingelli, Irving Cummings, Otis Harlan and Thomas Rickeits. The scenario was written by Frances Marion.

Katherine MacDonald’s newest starring vehicle “Heroes and Husbands” has also been completed. Supporting Matrix MacDonald’s Call Clear, Nigel Bari, Charles Gerard, Charles Clary, Nona Kingsley and Ethel Kay, Directed by Chester Withey.

Much of the action in “The Soul Seeker,” in which Dorothy Phillips stars under the direction of Allen Holubar, takes place at sea. This big sea drama was filmed in San Francisco and at the coast of Southern California. The cast includes Robert Ellis, Gertrude Astor, Wallace Beery, Jack Dolan, James O. Barrows, Frances Raymond, and William “Fatt” Fong. Another picture just finished is John M. Stahl’s “One Clear Call,” the story of which is laid in an Alabama town and involves a clan of night riders. The all-star cast includes Henry B. Walthall, Claire Windsor, Milton Sills, Irene Rich, Joseph Dowling, Shannon Day, Fred Kelsey, Chainmette, De Poe, Doris Pawn, Donald MacDonald and Albert Mac Quarr. Directed by John M. Stahl. Adapted by Bess Meredith from Francis Nimmof Green’s famous story. “Constance Talmadge appears in “Her Primitive Lover.” In the cast with Constance Talmadge are Harrison Ford, Kenneth Harlan, Jeanette MacDonald and Sidney Franklin, from an original story by Edgar Selwyn. Continuity by Frances Marion.

Bradley Foster’s National subjects just completed include: Marshall Neilan’s “Path’s First,” the cast of which presents Claire Windsor, Redfield, directed by Clair Laubin, Ray Griffith, George W. Seigman, George Dromgold, Helen Lynch, Henry King, “The Hottentot” and Leo White; Thomas H. Ince’s “Jim,” an original screen story by Bradley King, featuring Argosy De La Motte, Milton Sills and John Bowers; Maurice Tourner’s “Lorna Doone,” the featured cast of which are Claude Raglan, Frank Keenan, John Bowers and Donald MacDonald; Thomas H. Ince’s “Skin Deep,” directed by Douglas Maclean; J. Parker Read’s “Pawnee,” directed by Irving Willat; Thomas H. Ince’s “Skin Deep,” directed by Douglas Maclean; J. Parker Read’s “Pawnee,” directed by Irving Willat; and J. L. Frothingham’s “The Man Who Smiled,” directed by Edward S. Sloman.

“A Sailor Made Man” Sets Two Records

During its recent engagement at the Sym-phony theatre, Los Angeles, Harold Lloyd’s “A Sailor Made Man” set two records, according to word from Dr. Brockwedel, received at the home-office of Associated Exhibitors. Approximately 150,000 persons are reported to have witnessed the showing of the comedy at the Symphony.

In addition to being the leading running record for any comedy,” Dr. Brockwedel is quoted as saying, “this run set new attendance figures far surpassing those established by Harold Lloyd in ‘Never Weaken,’ when it ran at the Symphony. ‘A Sailor Made Man’ enjoyed a run of fifty days and was featured at 369 performances, as against forty-four for ‘Never Weaken.’

The picture, closed its last week with business as good as during the first seven days, declared Dr. Brockwedel.

Film Based on Kipling Ballad Due April 2

Pathes announces for release on April 2nd a screen adaptation of Rudyard Kipling’s “Ballad of the Hundred Thousand,” a great atmosphere and action described in the Kiplingballad are said to be faithfully reproduced in the Pathes release. The story has for its climax the regeneration of a woman of the shams, Anne of Austria, by the discovery of a crucifix on the body of the Danish sailor, Hans, who has been slain by the woman’s jealous lover, Salen Hardicker. The action is laid in a small boarding house. Special care was taken in the selection of the sailor types referred-to in the verse. The trenchant lines of the ballad are said to serve admirably as titles for the picture.

“Holds the interest well all the way through. The atmosphere is also realistic.”

Harrison’s Reports on “The Sheikh’s Wife.”

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Current Paramount Issues

Marion Davies Feature and Fourth UFA Chapter Set for March 26th

Paramount releases scheduled for release March 26 are the Cosmopolitan Pictures, "The Mistress of the World," and "Saved by Wireless," the fourth and concluding picture of the U-P series, "The Mistress of the World." "Beauty's Worth" is a Saturday Evening Post story by Sophier Kerr, contributor of fiction to many of the best known magazines. Luther Reed, who adapted "Behind the Door" ("Murder on Wallingford") and "Enchantment," wrote the scenario and Robert G. Vignola directed. Joseph Urban designed the settings.

Forrest Stanley, who appeared opposite Miss Davies in "Enchantment," is again her leading man in this picture. Other well-known people in the cast are Hallam Cooley, June Elvidge, Trudy Stat- tuck, Lydia Yeamans Fitz, Antrim Short, Thomas Jefferson and Martha Mattox; and in the charade scenes, in which Miss Davies appears as a dancer, Gordon and Johnny Dooley.

"Saved by Wireless," which presents the denouement of the intersting plot which runs through the entire series of "The Mistress of the World," is perhaps the most exciting of all the four pictures. In this picture the pinnacle of realism is said to be reached in an unprecedented manner.

In this picture, the heroine, Helen Neilsen, portrayed by Miss Mary, is rescued from the city by a giant airplane which is sent out by a European newspaper in response to a wireless message sent by her fellow prisoner, Karpen. This huge air machine, a model of luxurious and mechanical genius, wings its way to Europe where the final scenes of the drama are enacted.

Subject Chosen for Carey

"The Battle" to Be the First of Harry Carey's Vehicles for R-C

R-C Pictures announces that Harry Carey will be starred in a dramatic picture screen story written especially for Mr. Carey, Elliott Clason will write the adaptation.

In a statement issued this week from the R-C headquarters, Mr. Carey's career in the portrayal of Western roles is traced from his first venture on the stage in the leading role of "Montana," which Carey himself had written, down to his present affiliation with the R-C Pictures. "Montana" was presented all over the country with considerable success, and at the end of its run Carey again appeared as leading man in "The Heart of Alaska," which he had also written.


Under his present contract, Mr. Carey is starring for R-C Pictures under the personal management of Pathe's Western producer, who recently became affiliated with the R-C Pictures Corporation. Under his new contract, Mr. Carey will be presented in productions that will give him every opportunity for the display of those talents which have made him popular on the screen.

The supporting cast for "The Battle" will include some of the company's finest character players. The director is said to have been practically decided upon but his identity has not as yet been disclosed.

Wm. Farnum to Star in Bernstein Play

William Fox announces that William Farnum's next picture will be "Shackles of Gold," an adaptation of Henri Bernstein's drama, "Samson."

The direction of the picture is in the hands of Herbert Brenon. The star will be supported by Myrta Bonillas as leading woman. Marie Shotwell, the well known stage actress, has appeared in many Broadway successes, also is in the cast.

Mae Murray's Next to Be "Broadway Rose"

Mae Murray's next motion picture production, to follow her presentation by Robert Z. Leonard in "Fascination," the Metro release, will be a photoplay entitled either "Broadway Rose" or "On Broadway." Work on it has already begun.

In her new picture the star appears as a dancing girl of the New York stage, and in its sweeping style it is planned to be another of the author's of the new photoplay. It will be presented and directed by Robert Z. Leonard.

"Four Horsemen" to Be Shown in Spain

Rex Ingram's production for Metro of "The Four Horsemen of the Apocalypse," based on the familiar novel by Vicente Blanco Ibanez, will be seen in Madrid, Spain, in April.

Elaborate preparations are being made for the Spanish presentation, according to Robert K. Chandler, the representative of Chipman, Limited, which controls the rights to the Metro release in Spain, Portugal, Italy, Jugoslavia, Greece, Rumania, Turkey and Bulgaria.

A foreign picture that takes rank with the best that have been imported into this country, from the standpoint of excellence of production, photography, faithfulness to detail and action, while the continuity is rather an improvement on many that have been shown here. It is really an excellent piece of work, certainly the best French film that has been shown here. The true atmosphere of the Levant, which so many film makers have sought to transfer to the screen, is presented in a manner that has the unmistakable mark of fidelity to fact."—New York Mail on "The Sheik's Wife."
Seven Century Comedies Are Honored

THE National Committee for Better Films has selected three out of the four Century Comedies made in January as especially good pictures and unusually suitable for children. The two relesers in question were "Horse Sense" starring Harry Sweet and Sally, the trained mare; "Little Miss Mischief," starring Baby Peggy; and "The Dark Horse," starring Brownie, the Wonder Dog, supported by an all-dog cast.

For the month of February the National Committee put on its index all four Century Comedies submitted to it, and marked three of them as particularly good for juveniles. The pictures were "Two of a Kind," starring Harry Sweet; "Peggy Behave," starring Baby Peggy; "Cheerful Credit," starring Brownie; and "The Dark Horse," starring Sally, the trained horse.

Florence Vidor's New Subject Under Way

Production work on "The Real Adventure," starring Florence Vidor, is progressing satisfactorily at Universal's Universal-Associated Exhibitors' home-office. King Vidor is directing this feature, and Clyde Fillmore plays opposite Miss Vidor.

This picture will tell the story of a woman who, to win her husband's admiration and comradeship as well as love, leaves home and enters upon a professional career. She succeeds so notably in her venture that the husband, in spite of himself, is converted to her way of thinking and accepts her as a real pal and help-mate as well as wife.

Wilson Associate Editor for Goldwyn

Carey Wilson has been made associate editor of the Goldwyn scenario department, according to announcement by Vice President Abraham Lehr. Mr. Wilson will work with Paul Bern, scenario editor, and two other associates, Ralph Block and Clayton Hamilton.

"Chief among the outstanding qualities of 'The Sheik's Wife' is the fact that it doesn't follow along the familiar, beaten path of screen melodrama. Its atmosphere is unique. "The picture is beautifully photographed, well directed and gives every indication of winning widespread popularity."

—Exhibitors Trade Review on "The Sheik's Wife."

Pathé Releases for April 2
Adaptation of Kipling Ballad and Special Review Head Schedule

THE announcement comes with Pathe Exchange that its collection of short-subject features and the one serial episode, scheduled for this month, will be augmented by Rudyard Kipling's "Ballad of Fisher's Boarding House" and a special anniversary issue of the Pathé Review.

"The Opossum" is the latest offering of the series of "Adventures of Bill and Bob," showing the woodland exploits of the youthfull heroes and their tricks. "It's a title of the current reissue of one-ree comedy starring Harold Lloyd, Bebe Daniels and "Snub" Pollard, makes the offering move at a fast and crowded pace. "The Anvil Chorus" is the latest Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted in the offering by Marie Mosquini, Noah Young, the Hal Roach comedy staff and a remarkable equine actor—a new addition to the Roach Zoo. The comedy deals with the difficulties experienced by Pollard when he returns from his wedding trip to his bride's home and meets her husky brothers.

"The Mark of Cain" is the new Pathé Playlet scheduled for current release. Irene Castle is starred in the offering with Antonio Moreno featured in the cast. Others playing important roles are J. H. Gilmore, John Sampolis and Olive Stokes. The short subject feature is a thrilling story of mystery and romance, adapted by Philip Bar-tholomew from the book of Carolyn Wells. George Fitzmaurice directed the production.

"The Pivoted Rock" is the fourteenth episode of the new Pathé serial, "White Eagle," starring Roland, "The Lion and the Mouse" is the next animated cartoon of the series of "Aesop's Film Fables."

Ass'd Exhibs Names Release
"Sunshine Harbor" Due April 2nd Offered as "Springtime Picture"

ASSOCIATED Exhibitors announce for release on April 2nd "Sunshine Harbor," a Playgers Pictures attraction, which is backed by Associated Exhibitors' office as a particularly appropriate springtime release. Emphasis is placed on the title itself as perfectly keeping with the spirit of the season, while the atmosphere in which many of the scenes are placed and the optimistic note and good cheer woven into the fabric of the story are also represented as making the production a real first-rate springtime picture.

Prominent in the cast is Margaret Beecher, whose relationship to national celebrities already has won for her a vast amount of effective publicity, it is stated. Miss Beecher is a girl of beauty and of attractive screen personification and refinement and remarkable poise are said to enhance greatly the finely-developed sense of values in the story.

The cast for this production was carefully selected, containing such well-known screen figures as Howard Hall, Ralph Finch, John Collier, Albertson, Dan Jarrett and Myra Brooks. The story was by Jerome N. Wilson and directed and directed by Edward Hemmer. It is declared that the photographer took full advantage of the opportunities offered in the selection of attractive sets.

"Sunshine Harbor," it should be explained, is a charming little apartment occupied by a young girl after her removal to New York, and the name was chosen because of the radiant cheerfulness which never deserted her, even when she has been temporarily blinded while "covering" a fire for a newspaper. It is a pretty picture. The place, perhaps, to repeat that exhibitors will do well to place appropriate to the month of Easter, even pretented has been more.

A scene from "The Angel of Crooked Street," a Vitagraph release

Assembling Cast for "The Christian"

As announced in last week's issue of Morton Picture News, Maurice Tourneur's has been engaged by Goldwyn to direct a screen version of Hall Caine's novel, "The Christian." The company is to go abroad in April to film the exteriors of story in its original locales. The members of the cast are now being selected at Culver City by Casting Director Robert B. McIntyre and Vice-President in Charge of Production Abraham Lehr. Work has also begun at the studios on the interior sets as it now the intention to photograph most of the interiors at the Culver City studio.

Steam Yacht at a Bargain

HAVING just completed a hunting and fishing voyage for one of our wealthiest sportsmen, he instructed me to dispose of his steam yacht at once—quoting a figure that makes him the best buy ever offered in a yacht—thats he might have the services of his captain for the new boat.

The Consolidated Shipbuilding Co. (Shawbury) built her from Gardner's designs. Here is a cream-colored 100-foot-long steam yacht with a 17-foot beam and with 120-horse power. The saloon can carry 12 guests, and the cabin can also sleep 12 guests. The galley is large and able to serve a well-appointed table. The dining room is spacious, with a large hall-way, two large staterooms and two double staterooms. The yachts are equipped with all modern conveniences.

The steam yacht can be bought with all the accessories. Below, in the steerage are three large staterooms, two large cabins and two double cabins. The smoke stacks are fitted with a 100-horse power Daimler engine. The yacht is in excellent condition, and can be had for less than $50,000.

—Exhibitors Trade Review on "The Sheik's Wife."

Painted White (Inert, same ship painted black)

Bridge Deck

Quarter Deck
Fox's Big Specials Scoring

Home-Office Reports Testimonials of Their Success Here and Abroad

The home-office of the Fox Film Corporation reports that a stream of voluntary testimonials are being received daily from showmen throughout America, Europe, and even Asiatic centers, attesting to the "spectacular success" of its nine special productions. Exhibitor reports in national and regional publications are also presented as evidence of the satisfactory business being done by these Fox productions.

The nine specials include "Over the Hill," "Queen of Sheba," "A Connecticut Yankee in King Arthur's Court," "Shame," "Perjury," "Thunderclap," "A Virgin Paradise," "Footfalls," and "The Lost Trail." Warm tributes to "Over the Hill," "Queen of Sheba," and "A Connecticut Yankee" are reported to be especially notable. Statistical reports compiled by Fox have been accompanied by the assertion that more than 80,000 persons will have "over the Hill" by June of this year. And the first screen production that ever built up one solid year of profitable Broadway exhibition, declares the Fox film home-office.

Typical of the commendatory reports on these productions are the following:

"Shame"—Excellent picture, best
Saturday business in months—Moore's Rialto, Wash. D. C.
"Shame"—Excellent, played to capacity houses—Blue Mouse theatre, Seattle, Wash.
"Thunderclap"—Another crackerjack you can book to the limit. Every one goes out pleased and tells you so: that's what we want—E. J. O'Neil, Broadway theatre, St. George, N. Y.
"Perjury"—It stands in a class by itself. A masterpiece. Farnum is great—Luna theatre, Brooklyn, N. Y.
"A Virgin Paradise"—This is a good one. Appeals to young and old alike. Good attendance—Middle West (M. P. News.)
"Footfalls"—Night attendance excellent despite unusually cold weather. Found the house packed.
—Liberty, St. Louis.
"The Lost Trail"—Excellent. An exceptional picture which has been running for an entire week—Wm. Noble, Rialto, Oklahoma City.
"Shame"—Good in every particular, story, action, direction and photography. The best balanced picture by Fox in some time. Good attendance.

"Glorious Fool" Premiere

Goldwyn Picture Opens at Capitol

The new comedy romance by Mary Roberts Rinehart, "The Glorious Fool," produced by Goldwyn under the direction of E. Mason Hopper, received its first New York showing at the Capitol theatre this week. Helene Chadwick and Richard Dix are the featured players.

The feature won many favorable comments from the New York critics. The New York Herald said: "Laughable film of hospital romance. Helene Chadwick charming in role of nurse. Comedy treatment of hospital is an original vein that almost lifts the comedy off the screen."

American "Pretty young springlike comedy story, full of humor, with a compelling romance, and so happily played and directed as to win one's affection immediately."

Times: "A good tale of the humor which Mary Roberts Rinehart has been able to extract from hospital situations gives life and a reality to going to "The Glorious Fool."

Tribune: "E. Mason Hopper directed the picture and he has preserved the atmosphere admirably. The characters appear as though they had stepped from the pages of Mrs. Rinehart's."

Telegraph: "As a production it is always adequate with several touches of delightful humor and real comedy. Thoroughly clean and wholesome without being dull."

Educational Pictures Week

Heavy bookings reported for April 16-23 period; big houses listed

The rapidity with which special bookings of Educational Pictures for Educational Pictures Week are being reported to the New York headquarters of Educational is increasing steadily as the date of the beginning of this special period, April 16, draws nearer, declares the Educational Films home-office in a statement issued this week.

The theatres already definitely booked for Educational purposes for this week of April 16-23, or which have definitely promised to select subjects for showing include many of the country's biggest first run houses.

Among the theatres in the Los Angeles district which will observe the Educational Pictures Week are: Los Angeles—Cinema, California, Cune's Broadway, Orpheum Jr. (Hill Street Theatre), and Talley's Broadway; San Diego—Pickwick, Pasadena—Jensen's.

Theatres in districts served by other Educational branches in which Educational Pictures will have a prominent part from April 16 to 23 include the following:

Cleveland branch: Cleveland—Loew's Ohio Theatres, Allen: Youngstown—Dome; East Liverpool—Ceramic, Akron—Orpheum; Toledo—Valentine; Sandusky—Schade; Canton—Alhambra, Valentine.

Pittsburgh branch: Pittsburgh—State, Savoy, Blackstone; East Liberty—Liberty; Erie—Straud, Perry; Johnstown—Cambric, New Castle—Liberty, Opera House; Altoona—Strand.

Washington branch: Washington—Rialto; Baltimore—Rivoli, Century, New Garden, Parkway; Norfolk, Va.—Wells; Richmond—Colonial, Broadway.

Denver branch: Moore-Greaves, Coyote, Grand, Ben-the Mountain States Theatres Corporation, which have booked 100 per cent of these theatres: Denver—Prince, Rialto, Queen; Colorado Springs—Princess; Pueblo—Rialto; Greeley, Colorado—Sterling; Cheyenne, Wyo.—Princess.

Kansas City branch: Kansas City—Newman, Royal, Twelfth Street; Wichita—Pallace, Wichita, Kansas, Salina—Palace, Topola—Orpheum; Des Moines, Iowa, branch; Davenport—Grand, Garden, Family; Clinton—Rialto; Muscatine—Pallace; Burlington—Palace.

St. Louis branch: St. Louis—New Grand Central, West End, Lyric, Capitol, Lyric, fifteen theatres controlled by the St. Louis Amusement Co., and many others.

Earlier reports to Educational's home-office listed among houses that are to run Educational Pictures a large number of theatres in Boston, including Loew's New State, Modern and Beacon, Old South Theatre and Star; the bigger houses in the Balaban and Katz circuit in Chicago (New Chicago, Tivoli and Riviera), and all the many Ascher houses, and such houses as the Walnut, Strand, Family and Capitol in Cincinnati.

A scene from "The Green Temptation," Betty Compson's latest starring vehicle on the Paramount program.
Future Universal Pictures
Announcement is Made of mayo
and Gladys Walton Productions

FOUR forthcoming pictures starring Frank Mayo are announced this week by Universal, as well as several new Gladys Walton productions. Frank Mayo will next appear in a story by the late John Fleming Wilson, temporarily titled "The Raw Buck." Stuart Paton directed and the star is supported by a cast including Sylvia Breamer, Frank MacMurray, Howard Crampton, and Marion Crisp. It is a sea story.

Mayo also has just started on "Out of the Silent North," a novel of the north woods by Harry Sinclair Dragoon and Joseph Noel. William Worthington will direct. Following this will come "Aimad to Fight," the scenario of which has been prepared. The fourth production will be "The Altar Stairs," a South Sea story by G. B. Lan- cancer.

Gladys Walton has just started production on "The Trouper." This picture will be released after "Second Hand Rose," the story of which was suggested by the popular story by that name. A special edition of the song is to be issued.

Universal has also purchased the Henry W. Savage stage version of "Don't Doubt Your Wife," a novel by Joseph F. Meehan. "M'Liss," the scenario for which is being prepared by George Hull.

Ray Starts New Production
Work Begun on "Tailor-Made Man"
First Release for United Artists

CHARLES RAY has begun work on "The Tailor-Made Man," his first production for release by United Artists. The studio scenes were filmed Wednesday, March 15th, which also marked Mr. Ray's birthday and the anniversary of the organization of the Charles Ray Productions, Inc.

In the supporting cast assembled for "Tailor-Made Man" are Stan Reid, Douglas Gerrard, Victor Palot, Frank Butler, Kate Lester, Jacqueline Logan, Nellie Saunders, and Eddie Gribbin. The part of Tanya has not yet been decided upon. Albert Ray is said to have done an exceptionally strong piece of work in the scenario and continuity which was mapped out by the star and his new director Mr. DeGrasse. "The Tailor-Made Man" is hailed by United Artists as the first and indisputable evidence of Mr. Ray's announced policy of "fewer, bigger, and better pictures." The Tailor-Made Man" is to be an adaptation of the well-known stage comedy drama which had a highly successful run on Broadway with Gratt Mitchell as the star.

A birthday celebration also featured Mr. Ray's first day of studio work as the new president of United Artists. The first thing of the day was a huge birthday cake for Mr. Ray. Before shooting the first scene in "The Tailor-Made Man" the star cut the cake, which had been presented to him and Mrs. Ray, the latter being the first to bite. After the cake had been cut, Mr. Ray led a procession consisting of the studio and lot working force, the players, in the cast of "The Tailor-Made Man," and the management, to the room where the birthday cake had been placed, and where everybody participated in the festivities.

After the cake had been disposed of, Mr. Ray made a little speech in which he humbly thanked everybody present for his or her share in the working organization. He also spoke appreciatively of United Artists Corporation, comprising Mary Pickford, Charles Chaplin, D. W. Grif- th and Hiram Abrams, president, and expressed his pleasure and satisfaction at being associated with that organization.

"Primitive Lover" New Talmadge Picture
"The Primitive Lover" is the title which has been decided upon for the next Constantine Talmadge comedy, First National announces. It has been produced under the working title of "The Divorcee," from an original story by Edgar Selwyn. Sidney Franklin directed it, and Frances Marion wrote the continuity.

"Atmosphere is Real,"—Says Globe
"The atmosphere is real with its ancient city gate and its caravans and its vistas of palm trees. Even the camels humped themselves over their native sands as they never did over the studio lots. The French director understands his material and gets the full dramatic value from its lights and shadows."

New York Globe on "The Sheikh's Wife."

French Critic in High Tribute to Chaplin
E. LIS FAURE, the French, critic, in a recent issue of "The Freeman," published by the French Consulate in New York, gave a glowing tribute to the work of Charlie Chaplin on the screen. The critic said: "To Chaplin is due the honor of having made the world fall in love with a Frenchman. A gentle, sensitive individual with that unmeaning, yet lucid lyricism which Shakespeare had. In the fertility and completeness of his heart, Chaplin has the same limitless fantasy which unites in a single genius the ingenuous delight in the magnificence of the world, life, and a smiling heroic consciousness of its fruitlessness."

In another paragraph, M. Faure continues: "I have said elsewhere that Chaplin makes me think of Shakespeare—though he is of a more tender and yet lucid lyricism than Shake- spere had. In the fertility and completeness of his heart, Chaplin has the same limitless fantasy which unites in a single genius the ingenuous delight in the magnificence of the world, life, and a smiling heroic consciousness of its fruitlessness."

Ruth Roland to Start New Serials Shortly
Plans have been completed for the making of two Ruth Roland serials at the United Studios. Miss Roland and her company will be ready very shortly, her much heralded "Timber Queen" being practically finished.

The Roland serial to follow "The Timber Queen," work upon which is about to begin, has the temporary title of "The Range." It has an original story specially written for Miss Roland by John Grey, who has also written the continuity.

First National Stars Cordially Greeted
The personal appearance tours of Hope Hampton and Wesley Barry, both First National stars, are proving most helpful in stimulating business wherever the stars have been scheduled to appear before moving pictures.

Miss Hampton appeared at Saxze's Grand in Milwaukee on March 6, 7 and 8 in conjunction with the show "Stage Dust." She was enthusiastically greeted by the audiences at the Strand, and several effective tie-ups with local stores and newspapers were arranged.

Wesley Barry duplicated in Milwaukee, and "Penrod,
Gloria Swanson Stars in "Gilded Cage"  
"The Gilded Cage," Elmer Harris' picturization of the play by Arthur Pinero, has its initial showing this week and Swanson will star for Paramount, is now under way at the Lasky studio.

Miss Swanson appears as Susanne Ornoof, while the role of her invalid sister is played by Anne Cornwall, former Universal star. Charles A. Stevenson appears as the shabby gented, proud but poverty-stricken boulevardier of Paris. David Powell plays Arnold Pell, the leading male role. Walter Hiers is the press agent-impresario who conceives the great scheme of turning the little artist's model into a famous star, and his handling of the role will be quite as striking as his usual characterizations.

One other role remains to be filled in this Sam Wood production which will be produced with great detail and many novel scenic effects.

"Woman, Wake Up" for Loew N. Y. Circuit  
Associated Exhibitors' release, "Woman, Wake Up," starring Florence Vidor has been booked for the Marcus Loew theatres located in Greater New York. This arrangement will take the pictures over the entire metropolitan circuit of twelve houses, beginning March 20. During the week of March 20, this attraction was also the feature of the program of the new Loew State Theatre in Boston. The first-run bookings for this production are reported by Associated Exhibitors to be unusually heavy and to include important centers throughout the country.

Goldwyn to Make Old-Fashioned Thriller  
Goldwyn has acquired the screen rights to the stage melodrama, "The Great Metropolis" that flourished in New York and other cities about a quarter of a century ago. The story is a frank and a thriller and will be treated as such in Goldwyn's picturization of it. The melodrama was originally stagd by Klaw and Erlanger and it was one of the big successes of its day.

"Foolish Wives" Plays to Capacity Houses  
The Universal home office advises that a veritable flood of bookings is being realized for its special production, "Foolish Wives. The exchange covering the New York district, it is stated, has already booked more than seventy-five theatres for week-runs or longer. Other exchanges, many of them representing districts where the picture has not had the opportunity to play yet, are reported to be doing unprecedented business with this picture. The Imperial Theatre, San Francisco, played to almost four times the capacity of the house on the opening day, according to word from that city and other reports of record business done by houses in big cities are cited in the universal statement, including the Aldine Theatre in Philadelphia and Nathan Asher's Roosevelt in Chicago.

Rex Ingram and Wife Leave on Honeymoon  
Rex Ingram and his wife, who is known on the screen as Alice Terry, have left Hollywood on their honeymoon. The couple were married several months ago during the filming of Ingram's latest production, a release which is an adaptation of Anthony Hope's famous romance, "The Prisoner of Zenda." The honeymoon was postponed until the completion of this subject, in which Miss Terry plays the role of Princess Flavia. Ingram completed work on "The Prisoner of Zenda" a few days ago. Within a week, two at the most, Mr. and Mrs. Ingram expect to return to their home in Hollywood. No details as to their destination or their next picture for Metro were given out by Director Ingram previous to their departure from Hollywood.

Meighan Selection Due to Popular Demand  
The selection of Thomas Meighan to play the chief male role in Cecil B. DeMille's forthcoming production of "Manslaughter" recently announced by Paramount, was the result of a wide-spread popular request, according to the producer.

When it was announced that Cecil B. DeMille had secured the screen rights to "Manslaughter," critics and fans throughout the country are said to have showered both DeMille and Meighan with letters in which they demanded out the particular fitness of Meighan for the part.

The scenario is now being written by Jeanie Maspherson from Alice Duer Miller's novel of Saturday Evening Post fame. Leatrice Joy will play the leading female role.

Carew to Direct New Pyramid Picture  
Arthur Edmund Carew has been engaged by Pyramid Pictures for "Her Other Husband." A special to be released by American Releasing. In "Her Other Husband," Carew also plays the title role. The script is by Dorothy Farnum from the novel, "The Mayor's Wife," by Anna Katherine Greene.

Selznick Stars Under New Directors  
A change of directors of forthcoming Selznick productions is announced this week by that organization. George Archainbaud will return to the directorial staff of Selznick pictures to direct Elaine Hammerstein in "Evidence," which is now in production. With the production of the feature temporarily titled "John Smith," Eugene O'Brien comes under the direction of Victor Heerman. Mr. Heerman has been assisting Henry Lehrman in the direction of "Reorted Missing."

Impresses us as a film well out of the ordinary and one which should especially appeal to the better class of theatregoers.

"All there was in 'Kismet' and then some is to be found in 'The Sheik's Wife.' A feature is some of the finest photography ever revealed. A hundred long shots are marvels in what the camera has caught with cameo-like detail.

"The acting in all the principal roles is first class, and meets every American requirement.

"'The Sheik's Wife' is a picture that could not have been produced in America, if at all, for a fabulous sum.

"The plot is exceptional, but it is typical and furnishes some excellent action scenes." — Motion Picture News on "The Sheik's Wife."
A FEW generations hence some historian may produce an unbiased and comprehensive chronicle of the motion picture industry. This man will be far removed from the present day and its influences, will be totally unbiased, because he will be dealing with events of the past, with which he has had no intimate personal association; and his story will not only be in- teresting; but as, in addition, undoubtedly appeal to his auditors as one of the most romantic pages of the industrial history of the world. Possibly no other commercial activity contains as many of the kaleidoscopic changes as does our industry, and surely no other contains, even in a small measure, its vast amount of commercial romance.

One of the most spectacular commercial successes of the many in our industry has been the development of Educational Film Exchanges, Inc. The writer, in portraying the meteoric career of this concern, has tried to be as impersonal as possible in confining himself exclusively to chronological facts, keeping free from personal publicity; yet, the career of this concern is so closely interwoven with one man’s personality that the tale would be incomplete without mention of his name.

Educational owes its entire existence to the broad gauge business vision of E. W. Hammons, its founder and president, and to his indomitable determination, to carry through his conception of what Educational is today, in spite of the almost insurmountable business prejudices, which he encountered when he started seven years ago. He visualized the taking of what others foresaw as a mere handful of film roll and made it a force, a compelling force, in one of the largest industries of the world. He realized that to do this he had to eliminate the prejudices, the customs and the fears which surrounded his ideas, and, in addition, the indifference of the men in whose field he had chosen his life work. He assigned himself to the task of changing not only the opinion of the business in his industry, but the public as well; of converting all to his conception of the value he saw, where others saw nothing—or next to nothing. He said: “I shall make the short subject that may just a filler, a piece of program footage, that is run simply because it comes in the can with the feature, as important as the feature itself. It is a must—it is a Nebulus—a thing in itself, as unique in the program as the feature—a thing, in fact, the feature itself.”

There were some in the industry who thought that Hammons was crazy. His friends very aptly pointed out to him that short subjects were of such minor importance to the picture that adequate rental could be secured for anything but feature-length pictures; that inability to secure adequate rentals would make it impossible for him to attract to his venture producers who were capable of making a very high-class product. Various producers were approached, and many of them (while they sympathized with Mr. Hammons, and what they regarded as his youthful enthusiasm), remained unconvinced as to his ability to create a real, vital interest in short subjects of character, because of the great handicap of indifference and prejudice which stood before him like a blank wall. It then became a problem of finance and distribution. Mr. Hammons realized that before he could attack his market he must first have an assured source of exceptionally high quality short subjects, made by producers whose very business integrity would guarantee a consistently sustained high quality, and that he must in turn make the best use of the distribution and presentation of those products, upon delivery, could go immediately into general use—otherwise his whole structure would be easily swamped. The only buoyancy in the whole situation was his unbounded enthusiasm and his absolute faith in the exhibitors of the country. In spite of what his friends said to him he still believed that the exhibitors of this continent were acute business men, who would support his ideas, once he was able to convince them that he, or any other man, could supply them with better short subjects and regularity of release of these quality productions. Several months were consumed in convincing various gentlemen, who were not associated with Educational Film Exchanges, and who were able to advance the financial assistance necessary to acquire quality productions, and then contracts were made with various producers. The first picture released by Educational Film Exchanges, Inc., on their first official schedule, under date of June 20, 1920, bore a little which could very aptly describe the entire career of the concern. It was a Robert C. Bruce Scenic Beautiful, titled “Hope of Adventure,” and opened officially the releasing schedule of the corporation. Since that date twenty-three releases have been issued by Educational by this producer, under the title of Scenics Beautiful; and his new series titled Wilderness Tales now commands a prominent position among pictures of a scenic character.

Following the first release in rapid succession came Christie Comedies, produced under the general supervision of Al Christie, and featuring such artists of ability as Bobby Vernon, Neal Burns, Helen Darling, Dorothy Devore, Viola Daniel and others. Mr. William S. Campbell, supervising director for Snooky, the Humanez, produced during 1920-21 thirteen comedies for Educational, all built in the well known Chimpanzee; and then devoted his entire energies to producing the Educational-Campbell Comedies, which are being today released by the corporation. Mr. C. C. Burr, having acquired the rights to the famous “Torchy” stories, by Sewell Ford (which have appeared serially in large magazines, such as Saturday Evening Post and newspapers throughout the United States and Canada), almost at the beginning of Educational’s history began releasing the “Torchy” Comedies, based upon Ford’s writings, and featuring Johnny Hines in the titular role. In 1920-21, the Mermaid Comedies—a brand named, owned and patented by Educational—came into existence. Twenty-three of these comedies, all made under the general supervision of Jack White, have been released, and the success has been such that during their first year influenced Educational to make a long-term contract with Mr. White as producing director, and Mr. Lloyd Hamilton, the leading star, to produce Mermaid Comedies. Lloyd Hamilton, the featured player in these comedies, occupies today a position in the foremost ranks of the screen’s comedians. Mr. James W. Dean, writing recently of his latest picture, titled “The Rainmaker,” placed him in the highest pitch among contributors to screen fun, and stated most enthusiastically that Chaplin, Keaton and Lloyd must move aside to make room for Lloyd Hamilton. Several Mermaid Comedies, featuring this star, have been brought back for extended engagements in other theatres, where they were originally shown. Lloyd Hamilton has enjoyed more first-run showings on Broadway in New York, in 1921-22 than any one single screen comedian now before the American public.

In 1921 Educational took over the release of First National Kinograms, after “Kino,” a term under which it itself other news-reels then upon the market, such as Gaumont’s news-reel, and others. Since that time its strength, editorial appeal and to-day ranks among the leading news weeklies of the continent. From time to time Educational has released various short-reel special pictures, which have been accorded extensive program play as “Modern Centaurs,” a one-reel picture, which has played Broadway seven times, and “The Valley of Ten Thousand Smokes,” made by the National Geographic Society; two pictures in standard distribution; dramatic, education, analysis, featuring Annette Kellermann in all of her famous dives. Babe Ruth, the king of baseball was portrayed in slow motion, under the title of “How He Hits His Home Runs.” Educational’s first two-reel special, “The Race of the Age,” according to the New York Times, “marked an epoch in film history.” It was made at Kenilworth Track, Canada, and portrayed one of the greatest events in sportsmanship—the rich and Sir Bart—for the greatest prize in the history of racing, a $5,000 cup, and was followed by “A Ride on a Runaway Train,” opening on the New York Boardway and was twice brought back to the Capitol, by popular demand, and once to the New York. This picture has created a sensation wherever shown, and is today the talk of the town. Early in 1922, Educational brought out a more ambitious special—

(Continued on following page)
Educational’s Rise (Continued from page 1969)

Eighteen Fast-Moving “Torchy” Comedies

TRUE rivals for the first place among the “Torchy” comedies are the “Torchy” of the widely read Sewell Ford stories and the “Torchy” of the screen. One of the most universally popular of the younger generation of screen comedians is Johnny Hines, who portrays in pictures the role he was, in the past, filling office boy with whom the public became so familiar through the numerous newspapers throughout the country and in such magazines as The Saturday Evening Post.

Eighteen of these clean, fast moving comedies are available for selections for Educational Pictures Week, all featuring Johnny Hines. The Torchy stories, of which the series have been “Torchy a la Cart,” in which “Torchy” runs a one-day theatre, and “Torchy’s Vacation from the office; “Torchy’s Promotion,” in which the office boy outwits the general manager and lands a big contract when he is sent on what looks like a “wild goose chase”; “Torchy Takes a Chance,” and “Torchy,” a youngest son of a linebacking pro football player, who possesses a streak of good luck in winning an automobile on Ticket No. 13, although he has his full share of troubles before he gets the car, and “Battling Torchy,” wherein Hines goes through a trying experience in a tough boxing ring, is also released.

In the private booking of Educational Pictures Week, C. C. Burr has continually offered consistent laugh-getters, but Johnny Hines was never seen to better advantage than in “Battling Torchy.” Few prize fight scenes have been done more realistically or amusingly than those which appear in the latter half of the second reel of “Battling Torchy.” Don’t let ‘Battle Torch, get by you without a bat.

“Consistent laugh-getters” have been the object of C. C. Burr, the producer, Johnny Hines, the star, and the entire staff producing “Torchy” for Educational release.

The Guiding Rule of Christie Comedies

“EVERY one a feature in itself,” is the guiding rule in the production of two-reel comedies by Christie during 1922. The policy inaugurated with the beginning of Christie’s second year of releasing through Educational Exchanges—that of restricting its production of two-reel comedies, into which the utmost in production is concentrated—is to continue during this year.

Believing that the day of the cheap two-reeler is gone for good, but that there is a great need for short films that possess entertainment qualities, the entire Christie forces will devote every ounce of energy possible to the making of each of the twenty-four two-reel subjects of the year truly a feature.

When the motion picture critic of Life recently reviewed the Christie Comedy series as having “more entertainment value than the average five- or six-reel feature film,” he acknowledged the attainment by Christie of the ideal behind the making of each of his comedies.

Four popular comedy stars who have had a close association of the series show a climax in forthcoming pictures, with occasionals a significant introduction. The “regulars” among the Christie Comedy stars are Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel. Several well known young men and women have recently been added to the Christie staff for prominent supporting roles, and beside long Vera Steadman (Mrs. Jack Taylor), will be seen again in these fun films.

Some of the current or forthcoming pictures of the Christie Comedy series are: “A Rambling Romeo,” presenting Neal Burns with Helen Darling in a story of a modern Romeo with too many Jullets; “Hokus Pokus,” with Bobby Vernon as a rube drafted into the company of a traveling magician in a small town; “Twas Ever Thus,” featuring Viora Daniel. “Oh, Promise Me!” in which Neal Burns plays the part of an American legionary who marries his American sweetheart on the very day when his Parisian darling lands expecting to become his bride; “The Lord, Will You,” with Bobby Vernon forced to fight the bull because he has thrown it too much; “Fair Enough,” with Dorothy Devore doing the “jail bird act,” and “Cold Feet,” in which Viora Daniel plays a bit of a fun at the thrilling melodramas of the snow-covered northwest.
Christie Comedies

FOR

EDUCATIONAL PICTURES WEEK

APRIL 16-23

"Exhibitors' Prosperity Week"

KISS ME CAROLINE
featuring BOBBY VERNON

A SEASIDE SIREN
featuring FAY TINCHER

SEVEN BALD PATES
featuring BOBBY VERNON

STRIKING MODELS
featuring FAY TINCHER

A HOMESPUN HERO
featuring BOBBY VERNON

MR. FATIMA
featuring EDDIE BARRY

HEY RUBE
featuring BOBBY VERNON

THE RECKLESS SEX
featuring DOROTHY DEVORE

RED HOT LOVE
featuring NEAL BURNS

SHORT AND SNAPPY
featuring BOBBY VERNON

LET ME EXPLAIN
featuring VIORA DANIEL

SOUTHERN EXPOSURE
featuring NEAL BURNS

DON'T BLAME THE STORK
featuring HARRY GRIBBON

OUT FOR THE NIGHT
featuring EDDIE BARRY & NEAL BURNS

SHUFFLE THE QUEENS
featuring EDDIE BARRY & NEAL BURNS

GOING THRU THE RYE
featuring BOBBY VERNON

WEDDING BLUES
featuring NEAL BURNS & VERA STEADMAN

BACK FROM THE FRONT
featuring BOBBY VERNON

NOTHING LIKE IT
featuring DOROTHY DEVORE

OH BUDDY!
featuring NEAL BURNS

IN FOR LIFE
featuring VIORA DANIEL

EXIT QUIETLY
featuring BOBBY VERNON

A PAIR OF SEXES
featuring NEAL BURNS

PURE AND SIMPLE
featuring BOBBY VERNON

NO PARKING
featuring NEAL BURNS

HOKUS POKUS
featuring BOBBY VERNON

'TWAS EVER THUS
featuring VIORA DANIEL

OH, PROMISE ME!
featuring NEAL BURNS

'TIS THE BULL
featuring BOBBY VERNON

FAIR ENOUGH
featuring DOROTHY DEVORE

FALLING FOR FANNY
featuring EDDIE BARRY

SAVING SISTER SUSIE
featuring DOROTHY DEVORE

FRESH FROM THE FARM
featuring BOBBY VERNON

KISS AND MAKE UP
featuring HELEN DARLING & EARL RODNEY

A BARNYARD CAVALIER
featuring BOBBY VERNON

ONE STORMY KNIGHT
featuring DOROTHY DEVORE

A RAMBLING ROMEO
featuring NEAL BURNS

Forty-Three Gems of the Comedy Art

They are among
Educational’s
Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.  E. W. HAMMONS, President
It Pays to

LIBERTY PHOTO PLAYS
JOHN M STAHLS "THE SONG OF LIFE"
CHRISTIE COMEDY "SAVING SISTER SUSIE"
NEXT WEEK KATHERINE MACDONALD

All Christie Comedies
Available for
April 16-23
EDUCATIONAL
It is happening every week where best theatres are booking Christie Comedies.
Jensen and Von Herberg's
SEATTLE ADVERTISING MANAGER

Says:—

These Two-Part Dramas Are Sure to Send Any Exhibitor to His Bank With a Smile!

Build a Short Subject Program for Educational Pictures Week April 16-23 Around One of These Selig-Rork Short-Reel Features

"THE NORTHERN TRAIL" By JAMES OLIVER CURWOOD
"THE NE'ER TO RETURN ROAD" By MRS. OTIS SKINNER
"THE POLICEMAN AND THE BABY" By CLARENCE L. CULLEN
"THE WHITE MOUSE" By JAMES OLIVER CURWOOD

THEY ARE AMONG EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

Selig-Rork Productions, Los Angeles, Cal.
April 1, 1922

JOHNNY HINES

The "Torchy" of the Screen
Portraying the Red-Headed Super-Office-Boy in "Torchy" Comedies. Adapted from the Famous Sewell Ford Stories

for EDUCATIONAL PICTURES WEEK
April 16—23
"Exhibitors' Prosperity Week"

EIGHTEEN Fast Action
"TORCHY" COMEDIES

featuring JOHNNY HINES

Torchy
Torchy Comes Through
Torchy in High
Torchy's Millions
Torchy Turns Cupid
Torchy's Double Triumph
Torchy Mixes In
Torchy's Night Hood
Torchy's Big Lead
Crowning Torchy
Torchy's Promotion
Doggone Torchy
Torchy A La Cart
Torchy's Frame-Up
Torchy Takes a Chance
Battling Torchy
Torchy & Orange Blossoms
Torchy's Ghost

THEY ARE ALL AMONG EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

 Educational Pictures
"THE SPICE OF THE PROGRAM"
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

C. C. BURR
Producer of "Torchy" Comedies
THE SPICE OF
the cream of the market!

C.C. Burr,
133-5 W. 44 St.
New York City.
The Program — the proof of the slogan!

C. C. Burr
133 S. W. 44 St.
New York City
EDUCATIONAL INSURES

The Finest Screen Results, on All Their Releases, by Engaging the Skill and Knowledge of Experts

Since the First Release of Educational Pictures We Have Done the Film Printing

In 1921 We Produced More Than Twenty Million Feet of Perfect Prints for

Educational Pictures

"THE SPICE OF THE PROGRAM"

and

LYMAN H. HOWE'S

"A Ride on a Runaway Train"

Educational's One-Reel Special is the Most Famous Short Reel Subject Ever Released. It Has Been Brought Back FOUR TIMES TO BROADWAY

It Is Now a Riot Abroad!

THE LYMAN H. HOWE FILMS COMPANY, Inc.
LABORATORIES WILKES-BARRE, PENNA. Lyman H. Howe, President
"My Wild Irish Rose" Remains Complete

"My Wild Irish Rose," the big Vitagraph production that has been completed from the stage success by Dion Boucicault of bygone days, has been completed. It goes on its way at the Gaumont, Hollywood, so far as the actual filming is concerned, and the prints are now on their way to the French theatrical district. Arranging and editing will be rushed to completion.

"My Wild Irish Rose" play is scheduled for release during the first part of May.

Elaine Hammerstein Is Finishing "Evidence"

The last picture Elaine Hammerstein will produce at Selznick's studios in New York City previous to the completion of "Little Lord Fauntleroy" will continue Selznick production, is "Evidence," a play from the pen of Edward S. Martin, which is now in its final stages of filming.

George Archainbaud is supervising the presentation of "Evidence," which Hammerstein is producing as Mrs. Hammerstein's leading man. The picture is scheduled to follow "Reckless Youth," the release date up for March 30.

Paramount to Launch Drive in Canada

The Famous-Lasky Film Service, Limited, distributors throughout Canada of Paramount Pictures, announces the Second Annual Paramount Blue Ribbon Week, April 17 to 22, inclusive.

As the name implies, this annual celebration was devised in order to bring to the Canadian public immediately following the Lenten season the finest array of motion pictures that Paramount has to offer, and to be programmed within a week, in each and every city and town of the Dominion, throughout a cinematic a show.

To this end the bookings department of the Canadian corporation has been working night and day for the past month arranging these programs so as to include the greatest variety of Paramount productions and stars and ordering many additional copies of the films that have proved in most demand.

Production Resumed on "I Am the Law"

C. C. Burr, producer of Affiliated Distributors, Ltd. from the Coast this week that Eddie Carere has recovered sufficiently from his recent Resevoir of the "fluf" and that production on the all-star Carere feature, "I Am the Law," is rapidly nearing completion at the Fine Arts Studio.

The whole company, including the principals, Alice Lake, Kenneth Harlan, Walter freelance, Thelma Andrew, Noah Beery, Wallace Beery and Hector Sarno, returned from Truckee, in Northern California, where all the exteriors were shot and proceeded immediately to finish the interiors at the Fine Arts Studio.

Serial Exploitation Prizes

Laemmle Offers Awards to Explorers of "Robinson Crusoe"

The latest step to be taken by Carl Laemmle, president of the Universal Film Manufacturing Company, in his campaign to make the chapter-picture a feature production, is a wide-spread plan to stimulate the exploitation of serials. He has just announced that he, personally, will give $50 to each of the four exhibitors who placed the serial that has been rated most effective during the next four months, who put over the most effective and original exploitation for the new Universal chapter-picture, "The Adventures of Robinson Crusoe."

Mr. Laemmle's offer also contemplates gifts of $450, $300 and $200 each, to the two other home offices which place the exhibition, for the remaining four months, of the serial that is shown by one of the four exhibitors who win the main prize.

Mr. Laemmle's offer is unlimited. It is explained by Universal. Any exhibitor booking "The Adventures of Robinson Crusoe" may receive one of the cash gifts. All he has to do is to send his name to the Context Manager, Serial Department, Universal Manufacturing Company, and when he has put his serial on exhibition and arranged for the maximum exploitation of it, a description of it, with a photograph of himself and also of the exploitation, if possible, will be sent him in a sealed envelope.

The various exploitation results submitted will be judged by a committee of exploitation experts at the Universal home office, and the results announced in the Moving Picture Weekly.

Praise for "Gypsy Passion"

Chicago Photoplay Critic Lauds Film; B'way Premiere This Sunday

While next Sunday's showing of the Vitagraph special, "Gypsy Passion," at the Strand Theatre, Broadway, will mark the first public screening of this picture, it has had a couple of private screenings.

Robert Red, motion picture critic of the Chicago Evening American, is a fan of the serial pictures, and is quoted by the Vitagraph home office as follows:

"There are moments when a motion picture critic is tempted to be a person on earth fit to criticize a picture. He sees so many of them that he wonders, in the course of a week, how many times they bore him before 'Finish' is written, and he's likely to blame it on the film!"

"Here is a production that the most blasé— or reviewer—could never criticize."

"Here is a play that proves Shakespeare's words, 'The play's the thing,' that it proves the power of proper selection. Here are scenes that are truly beautiful—genuinely picturesque."

"It is taken from the story of Jean Richetin, 'Mr. & Mrs., the Child of the World.'"

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"It is taken from the story of Jean Richetin, 'Mr. & Mrs., the Child of the World.'"

St. Louis Branch Opened by National Exchanges

National Exchanges, Inc., has just opened the fourth distributing office directly controlled by the parent organization within a space of three weeks from the time of opening the first of its own branches, according to the statement just issued by Walter L. Johnson, president of National Exchanges, Inc.

The new exchange is St. Louis National Exchanges, Inc., located at 1127 Olive street, St. Louis. Mr. Floyd Lewis is manager of the exchange; Roy Dickson is associated with Mr. Lewis, and Floyd Lewis is president of the F.I.L.M. Club, and he and Mr. Dickson are both very well known film men in the St. Louis district.

The other exchanges are in New York, Chicago and Cleveland.

"This is something different in the way of a story about the desert, with its unconventional ending. "The Sheikh's Wife" has much to recommend it."


Seven Companies Busy at Lasky Studio

Seven companies busy at work on the big Lasky studio stages, and with one other company on a nearby location, production activity seems quite normal at Hollywood.

One hundred and sixty-five persons, principals and extras, were distributed in the sets at the studio last week. More than a hundred were with "The Dictator" company. On location at Red Hill, Reid is star of this picture, which James Cruze is directing.

The companies working inside are:


Paramount's New York Exchange Sets Record

The New York Paramount Exchange, under the supervision of F. L. Chamberlin, district manager, and Harry Davis, manager, during the week ending March 11, served 589 theatres with 1,531 prints.

These figures, in the opinion of F. L. Chamberlin, Paramount's general service manager, represent probably the greatest amount of business transacted in a single week by one film exchange in the history of the industry.

"Furthermore," said Mr. Chamberlin, "in performing this service and delivering these results, the booking and shipping departments have justified the effort put in each week in which they may well take pride, in that there was not one miss-out and not one requirement for the switching of bookings for more than 12,000 prints, late deliveries or other causes."

Century Wonder Dog in "Sic 'Em Brownie!"

In "Sic 'Em Brownie!" the Century Wonder Dog shows how efficient humans are unless they have a bright dog to help them out of their difficulties. The title under whose name was chosen from "AIree of a Kind" is directed by Fred Hibbard and has an able cast composed of little Jackie Morgan, Alberta Vaughn, Brownie, and Tom Murray.
Prizia Subject at Capitol

"The Glorious Adventure," Blackton Picture, is Booked for April

The natural color feature drama, "The Glorious Adventure," with Lady Diana Manners in the leading role, is booked to the Capitol Theatre in New York for its American premiere sometime in April. This picture, a six-part production, was made in England by Stuart Blackton, of early Vitascope fame, and the newly improved natural color process of Prizma, Inc., of New York.

This picture is being shown at the Capitol under Rothapel auspices follows the first showing of the picture in London, where it played a sensation. The successful run of the double printing process, has now been eliminated, states Prizma, by the use of camera devices which make the two color impressions simultaneously, instead of succes- sively. The effects produced by this perfect blending of the color element in the print and on the screen. This is expected by new Prizma camera, it is averred.

The plan of distribution for the United States and Canada of "The Glorious Adventure" is yet to be announced. Negotiations in this connection are pending in the hands of M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, who represent Commodore Blackton, with Prizma a considerably interested party. There has been some discussion of the probability of a "road show" presentation through the major cities.

The picture, which arrived from London in seven reels is undergoing editorial revision and titling at the hands of Katharine Hilliker and Captain Harry Caldwell.

Tearle Feature Is Released

"Love's Masquerade," is Issued by Select March 20th; Revival Series

In an announcement issued during the week from the Selznick headquarters, "Love's Masquerade," starring John Barrymore, has been designated as the current release to be followed by the Ralph Ince production, "The Referee," also starring Constance Talmadge. It was announced that during the next few months there will be distributed via the Carseleigh picture group, the Norma Talmadge and Constance Talmadge revivals.

March 20 marked the release of "Love's Masquerade" and "Constance Tearle is the star with Winifred Westover his leading woman. Next comes The Referee," a story from the Red Book, originally titled "John McArdie, Referee." This production was personally staged by Ralph Ince at Fort Lee and was conducted by Carseleigh's Pat Smith.

An important part of the product to be distributed through Select exchanges during the next few months will be revivals of the Norma and Constance Talmadge pictures. Coming revivals include The Safety Dance, Constance Talmadge, and Norma, in "The Forbidden City," "Her Own Way," and "The New Moon." Love's Masquerade, one of the most popular films of the year, will be given an all-out booking, it is stated, from the big success which "Our Mutual Friend," made at the Finkelstein and Ruben's theatres.

A campaign similar to the Minneapolis drive will be used in St. Paul and Duluth. The principal features of these tie-ups are the public relations and attendance.

Lee Moran Plays Boob

Fire-Chief Role

The trials of a small-town fire chief are illustrated by Lee Moran in his latest comedy release of which he wrote the scenario. This time he must work for the salvation of his own life, a situation that is made amusing because of its unusual nature. With Mary Boland and Thomas Reilly as a couple, Moran assumes the fire chief role as a means of getting the girl he loves. Moran's ability to make the character realistic is unusual and is evidenced by his portrayal of a fire chief.

Gunning Tours Exchanges

Will Personally Acquaint Exhibitors With Partnership Plan

Widely publicizing his exchange program, Mr. Gunning, the exchange head, has personally appeared in a number of cities throughout the country. He has been seen by exhibitors, distributors and film producers. A number of important personalities have been impressed by the sincerity and dedication of Mr. Gunning. This personal approach is an extension of his exchange program.

Marked Success of "The Silent Call"

"The Silent Call," the remarkable dog story which has been successful in the larger cities, is being booked for trouble. The film has been proving to be a great success because of its unusual nature. "The Silent Call" is a story of a dog's loyalty to its master.

Lester Adler Engaged By Asso. Exhibitors

Lester W. Adler has been appointed by the Associated Exhibitors' New York Exchange. Mr. Adler has been engaged in various capacities in the film industry since 1911. His first work was a salesman of theatre supplies, and in 1913 he became a representative of the New York office of the World Film. He next came to the New York office of World Film, advancing in a short time to the position of sales manager. From World Film, Mr. Adler went to the Select Pictures Corporation as assistant manager of the New York office, and finally was attached to the Reatlist Pictures Corporation as manager of the New York office of that company.

"Our Mutual Friend" in More F. and R. Houses

Finkelstein and Ruben, owners of a string of theatres in the Mid-West, have booked "Our Mutual Friend," the Wid Gunning production, for their principal houses in St. Paul and Duluth. The principal features of these tie-ups are the publicity and attendance.

Big Campaign in South America for Famous

One of the greatest exploitation campaigns ever launched on behalf of Paramount Pictures in a foreign country is being undertaken by Max Glucksman of Buenos Aires, Argentina, one of the leading South American exhibitors and distributors. Mr. Glucksman recently signed a contract for the distribution of Paramount Pictures in Argentina, Brazil, Paraguay, Chile, Peru and Bolivia.

Mr. Glucksman owns more than a score of motion picture theatres in Buenos Aires and in each of these theatres is conducting an active exploitation campaign on behalf of Paramount. Glucksman is a master of publicity, using his screens, large banners across the fronts of his theatres and neighboring billboard space to announce the early appearances of Paramount Pictures under the Max Glucksman program.

Stanwell Will Direct Constance Binney

Jesse L. Laskey has announced that Penrhyn Stanwix's next production for Paramount following stockholders are "The Border" will be Sylvia Stockley's "Pink Goddes of the Demons." Constance Binney will be the featured player and Anna Q. Nilsson will be a prominent member of the cast.
Clune's Theatre Books

"White Hands"

"White Hands," the San Francisco-made production starring Hobart Bosworth, and released on the Wid Gunning schedule, has been booked for a first-run showing at Clune's Theatre in Los Angeles.

the picture, with its spectacular fight and desert scenes, has made an enviable record of bookings for itself, playing at the Granada, San Francisco; the Broadway, New York, and the United Booking Offices circuit.

Goldwyn Signs Antonio Moreno to Play Lead

Goldwyn announces the engagement of Antonio Moreno, one of the screen's foremost leading men, to play the principal male role in its picturization of the new Rupert Hughes film, "The Bitterness of Sweets." Colleen Moore has been previously engaged to act the leading feminine role—making the third Rupert Hughes picture in which she will have appeared for Goldwyn.

Mr. Moreno and Miss Moore will be jointly featured in the production.

Pleased by Comedy, He Treats Men to Show

According to word from the Educational Films home-office, "Robinson Crusoe, Ltd.," won an unusual compliment during its showing at the Dixie Theatre, Cushing, Okla., recently. The manager of a large oil refining plant, located in a small town a considerable distance from Cushing, saw the picture at the Dixie, and according to the account of Educational's branch-manager at Oklahoma City, the oil manager was so well pleased with the comedy that he furnished transportation to Cushing next day to sixty of his employees to view the picture.

"Your Best Friend" Campaign Is Launched

A big exploitation and publicity campaign was launched last week by the publicity department of Warner Brothers on their Vera Gordon picture, "Your Best Friend." The first broadside of the campaign now under way is the billing of the entire country with twenty-four sheet teasers reading, "Who Is Your Best Friend? These will be followed by the regular billing matter.

Another attention arrester is said to be a series of teaser newspaper and trade paper ads, to be followed by an unusual amount of advertising and publicity.

William DeMille will Film "Clarence"

"Clarence," Booth Tarkington's comedy, had been purchased by Famous Players-Lasky for production within the future by William DeMille, who has just finished "Bought and Paid For" and who returned to Hollywood this week to work on "Your People." Recently the Rachel Crothers play which ran all last season on Broadway. It is said that will do the scenario for "Clarence."

Pyramid Now Producing "The Mayor's Wife"

The third production of Pyramid Pictures, Inc., "The Mayor's Wife," with Betty Blythe, has been started under the direction of Kenneth Webb. This adaptation of Anna Katherine Green's popular story will follow on the heels of "My Old Kentucky Home" and "The Queen of the Moutin Rouge."

The picture is insured a good production by the direction and the script. Betty Blythe, one of the most popular screen actresses in the country today, is playing the title role in the production. Her two most recent pictures, "The Queen of Sheba," and "The Rose of Sicily," have brought her to actual stardom, and it is thought that her varied talents will receive full play in this her latest role. Supporting her appear Huntley Gordon in the opposite part, that of the hero, while the heavy role of the production has been awarded to Arthur Carew.

Seven Buyers Purchase "Your Best Friend"

SEVEN state right exchanges have purchased exclusive territorial rights of the latest Warner Brothers' production, "Your Best Friend," starring Vera Gordon, according to an announcement.

Speciality Film Company, Dallas, has taken over the rights for Texas, Oklahoma and Arkansas; Skirball Brothers, Cleveland, have purchased the state of Ohio; Warner's Exchange of Detroit, has acquired the state of Michigan; Independent Film Company, Philadelphia, secured Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia; Warner's Exchange of Los Angeles, controls the rights for Arizona, California and Nevada, and Warner's Exchange of New York, purchased Greater New York and Northern New Jersey.

"Your Best Friend" was produced by Harry Rapf, and it was written and directed by Will Nigh. Prominent members of the cast supporting Miss Gordon are Belle Bennett and Harry Benham.

Doris May to Star in "Twin Brides"

R-C Pictures announces that Doris May will start work in the near future on "Twin Brides" at the R-C studio. The picture will be based on an original screen story by Ethel M. Hadden and will be directed by William A. Seiter. The story is said to be full of complications and subtle twists, and will serve Miss May as a vehicle with a popular appeal. The supporting cast is now being assembled.

Further Sales on Two Warner Features

The exclusive territorial rights for two Warner Brothers productions, "Ashamed of Parents" and "Parted Curtains," featuring Jack Oakie, William Gargan and Mary Astor, were purchased last week by Skirball Brothers, of Cleveland, secured the state of Ohio for both attractions, and Associated First National Pictures, of Pittsburgh, bought the exclusive rights for West Virginia and Western Pennsylvania.

Pacific Branch Offices in Two Cities

That the Pacific Film Company, producers and distributors, with main offices at Culver City, Calif., will open two new branch offices within a few weeks was made known this week when President John J. Hayes of Pacific instructed his New York manager, Julius Singer, to visit Chicago and St. Louis with a view of establishing playtop selling agencies in those cities.

According to Mr. Hayes, the selling branches will in no sense be exchanges to operate in competition with state rights offices, but will be headquarters for the Pacific field force, which is being enlarged. A permanent staff will be assigned to each branch office to assist in selling and exploiting Pacific-released photoplays. The personnel attached to each office will work in conjunction and harmony with the exchanges within a specific radius of the branch.

Photoplay Magazine April, 1922

THE PRODIGAL JUDGE—Vitagraph

IT'S a curious fact that the most satisfying photoplays are seldom the ones involving vast expenditures and grave warnings about leaving the children at home. "The Prodigal Judge" demonstrates again that the public wants—and really enjoys—a clean story with a good plot and even (whisper it!) a moral.

In "The Prodigal Judge," as given many fine performances in his long stage and screen career. But he has never done anything more splendidly convincing than the character of Judge Slocum Price.
MINNEAPOLIS

North Dakota is the latest state to be brought up against Sunday closing. Exhibitors have started an organized fight against the laws which prohibit the operation of a theatre at any time on Sunday. The petitions ask for a new law which would allow the houses to operate after 1:00 p.m. on Sunday. Fargo is said to be the headquarters for the movement which is declared to be one of the best organized campaigns ever made by North Dakota exhibitors.

In a sermon delivered February 26 entitled, "Is the Motion Picture a Menace?" Dr. A. J. Northrup, of the First Methodist Church, Red Wing, Minn., went on record as in favor of a strong and active censorship of pictures in that city. While the motion picture is one of the chief educational mediums in the country it is not proper and adequate moral direction, according to the pastor. In part, Dr. Northrup stated, "The four greatest educational factors are the home, school, church and `movie.' In the first three, the motive is sacrificial, but in the `movie' the end is wholly the financial one."

Exhibitors in the Minneapolis territory are keenly interested in the outcome of the suit instituted against W. A. Steffes, proprietor of the Sixth Street Theatre in the city. The suit, which is being handled by Mr. Irving Berlin, is the latest round of the battles fought by exhibitors with unauthorized performance for profit of moving pictures for which is controlled by the plaintiff. The suit is filed for $250.

ST. LOUIS

Friends of Joseph Mogler, president of the St. Louis branch of the Motion Picture Theatre Owners of Missouri, are urging him to consider becoming a candidate for the Republican nomination for City Collector of St. Louis at the primary election next August. Mr. Mogler, who owns the Bremen and Mogler theatres in North St. Louis, is very well liked by the theatre people in the city and would make a very strong candidate. Exhibitors in the district are of the opinion that the New Grand Central is the present collector. He will seek re-election.

J. Van Tiller, sales manager for the Russell Clark syndicate, was in St. Louis Sunday, March 19.

WESTERN NEW YORK

John Lowell, the star, and S. H. Busce, the owner of the state rights, were in Buffalo, for the presentation at the Strand of "Ten Nights in a Barroom." Last Sunday, March 15, to fill a berth and manage a picture, McGinnis is well known to the manager of the J. W. Emery theatre, which has just been closed.

John McGinnis, well known to the Motion Picture theatre, manager has gone to Des Moines, Iowa, to assume the management of the Riverview, leading summer amusement park. Omer J. Kenyon, former manager of the Des Moines resort, left last Monday, March 15, to fill a berth where he will manage a park.

The New Palace theatre, 1312 Franklin avenue, was entered by hurgars on the morning of Tuesday, March 14. The trappers escaped with $250, secured by breaking open a cash register.

James McGinnis, well known Nebraska, Mo., theatre manager has gone to Des Moines, Iowa, to assume the management of the Riverview, leading summer amusement park. Omer J. Kenyon, former manager of the Des Moines resort, left last Monday, March 15, to fill a berth where he will manage a park.

The Gayety, Buffalo leading burlesque house, has added motion pictures to its program. The opening program was 100 feet of "Pot of Gold." Mr. Kenyon, who owns the Bremen and Mogler theatres in North St. Louis, is very well liked by the theatre people in the city and would make a very strong candidate. Exhibitors in the district are of the opinion that the New Grand Central is the present collector. He will seek re-election.

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Josef A. Schuchert has disposed of his interests in the new Strand theatre in Chicago, to the Samuel J. Gross, of Falls to a group of city and suburban business men in the Cataract City. The new house will be opened soon. Mr. Schuchert is also interested in a number of Buffalo houses.

Sascha Jacobson, violin virtuoso, was the big attraction at Shea's Hippodrome the week of March 19, when the feature was "School Days."

OKLAHOMA CITY

The R. E. Lewis Film Co., loc., of Dallas, Texas, has secured the right for Equity's "Where There's a Will," "Wandering Rocks," for the States of Oklahoma, Texas, and Arkansas. The pictures will be ready for release about April 1.

Frederick Hansen, cashier for the Specialty Film Co., is back in this country and again on his job at Dallas, Texas. Mr. Hansen has spent the past two months visiting relatives and friends in Denmark.

The upper court has rendered decision that Sunday shows in Shawnee, Okla., are illegal, following the granting of a city court's decision prohibiting theatres from showing picture shows on Sunday.

The showmen have announced that they will appeal the case.

Two arrests have been made at Henryetta, Okla., for alleged violation of the Oklahoma child labor law, one being the manager of the Morgan theatre and the other the manager of the Isle of Roses Company, for permitting, it is charged, a five-year child to perform on the stage.

The men will be given a trial by a jury.

The theatres of Tulsa, Okla., recently inspected by H. E. Kopp, building inspector, were found in first-class shape and with few minor exceptions not in need of repairs as far as safety is concerned.

Mrs. A. H. Sessions, one of the best known film executives of the country, has been appointed manager of the W. W. Hodkinson branch in New Orleans, La. She is well known throughout the South-west, and in both New Orleans and Atlantic territories.

Fire of unknown origin destroyed the main building of the W. M. Smith motion picture studio at Tulsa, Okla., with loss estimated at $24,000.

CLEVELAND

Our old friend Bill Shakespeare was all wrong when he asked, "What's in a name?" It is now proving true that if it's the right name. Ask Sam Kasse of the Empire theatre in Akron, Ohio. Kasse has just closed a week's run on "Frightful Wives," starring Rudolf Valentino. Kasse says there's everything in a name, "cause Valentine's name brought him a week's full business, something quite rare these days.

Lilian and Dorothy Gish went down to say "Howdy" to the folks in Canton last week. And everybody turned out to say "howdy" to the famous Gish sisters. Incidentally, they paid admission to the Grand Opera House, where "Orphans of the Storm" was playing, in order to pass greetings over the footlights. The personal appearance of the Gish girls boosted business about 100 per cent, so 'tis said on good authority.

"Boo" Jacker, special representative for Fox News, arrived here this week for a stay of some weeks. Jacker is looking over the territory with an eye to its news possibilities.

J. L. Snyder, formerly with the Fox Film Corporation, has just joined the Robertson-Cole sales organization, covering the Toledo territory.

Fred Schramm, of the Goldwyn exchange, one of the best known film men in the state, surprised the industry recently by announcing his marriage to Miss Helen Kasack, who was formerly Schramm's home. Mr. and Mrs. Schramm have made their home in Cleveland at the present time.

A. P. Botzum, owner of the Orpheum and Dreamland theatre in Akron, has just returned from a three weeks' trip to Florida where the family is remaining until spring is an assured fact.

Herbert Ochs, manager of Cleveland's Hub exchange, has added Bert (Shorty) Stern to his selling force. Stern is visiting the exhibitors in Akron, Canton, Youngstown and the intervening territory.

C. E. (Doc) Hohah, manager of Wild Gumming's office in these parts, has just returned from a whirlwind tour of the state and reports that sixty per cent of the exhibitors in the territory have signed up for Wild Gumming Entertainment series of ten special features. Hohah says the exhibitors out here are taking to the Wild Gumming idea with enthusiasm.

(Continued on following page)
A question of J. A. Pinard, representing East Ottawa in the Ontario Legisla
ture, brought out the information that the
tourist home of Ottawa has lost $5,635.86
on entertainment during 1921 and, multiplying this
amount five times, it is found that $26,324.39 is
the net amount of expenditure on entertainment
in Canada during the three months. This averages about $5 each for every
visitor who came to see the world's fair.

The grand total revenue derived by the
province of Ontario from the Amuse-
tment Tax in all its forms is approximately
$1,085,031.07, according to the
official report of the various attorneys
who have been conducting the cases pro-
ximately $10,928,000 was spent by the
Ontario government for theatre amusement
in the past fiscal 12 months. The tax in Toronto, the Ontario capital,
for the fiscal term, amounted to $624.
73.20, or well over half of the total for
the whole province.

Three moving picture theatres of Mon-
cal, Quebec, have been incorporated by
the last few days. Two of these are the Alhambra and Lord Nelson theatres,
as been associated as company partners
by the National Council of Exhibitors. The
National Council of Exhibitors has also been
registered and, as per the rules, has been
recognized as the highest body in the
industry in Canada.

A highly important development has
been planed already in both Toronto and Mon-
cal, as the new National Council of
Exhibitors in the country is being formed
to take the place of the old Federal
pictures in each of these Canadian cities has become a "combination house," with the
combination of the four companies, ad
vantageous and lucrative in continuous
programming of the various productions.

The new Federal pictures are
charged. For the second time in less than
four months, sales clerks locked the Universal
theatre, on Saturday afternoon, and
to the motion picture, and they
opened the door to reassemble, escaping
with $1,000. The last time they
bumped them a rear window to get in.

The Paramount bowling team is lead-
ing the Palace Handicap League, one of
the strongest organizations in the city.

"And Women Must Weep" Wins High
Tribute

The film "And Women Must Weep,"
been listed by the National
Board of Review as the
periodical "Photoplays,"
for the January-February release
period. This is considered an un-
usual selection by the Fellows of Edu-
cational Films, which is releasing the
Bruce series, as "And Women Must Weep" is a single-reeler, which, of course, is not to be thus honored by insertion in "Ex-
ceptional Photoplays" have been processed for length.

"And Women Must Weep" wins further tribute by being dis-
cussed as one of two pictures un-
der the heading "Two Pictures Ap-
proaching Innovation." "Far
superior to the average story-scene" is the
expression by editors of "Ex-
ceptional Photoplays" in connection with "And Women Must Weep."

Rotongravure Booklets with Sacred Films

For a reader understanding of the Biblical narratives, the Sacred
Films, Incorporated, have published a
handsome and understandable booklet which accompanies each individual
episode. These booklets are being written by the theological authority back of the productions and are interspersed with the knowledge proffered by Dr. E. J. Barns, research direc-
tor of the organization. These booklets are sold at cost to the
exhibitor, who in turn sells them to his patrons.
## FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming are found on succeeding pages. (S. R. indicates State Right release.)

### NOVEMBER

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<td>All's Kingdom</td>
<td>Special Cast</td>
<td>First National</td>
<td>6 reels.</td>
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<tr>
<td>Bucking the Bore</td>
<td>Special Cast</td>
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<td>Call of the North</td>
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<td>Jack Holt.</td>
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<td>Conflicts</td>
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<td>Conquering Power, The</td>
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<td>Dr. Jekyll</td>
<td>Special Cast</td>
<td>M-G-M.</td>
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<tr>
<td>Enchantment</td>
<td>Special Cast</td>
<td>Marion Davies</td>
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<tr>
<td>False Kisses</td>
<td>Special Cast</td>
<td>Miss du Pont</td>
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<tr>
<td>Foolish Tom</td>
<td>Special Cast</td>
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<td>For Your Daughter</td>
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<td>Fox</td>
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<td>Guilty Conscience, A</td>
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<td>Hunch, The</td>
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<td>Walker-Murphy</td>
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<td>Knight's Quest, A</td>
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<td>Miss du Pont, Asso.</td>
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<td>Ladies Must Live, The</td>
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<td>Light in the Clearing, The</td>
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<td>Love Never Dies</td>
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<td>Love, Hate and a Woman</td>
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<td>Man From Lost River</td>
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<td>Man of Stone, The</td>
<td>Special Cast</td>
<td>Conway Tearle</td>
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<td>Millionaire, The</td>
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<td>Raphael, National</td>
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<td>Molly O.</td>
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<td>Mabel Normand, First National</td>
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<td>Our Mutual Friend, The</td>
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<td>Wm. Gunning, Inc.</td>
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<td>Possessed</td>
<td>Special Cast</td>
<td>Grace Dalin</td>
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<td>Rainbow</td>
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<td>Alice Calhoun</td>
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<td>Right to a Fair Love, The</td>
<td>Special Cast</td>
<td>R-C</td>
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<td>Right Way, The</td>
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<td>Silent Years</td>
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<td>Sin</td>
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<td>Associate Exhib.</td>
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<td>Sinful Love</td>
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<td>Sit Down, Sailor</td>
<td>Special Cast</td>
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<td>South of the Border, The</td>
<td>Special Cast</td>
<td>South of the Border, The</td>
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<tr>
<td>Tenth Avenue</td>
<td>Special Cast</td>
<td>Paramount</td>
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<tr>
<td>The Best Man</td>
<td>Special Cast</td>
<td>Schitter</td>
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<td>The Great American</td>
<td>Special Cast</td>
<td>Roach</td>
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<tr>
<td>The Little Shepherd</td>
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<td>Paramount</td>
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<td>The Young Idea</td>
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<td>First National</td>
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<td>The Woman's Life</td>
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<tr>
<td>The Wonderful Thing, The</td>
<td>Special Cast</td>
<td>Norma Talmadge</td>
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### DECEMBER

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<td>All For a Woman</td>
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<td>Ashes of Parents, The</td>
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<td>East Coast Prod.—S. R.</td>
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<td>As You Like It</td>
<td>Special Cast</td>
<td>R-C</td>
<td>6 reels.</td>
</tr>
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<td>Bride's Confession, A</td>
<td>Special Cast</td>
<td>Rina, International</td>
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<td>Confessions, The</td>
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<td>Devil Within, The</td>
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<td>Don't You Want Everything, The</td>
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<td>Harriet the Horse</td>
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<td>Last Payment, The</td>
<td>Special Cast</td>
<td>Pola Negri</td>
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### JANUARY

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<th>Feature</th>
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<th>Length Reviewed</th>
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<tr>
<td>Across the Dead Line</td>
<td>Special Cast</td>
<td>Frank Mayo</td>
<td>Universal</td>
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<tr>
<td>Any Night</td>
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<td>Pearl White</td>
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<td>Beautiful Lisa, The</td>
<td>Special Cast</td>
<td>Kath. MacDonald</td>
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<td>Bride’s Play, The</td>
<td>Special Cast</td>
<td>Marion Davies</td>
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<td>Don’t Get Personal</td>
<td>Special Cast</td>
<td>Marie Prevost</td>
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<td>Foolish Women</td>
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<td>Universal</td>
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<td>Charles (Chic) Sales</td>
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<td>Betty Compson</td>
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<td>Shadows of the Sea</td>
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<td>Anna Q. West</td>
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<td>Should a Wife Work?</td>
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<td>Skipper McGee</td>
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<td>Special Cast</td>
<td>Hope Hampton</td>
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<td>The Big House</td>
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<td>The Desire of a Man</td>
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<td>Paramount</td>
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<td>Too Much Wife</td>
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<td>Turn to the Right, The</td>
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<td>Unfolding, The</td>
<td>Special Cast</td>
<td>Associated Exhib.</td>
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(Continued on page 997)
Society of Motion Picture Engineers

E VERYONE connected in any way with the motion picture industry should be familiar with its recognized engineering society. The following, written by L. C. Porter, President of the Society of Motion Picture Engineers, explains the functions and activities of this society:

The Society of Motion Picture Engineers is an organization of technical men from the research, manufacturing and producing ends of the industry, both domestic and foreign. The commercial end is also represented in the Society through Associate membership. Its membership includes practically all of the highest authorities in the various branches of motion picture work, and representatives from practically all of the large and progressive manufacturers in any way connected with the industry. The requirements for membership are stiff, and exceedingly careful consideration is given to each application before it is acted on. The membership requirements are as follows:

ACTIVE MEMBER—An active member shall not be less than 25 years of age and shall be:

(a) A motion picture engineer by profession. He shall have been in the practice of his profession for a period of at least three years and shall have taken responsibility for design, installation and operation of systems or apparatus pertaining to the motion picture industry.

(b) A person regularly employed in motion picture or closely allied work, who by his invention or proficiency in motion picture science or as an executive of a motion picture enterprise of large scope has attained a recognized standing in the motion picture art. In the case of such an executive, the applicant must be qualified to take full charge of the broader features of motion picture engineering involved in the work under his direction.

ASSOCIATE MEMBER—An Associate member shall not be less than 21 years of age and shall be:

A person who is interested in or connected with the study of motion picture technical problems or the application of same.

Membership in the Society stands for unselfish service to the industry.

The objects of the Society, as set forth in its By-Laws, are: "The advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members."

Any industry, to grow to a great size and last, must sooner or later standardize. Suppose, for example, that each manufacturer of incandescent lamp sockets used a different thread, and that each manufacturer of lamps used a different base. Where would the electric light industry be to-day? It is standardization that makes it possible to purchase a lamp in any part of the country and use it in any socket, regardless of whether that socket was manufactured North, East, West or South, and no matter who made it, the lamp will fit!

Suppose each railroad in the country used a different gauge track, or every make of automobile a different style of tire, what a mess our transportation would be in!

Standardization can only be brought about through co-operation of those engaged in similar related lines of work, and by careful forethought and planning for future development. Such work can best be accomplished through a strong uncommercial and neutral engineering organization. Such an organization offers place and opportunity for its members and others interested in its work to get together and find out what each is doing and planning; they put their problems before committees of the best experts in the country. Co-operation for standardization alone is sufficient reason for the existence of the Society of Motion Picture Engineers.

Our Society is young. The industry has had a phenomenal growth. Moving pictures appealed to the imagination of the public, and the public demanded pictures and more pictures. Naturally, the first efforts were bent toward supplying this demand for commercial reasons. Selling the people what they wanted when they wanted it.

It is said that seven-eighths of our knowledge comes through mental pictures of one form or another, and here lies, I believe, the greatest field for the industry—education. It is no idle dream to prophesy that the time is coming when each and every home will have moving pictures of great events in the world as they .

(Continued on page 1988)
Miami's Latest Theatre, the Fairfax, Has Many Commendable Features
Half Million Dollar House Now Open to Winter Visitors

The beautiful Fairfax Theatre, Miami's half-million dollar picture palace, opened recently and presented to the sunshine city and its crowds of winter visitors a triumph of perfection and elegance. This house is operated by the Bradford Amusement Company, of which J. H. Bradford is president, formerly a wealthy furniture manufacturer in Nashville, Tenn., and owner of the Strand Theatre in that city. J. H. Adams is active manager, and Carson Bradford is managing director, both of Nashville. While exceeded in capacity by a few picture theatres in the south, it could hardly be surpassed in beauty, refinement and comfort, which features were secured by the employment of some of the country's most successful designers and artists.

Its seating capacity of 1,600 is divided, so that 923 are on the main floor, 479 are in the galleries and the rest in the lobbies and boxes. The entrance faces Miami's Royal Palm Park and one graceful coconut palm was preserved at the door, the big marquee being built around it. The lobby is long, opening into a broad corridor. Side stairs ascend to the mezzanine and promenade, which are richly decorated and furnished, and provided with a men's smoking room and ornate ladies' rest rooms. The Classic Adams style of decorating was chosen for the theatre and the general color scheme is Café au lait, with accessory colors of wedge-wood green, ivory and gold. Delicate figure plaques are used on the panels of the lobbies and boxes surmounted by gold staff work. Artistic grille arches set off the boxes, and grille work is used again around the big dome. Some fine plastering effects were accomplished in the latter.

Every detail for the comfort of patrons has been carried out fully. The seats in the orchestra are all air cushioned, with wicker seats for the boxes and lobbies. The stage is 42 feet wide by 30 feet deep, ample to handle big road productions which will be booked occasionally; dressing rooms all with outside windows, and modern conveniences, are provided. Space is provided below the stage for a music library and paint shop. The theatre is equipped with an especially built Robert Morton organ costing $25,000, operated by Frank H. Dean, of Detroit, organist.

Almost beyond doubt, the most remarkable feature of this theatre is its electrical equipment. The theatre exterior presents the largest electrical sign board in the entire south. It is 42 feet wide with 12-inch letters and is surfaced by a 26-foot board with 10-inch lettering at the ends of which are tall torches of alternating lights. There are 420 lights under the marquee, which makes this exterior illumination with a total of 700 lights.

The ventilation is one of the most commendable features of this house. The system installed by the Monsson Fan Company employs six enormous suction and force fans, four of them 12 feet in diameter and two of them feet in diameter, housed in a specially arranged room above the main ceiling and operated in such a way as to keep fresh air in constant circulation.

The lighting system is in a class by itself. Not a fixture shows in the entire house. Practically all the lights are concealed in 900 feet of trough behind the cornices. These with three different colors of bulbs used according to the mood of the performance, are particularly effective in the dome and the barrel ceiling. There are seventeen clusters of 30 or 18 bulbs each, screened by exquisite champagne silk shades, that create a very favorable impression on the audience. The changing of the lights behind these shades creates a very favorable impression on the audience. In the aisles a light is placed under every eighth seat on alternating sides, so that the passageway is always clear throughout the entire performance.

The projection room is modern, roomy and fireproof, equipped with 2 Powers 6-B, Type 1 projectors, Herten transverters, stereopticon steel film safes. A 20 horsepower motor generator set provides direct current for the opera.
Westinghouse

The satisfactory performance of Westinghouse Equipment in the Studio and the theatre is its best recommendation.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Offices in All Principal Cities
The lines throughout the Fairfax, Miami, Fla., theatre are simple and artistic, being in contrast with the more or less elaborate interiors used in many of our latest theatres.

(Continued from preceding page)

Those firms who have contributed to the successful completion of the Fairfax Theatre are as follows:

C. K. Howell, Architect.
J. P. Davis, Contractor.
Pullen-Zoll Co., Electrical Appliances.
Hickson-Horne Lumber Co.
Cameron-Barkely Co., Plumbers.
The above all of Miami, Florida. Also Vollmer and Berggren, decorators of New York City, and Jacobson and Company, plasterers, of New York City.

The projection equipment was installed by the Southern Theatre Equipment Company, which furnished the seats, screen, projection machines, ticket booth, lobby frames, stage fittings, transverters and electrical apparatus.

Society Motion Picture Engineers
(Continued from page 1985)

are taking place; not only see, but hear them through radio broadcasting. Then will the peoples of the earth be united as never before, and the motion picture industry will expand far beyond its present greatness.

As the motion picture develops, the public becomes educated and more critical; better pictures are demanded and also better conditions of presentation, etc. To accomplish this, the best minds in the country must co-operate on their problems. The automobile industry has its Society of Automotive Engineers, the electrical industry the American Institute of Electrical Engineers, the lighting men function through the Illuminating Engineering Society of Civil Engineers, and so on. Each of these great industries developed along the above lines have been brought to the successes they now enjoy by developments guided by the engineering society representing the industry and applied by capital.

The Society of Motion Picture Engineer
(Continued on page 1990)
NEW COLORADO
DENVER, COL.
ONE OF THE FINEST THEATRES IN THE WEST INSTALLS
POWER'S SPOTLIGHTS

A SPLENDID THEATRE SPLENDIDLY EQUIPPED WITH
3 POWER'S 6B TYPE E PROJECTORS
AND
2 POWER'S TYPE E SPOTLIGHTS

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
Three unit motor generator set consisting of two 150 K. W., 115 Volt S. y., compound wound Westinghouse D. C. generators which are the main supply of electrical power for the Famous Players-Lasky studios.

Famous Players-Lasky Extensive Users of Electrical Apparatus

The Lasky Corporation is one of the foremost film producing companies in the use of electricity. In all departments of production, electricity plays an important part in the making of Paramount Pictures. All machinery in the carpenter shops and laboratory is propelled by electric motors, using the individual drive system.

The main power plant consists of a 300 KW 3 unit motor generator set consisting of 2-150 KW-115 Volt Type SK compound wound Westinghouse DC Generators, directly connected to and mounted on a common base with a Westinghouse 440 HP. 3-phase 50 cycle 2,200 V. Synchronous Motor together with complete starting equipment and control panels for the DC Generators. This unit supplies the DC power to the high intensity Arcs used in making Paramount Pictures.

The acceptance test made by the Lasky Corporation on the above apparatus gave the following results. 1—5400 Amp D. C. Full out. 2—One Volt variation from zero load to 4000 Amp load, taken in steps of 100 Amp. 3—Perfect commutation. 4—No excessive heating. This test was made under the supervision of Mr. C. F. Mills, Chief Electrician, and Mr. Wm. Chase, Chief Operator, of the Lasky Corporation.

There has been constructed, under Mr. Mills’ supervision, an 18-panel distributing board, which distributes both AC and DC power to all parts of the studio grounds. This distributing board is one of the finest pieces of work that can be found in any studio in the country.

The Wilshire Studio of the Lasky Corporation is also fully equipped with electrical apparatus. In this studio there are 9 Westinghouse Motors totaling 30 HP. in the carpenter shop 3 Westinghouse Motors in the laboratory, also a Westinghouse 55 Amp. 75 Volt Motion Picture M.G. set used for projection. This set is automatically conditioned and operates 2—30 Amp. Arcs continuously. The set may be started from either projection room, but cannot be stopped by one operator while the second operator is using the set. The incoming line switchboard of this studio was designed by Mr. H. F. O’Brien, Chief Electrician, who will have complete supervision of electrical apparatus and installation work of the new laboratory which is to be built by this company on their Hollywood grounds.

Society Motion Picture Engineers

(Continued from page 198)

exists to perform a similar function for the motion picture industry, now the fifth largest in the country.

While the Society is yet in its infancy, it has accomplished a great deal. Through its various committees data has been collected, analyzed and made available to all by publication in the Society’s Transactions on many phases of the industry. A hasty review of the Transactions to date shows papers by the leading experts and authorities on a wide variety of subjects of vital interest to the industry, such, for example, as the following:

Papers by Authorities

Motion Picture Cameras.

Attachments to Professional Cinematographic Cameras.


(Continued on opposite page)
April 1, 1922

(Continued from preceding page)

Heating and Ventilating Motion Picture Theatres.
The Interior Illumination of Motion Picture Theatres.

Standards in Theatre Design to Safeguard from Fire and Panic.

Lighting of Motion Picture Theatres.

Absorption of Light by Toned and Tinted Motion Picture Film.

Continuous Motion Projector.

Taking Pictures at 100,000 per Minute.

Building a Non-Theatrical Film Library.

Other Activities

In addition to the wealth of information contained in the above papers, the various committee reports have brought together much fundamental data. In a number of cases the Society has taken action of vital importance to the industry. It has, for example, adopted an official nomenclature list, and also standardized numerous things, such as the dimensions and location of film perforations; dimensions of lantern slide mat opening, film picture aperture, markings for projection lens, dimensions for film reels, etc., etc. Such standardization makes for uniformity and interchangeability, thus saving the industry much expense and trouble.

The Society has brought together factions having radically different viewpoints. While it has not always succeeded in getting them into agreement, the discussions in open and committee meetings have generally, at least, brought forth the advantages and disadvantages on each side of the controversy.

Future Possibilities

The future offers almost limitless possibilities for the Society. There are things that to-day stand in crying need of standardization, and which, if standardized, would save the industry a large amount of money. For example: there is not present any standard film density, nor is there any standard of screen illumination intensity. Films are made at great expense by high priced artists, etc., and inspected in the laboratory under high screen intensities, then shown in theatres at much lower values of illumination. The results are not the same. Often they are unsatisfactory, and new prints are made, either darker or lighter, to suit the theatre condition, and that costs money.

There is not even a standard unit screen surface for comparing one screen with another. There is no standard exposure for various light intensities, or any standard light intensity or various conditions in the studio. This often causes expensive retakes—experimental work on something that should be a matter of predetermination with scientific precision.

It would be desirable to have standardized

(Continued on page 1994)

CHANGE OVER SIGNALS $7.50

For Powers or Simplex

The Behlen signals give two warnings at reel ends. Attached to projector in two minutes. No adjustments. This special price offer ends May 15th, 1922. Descriptive literature sent upon request.

C. C. RUSH ENTERPRISES, Greenville, S. C.

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOToplayer CO.

1600 BROADWAY
NEW YORK CITY

64 E. JACKSON BOULEVARD
CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.
National Anti-Misframe League Forum

Dear Editor:

In the issue of March 11th Mr. Joseph Stull suggests the changing of the name N. A. M. F. L. into National Association for Improvement of Projection. Leave out the two words "for the" and make the name of this association N. A. I. P. which is more distinguished than the N. A. M. F. L. and will be for the improvement of the film as well as the improvement of projection. Let this be considered by all of the members and have each and every one of them consider thoroughly and act upon the matter. Also have the new button made with the new name N. A. I. O. P.

I remain to each and every member for the improvement of projection,

George E. Boardway,
Member No. 1227,
181 East 6th St., Oswego, N.Y.

---

Dear Editor:

While reading over the Forum last week, I saw Brother Anderson's query as to how to reach the aerial image when the shutter shaft is too short.

I have here a drawing which I cut out of one of the trade journals, which explains fully how to make this extension. It was made by a man named Severson, so all credit is due Mr. Severson.

Enclosed find the drawing and hope it will be of help to Brother Anderson and all others.

Very truly yours,

David Hunter,
Elite Theatre, Philadelphia, Pa.

---

Dear Sir:

I have been reading the N. A. M. L. and I think this is a fine thing, so I am sending application for my helpers and myself. We are both anxious to become members of the league.

Yours truly,

Walter Colmbe.

---

Dear Sir:

Am enclosing blank for membership. I really think you have a good idea. I also think every operator who has the heart for his work should pledge himself to the things mentioned.

I have been operating for the past 12 years and believe me, I have seen some terrible films.

Hoping you may enroll me as a member, hoping to hear from you soon,

M. E. Buskett,
Rex Theatre, Norway, Me.

---

Dear Editor:

I have been a projectionist for four years and would like to join your league.

I have always done the best that I could removing all misframes so as to help the other fellow.

If all so-called projectionists would learn to make a patch there would be few misframes.

I think your league the greatest thing on earth to improve the service.

Nathaniel Coffey,
Dunbar Theatre, Savannah, Ga.

---

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects.

I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's Name:

Home Address:

Theatre:

Name and Address of Theatre Manager:

---

NATIONAL ANTI-MISFRAME LEAGUE FORUM

Membership Buttons

The new membership buttons which the brothers have been continuously requesting are now ready for distribution. Send 25c., which covers all charges. These buttons are a great improvement over the old celluloid type and every member is urged to get one. Also do not forget that we now have a supply of labels on hand.

---

Honor Roll

1685 W. L. Carter...Dardanelle, Ark.
1686 H. E. Weiser...Dardanelle, Ark.
1687 John Colwell...Prescott, Ark.
1688 Fred Minter...Little Oak, Fla.
1689 Bob Osborn...Idaho.
1690 W. L. Smead...Shelton, Idaho.
1691 William P. Swenson...Idaho.
1692 Leroy A. Edmonds...Kansas State Bd. of Rev.
1693 Richard Weaver...Montezuma, Iowa.
1694 Robe. H. Fair...Cincinnati, Iowa.
1695 Kenneth Baten...Bay Shore, N.Y.
1696 Norman D. Rice...Geneva, N.C.
1697 George S. Vick...Henderson, N.C.
1698 John S. Sainting...Summerfield, N.C.
1699 C. J. Phare...Cleveland, Ohio.
1700 Claude Hendricks...Lansdale, Pa.
1701 Truman Stephens...Gorman, Texas.
1702 Turner J. Holley...Bastian, Texas.
1703 J. L. Jordan...Elaton, Texas.
1704 Felix Hendry...Wellesly, Texas.
1705 Paul S. Murray...Charleston, W. Va.
1706 Frederick Baumgartner...Nekoosa, Wis.
1707 J. A. Vallee...Sherbrooke, Que., Canada.
After you have completed your negative let

**Empire**

PRINTS
do it justice

EMPIRE LABORATORIES, Inc.

723 7th Ave., N. Y. City

Phones 5437
BRYANT 5735

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BAY STATE FILM

Positive - RAW STOCK - Negative

Manufactured by BAY STATE FILM CO.
Sharon, Mass.

Distributors:
Bay State Film Sales Company, Inc.

Room 1114
220 West 42nd St.

Phones: Bryant 6808

Made in America

---

The Vallen Automatic Curtain Machine

Noiseless
Positive
Foolproof
Economical
Guaranteed

Necessary equipment, including track, for a straight draw curtain installation, furnished with machine without additional charge.

E. J. Vallen Electrical Co.
85 So. Canal St.
Akron, Ohio

---

OTT

Self-Cutting Film Patching Machine and Combination Moistener and Scraper

Patent Applied for

A TIME SAVER
SIMPLE TO OPERATE
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Society of Motion Picture Engineers

(Continued from page 991)

film given a standard exposure or exposures under predetermined lighting intensities and activities. Then definitely indicated printing exposures for various parts of the negative and standardized screen intensities for projecting such standard positives. That does not necessarily mean a fixed density throughout the entire roll of film, but the variations that do and should occur will be definitely known amounts, and corresponding definite and known changes in the negative printing and projecting intensities made to secure the very best results from all parts of the positive reel at all times.

Research Needed

To-day, not over five per cent. of the total light generated for projecting the motion picture reaches the screen. Here alone is a great field for cooperative research, and the Society of Motion Picture Engineers offers the channels for guiding such work.

There is, if not yet, a satisfactory means for removing the light from a beam of light, so that any film may be stopped for any desired length of time to examine individual pictures.

Nobody knows exactly how much the reflecting qualities of various screens deteriorate with age, the accumulation of dust, etc. There undoubtedly is some point where it would be more economical to renew the screen, but where is it?

Authentic Information Needed

Numerous books and articles have been written, but to-day there is not available a very thorough and up-to-the-minute educational course covering motion picture work.

Something like $500,000.00 worth of thin cellu-loid film is being run over steel toothed sprockets each day in the year; yet little data is available on the wear and tear of such film by the shape, size, etc., of sprocket teeth.

Most projectionists know that some lenses will have better definition than others, yet so far there are no means of measuring that definition in concrete units, so that one lens may be exactly compared with another.

In the immediate future the Society of Motion Picture Engineers offers a clearing house for research work along the above-mentioned lines, and many others. Possibly as the organization grows it can support some research work of its own. Certainly it can offer facilities to the industry and public for finding out what has been done and what is the best practice.

Such work will not only benefit the industry, but the general public also, by working constantly for better pictures and better conditions of presentation; not for the settlement of controversies between competing interests, or the monopolization of recommendations tending toward class distinction, but for the advancement of the theory, art and practice of making and showing pictures.

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64 W. RANDOLPH ST., CHICAGO, ILL.
Viennese Opera Merely Superficial

A CORRESPONDENT of The Musical Times from Vienna says that the Staatsoper, formerly the Imperial Opera, now under the direction of Richard Strauss and Franz Schalk, is gradually assuming the character of a national institution, but is one of the finest artists of the theatre are enjoying involuntary leisure. The consequent enormous outlay constantly increases the deficit, which now amounts to over 100,000 kroners annually. This deficit is covered by the state and has to be made up by taxation. Thus is witnessed the grotesque spectacle of a bankrupt government that, unable to supply its population with necessary food, is lavishly supporting what purports to be a national institution, but is in fact a luxurious resort for a privileged class or casual visitors from abroad. The expense of maintenance falls upon a majority of the state's best citizens, whose lot it is to be excluded from the performances on account of the exorbitant prices of admission, which are increased from time to time, as the deficit grows.

Briel Wrote First Picture Score

Famous Players "Queen Elizabeth" Initial Picture for Which Music Was Synchronized

THE celebration of the tenth anniversary of the birth of the modern feature picture and of the founding of Famous Players, the keystone of the present Paramount movement, has brought to light another interesting anniversary. The first Famous Players picture, at its premiere, was shown to the accompaniment of the first original synchronized musical score, the work of Joseph Carl Briel.

According to Mr. Briel, Adolph Zukor was the first film man to realize the full value of proper musical interpretation of screen productions. "I first saw 'Queen Elizabeth' in a tiny projection room—I cannot remember where—but I think it was either in Twenty-third Street, or Fourteenth Street, in company with Mr. Zukor, Mr. Lichtman and Mr. Schulberg," said the composer.

It was a very small place, scarcely more than twelve or fifteen feet long. The screen was a miniature one, perhaps 3 x 5, and this being the first time I was ever in a projection room, I made all my notes in my own devised shorthand, looking at my watch now and then for time. There was no light for me to work with except the reflection from the screen, and you may rest assured I had a difficult time the next morning trying to figure out what I had written.

"When I finally drafted the music according to my notes, I got another showing of the picture to confirm my timing. This time I had the advantage of a little electric bulb at my side, so that I could at least read my own notes. By this showing I confirmed the synchrony of the score, went home and worked it out, finished the job for an orchestra of sixteen men, handed it to a printer and two weeks later it had its first presentation at the Powers theatre in Chicago—the original and perfectly synchronized score for any movie."

Mr. Briel followed his work on "Queen Elizabeth" with scores for ten succeeding Famous Players productions, starting with "The Prisoner of Zenda." He then wrote the score for "Cabiria" and "The Birth of a Nation," the prestige of which later landed his grand opera, "The Legend," in the repertoire of the Metropolitan Opera House.

Organist Arranges Unique Score for "The Sheik"

An interesting change in movie circles is the engagement of Roy Thompson, organist, by the Quinla theatre, Lima, Ohio. Mr. Thompson has been accompanying pictures for the last ten years and has carefully developed the musical score.

Most of the time he has presided over an American Photoplayer, first using Style 40 and later changing to Style 50. His manipulation of the latter instrument has been the constant amazement of the patrons.

During the recent run of "The Sheik," Mr. Thompson arranged a convenient score with the following exotic selections:

- "The Garden of Allah"—Kaiser
- "Reverie from Suite Algerienne"—Saint-Saëns
- "Stars of the Orient"—Zamick
- "Boo-Nad Ballet"—Moszkowski
- "Robbers' March" ("Chu Chin Chow")—Morton
- Dance Orientale—Cadi
- "Caravan"—Curtis
- "At Sunrise" ("Desert Suite")—Grum
- "Bedouin Love Song"—Pinsky
- "An Arabische"—Meyer
- "An Arabian Night"—Niedenberg
- "Pas Des Cymbales"—Chaminda
- "Algeria"—Herbst

Madrigal Period Compilation Published in England

Canon E. H. Fellowes, the editor of the complete edition of the English madrigal composer's works and of the lutenist song writers' songs that are now appearing in England, has published a book on "The English Madrigal Composers," at the Clarendon Press, Oxford. Here is contained the summing up of his researches into the music of the madrigal period in England, which contains not a little hitherto unknown information about some of the composers.
FEBRUARY

Feature | Star | Distributed By | Length Reviewed
--- | --- | --- | ---
1922 | E. Hammerstein. | Selnick.4 | 3 reels.

Marriage? | Barbara. | 5 reels.


APRIL

Feature | Star | Distributed By | Length Reviewed
--- | --- | --- | ---
1922 | Miss Paul Revere | Special Cast. | Rus. Clark Syn.-S. R. 6 reels.
1922 | Man From Beyond | Special Cast. | Paramount 8 reels.
1922 | My Old Kentucky Home | Special Cast. | Am. Releases. 6 reels.
1922 | Pardon My Nerve | Chas. (Buck) Jones. | Fox. 5 reels.
1922 | Ragged Halters | Shirley. | 5 reels.
1922 | Rose of Roselle | Irene. | 5 reels.
1922 | Sourpuss | Chas. | 5 reels.
1922 | Seventh Day | The Rich. | Barths. 6 reels.
1922 | Slimin' Through | Norma. | Talmadge. 5 reels.
1922 | Smiling Through | William. | 6 reels.
1922 | Stage Romance | William. | 5 reels.
1922 | Tracked to Earth | Frank. | Mayo. 6 reels.
1922 | Traversing the Law | William. | 6 reels.
1922 | Vermillion Pencil | Susie. | Hayakawa. 5-6 reels.
1922 | Watch Your Step | Special Cast. | Vitagraph 6-7 reels.
1922 | Wild Horses | Patricia. | 5 reels.
1922 | Wild Honey | Priscilla. | Dean. 5 reels.
1922 | Woman He Married | The Anita. | Stewart. 6 reels.
1922 | World's Champion | The Wallace. | Reed. 6 reels.
1922 | Yanke Doodle, Jr. | Special Cast. | Burnside-S. 5 reels.

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Complete Release Information is an Exhibitor necessity.

## Comedy and Short Subject Releases

### Short Subjects

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice in Wonderland (Serial)</td>
<td>Warner Bros.</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Across the St. Gotthard Alps (Scenic)</td>
<td>Paramount</td>
<td>18 episodes</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Along the Rio Grande (Scenic)</td>
<td>Paramount</td>
<td>18 episodes</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>An Arctic Hike on the Great Aletsch Glacier</td>
<td>Paramount</td>
<td>18 episodes</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>And Women Must Weep (Scenic)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Andy Hardy, The Lady of the House (Serial)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>As Old as the Hills (Scenic)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>At the Darmazac Gulf (Scenic)</td>
<td>Paramount</td>
<td>18 episodes</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>At the head of the Wall (Scenic)</td>
<td>Paramount</td>
<td>18 episodes</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Away Dull Care (Novelty)</td>
<td>Prima</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Away in the Country (Novelty)</td>
<td>Prima</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Bashful Suitor, The (Drama)</td>
<td>Mary Brandon, Holkinson</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Bear, a Boy and a Dog, A (Novelty)</td>
<td>Wild Gunning</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Big Bodacious Beauty (Serial)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Beyond the Trail (Wes. Drama)</td>
<td>Tom Sanchi</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Birds of a feather and Marries (Novelty)</td>
<td>Kinema</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Bonnets of Auvergne (Bruce)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Bonnie Scotland (Scenic)</td>
<td>Kinema Review</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Bor Azerbaijan (A (Special)</td>
<td>Kinema Review</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Breaking Through (Serial)</td>
<td>Carmel Myers</td>
<td>15 episodes</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Call of Courage (Drama)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>City, The (Scenic)</td>
<td>Wild Gunning</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Combating the Elements (Novelty)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Days of a King (Novelty)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Dangerous Adventure (Serial)</td>
<td>Warner Bros.</td>
<td>15 episodes</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Dangerous Trails (Drama)</td>
<td>Paramount</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Death Trap, The (Wes. Dr.)</td>
<td>Tom Sanchi</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Delightful Day (Novelty)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Distant Thunder (Serial)</td>
<td>Warner Bros.</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>&quot;Dr. &quot;</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Dr. Quaden (Serial)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Durian Drops (Serial)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Dec. 24</td>
</tr>
<tr>
<td>Felix Saves the Day (Cartoon)</td>
<td>Winkler, R.</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>From Dawn to Dust in Egypt (Serial)</td>
<td>Educational</td>
<td>18 episodes</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Gold Digger (Serial)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Good Things of Life (Novelty)</td>
<td>Wild Gunning</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Grandfather's Clock (Novelty)</td>
<td>Kinema</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Hunting the Sea Wolf (Educational)</td>
<td>Kinema Review</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>If (Novelty)</td>
<td>Prima</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Island of Surprise (Serial)</td>
<td>Trust</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Jonah, the Teenage (Serial)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Feb. 11</td>
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<tr>
<td>Jungle Belles of Borneo (Novelty)</td>
<td>Trust</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Jungle Bells of Borneo (Novelty)</td>
<td>Trust</td>
<td>2 reels.</td>
<td>Feb. 11</td>
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<tr>
<td>King of the Circus (Serial)</td>
<td>Eddie Polo</td>
<td>Universal</td>
<td>18 episodes</td>
</tr>
<tr>
<td>Lake Maggione (Scenic)</td>
<td>Paramount</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
<tr>
<td>Leather Pushers, The (Narrative)</td>
<td>Educational</td>
<td>2 reels.</td>
<td>Feb. 11</td>
</tr>
</tbody>
</table>

(Continued on page 2000)
COMING RELEASES

(Continued from page 1999)

KINETO REVIEW

(Continued from page 1999)

SERIALS

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast).

The Voice of the Dark (Special Cast).

Double (Bicycle Talk).

The Able Minded Lady (Henry B. Walthall).

POLLY COMEDIES

(Starring Geo. Orey and Vernon Dent—One Reel Each)

PATHE EXCHANGES

The Isle of Zora (Special Cast).

The Shadow of Death (Series).—Starring Geo. Orey.

White Eagle.

The Sky Ranger.

Short Subjects

Mar. 21—The Angler Factory (Helene Chadwick).


Mar. 26—Diesel (Henry B. Walthall).

COMEDIES

Hot Off the Press (Pollard).

High Tide (Special Cast).

The Runaway (Pollard).

Pardon Me (Pollard).

Pollard's Masterpiece.

Call the Witness (Pollard).

Mar. 26—Pirates of the Caribbean (Will and Bob series).

PIONEER FILM CORP.

The Three Little Pigs (Van Dyke Brooks).

Beyond the Crossroads (Ora Carew).

The Leech (Claire Whitney).

THE PICTURES CORP.

With a Song (Greta Garbo).

Power.

Your Best Friend (Gloria Swanson).

The Lonely Trail.

The Peacemaker.

Eternity.

Smiliing (Metro—has twenty comanies).

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury).

The Wolf's Bride (Mary Alden Lyttle).

The Soul of Man.

Squire Phelan.

Mr. Bingle.

Mr. Blue.

Irving Cummings Series.

Chinese.

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe).

The Sea of Love (Grace Photography).

R. C. PICTURES CORP.

The Son of the Wolf (Special Cast).

COMEDIES

The Bigman (Ivy Duke).

Gay and Devilish (Doris May).

The Woman's Surprise (Sadie Swenson).

The Glory of Clementina (Pauline Frederick).

The Vagabond Little Dance Hayakawa.

Boy Crazy (Doris May).

Why? (Doris May).

The Call of Home (Special Cast).

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES

AL JENNINGS SERIES

HESTERTHURST SERIES

FRITZ RIDGWAY SERIES

CAPITOL FILM COMPANY

NEW SERIES

LESSER CUNE SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge).

Mr. Titheradge's Adventures (Pollard).

The Night Riders.

Brenda's Heritage.

David and Jonathan (Madge Titheradge).

SELZNICK (LEWIS J.) ENT.

Evidence (Elaine Hammerstein).

Sink or Swim (Gwen Moore).

Reckless Youth (Elaine Hammerstein).

The Prophet's Paradise (Eugene O'neel).

The Referee (Conway Tearle).

Chasing of the Northwest (Keystone).

A Wide Open Town (Conway Tearle).

KINETO.

New Films.

WILLIAM J. FLYNN SERIES

CHILDE CLASSICS

SNELZKIN NEWS

SERIALS

W. M. SMITH PRODUCTIONS, INC.

Goldgrabbers (2 reels)

It Came From Texas.

Crossroads.

The Lure of California.

The Trail's End.

Angel Satisfaction (George Arliss).

The White Men.

So This Is Arizona.

STOREY PICTURES, INC.

Shanghai Trail (series of 2 weeks).

Burlesque Photoplays—2 reels every month.

THURAT FILM CORPORATION

BERLINLONAVENGURES

Across the Line (Serial).

A Borneo Venice.

Island of the Jungle.

Monkey Land Up the Barito River.

An Alpine Ride Up the Staurnharden.

Jungle Cuts.

An Arctic Hike on the Great Aletsch Glacier.

A Borneo Boys (Serial).

UNITED ARTISTS CORP.

Salome (Nazimova).

Fair Lady (Special Cast).

The Island of the Stolen.

A Doll's House (Nazimova).

UNIVERSAL EXCHANGES

SPECIAL FEATURES

That Last o' Lawrie's (Priscilla Dean).

Unknown Man (Priscilla Dean).

Human Sow (Hank Peters).

VITAGRAP EXCHANGES

FEATURES

Angel of Crooked Street (Alice Calhoun).

My Wild Irish Rose (Pauline Starke).

The Silent Vow (Wm. Duncan).

Lost Love (Vernon Dent).

The Sheik's Wife (Special Cast).

Gypsy Passion (Special Cast).

The Man from Arizona (Edward Willmore).

The Man From Down Street (Earle Williams).

Island of the Stars (Pollard).

The Prodigal Judge (Jean Paige).

COMEDIES

The Show (Larry Semon).

A Gangster (Harley Jones).

The Sawmill (Larry Semon).

SERIALS

Brooklyn Through Four (Starring Carmel Myers and Wallace MacDonald).

WARNER BROS.

Your Best Friend (Vera Gordon).

School Days (Bhuddha Curry).

SERIALS

Alice of Wonderland—15 episodes.

A Dangerous Adventure—15 episodes.

MONTY BANTH COMEDIES

(One Released Every Month)

WID GUNNING, INC.

ENTERTAINMENT DIVISION

April Fool (Phil Kenmore).—Bill Paton.

April 1—the Blonde Vampire (De Sicca Moors).

May 25—The Madonna of Love.

June 25—The Fire Bride (Ruth Renick).

The Whirlwinder.

The Bootlegger.

The Whirlwinder.

Don't Blame Your Children.

Men of the West.

The Blue Mountain Mystery.

POST BROADCAST SERIES

SHORT SUBJECTS

(Continued from page 1998)

(Weekly Single Reel Release)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
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<tbody>
<tr>
<td>Robin Hood Hours.</td>
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(Continued from page 1998)
EASTMAN
POSITIVE FILM

Bears the words "EASTMAN" "KODAK" —in black letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in white on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Pay Day for exhibitors!
When Charles Chaplin is
On the screen it's always
Pay Day at the box-office.

"Pay Day" is Chaplin’s latest
First National Attraction—
One long continuous laugh.
Of course, prints by Rothacker.

Mr. Charles Chaplin
The World's Greatest Artist
in
"Pay Day"

Rothacker
FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.
A peculiar thing, circulation. It may lie, falsify, mislead, make false promises, cut down an advertiser’s bankroll and hopes.

**Bulk Circulation Does That!**

- Specialized circulation is the safeguard.
- You have goods to sell the exhibitor.
- Motion Picture News has the largest net paid exhibitor circulation of any trade paper in the industry—8577.
- That sort of circulation is the guide-post for the advertiser.

**The News Alone Covers the Field**
National advertising Saturday Evening Post, the principal fan magazines, with pages of paid advertising in addition to the tremendous newspaper and billboard campaign, will back up Eddie Carewe's big special.

I AM THE LAW!

a cyclonic drama requiring six months in the making;
—more time and effort than any legitimate play!
—and just look at the cast—
ALICE LAKE, KENNETH HARLAN, GASTON GLASS, ROSEMARY THEBY, NOAH BEERY, WALLACE BEERY, and a host of others.

EDWIN CAREWE PICTURES CORP.
Distributed by AFFILIATED DISTRIBUTORS, INC.
JESSE L. LASKY PRESENTS

Gloria Swanson
IN ELINOR GLYN'S
“BEYOND THE ROCKS”
WITH RODOLPH VALENTINO

Gloria Swanson and Elinor Glyn!
The combination that made “The Great Moment.” Made by the same director—Sam Wood!
And when you add Rodolph Valentino, stirring hero of George Melford’s “The Sheik,” as leading man—well, draw your own conclusions!
It's an enthralling procession of stirring incidents, marvellous gowns and startling settings. A drama with a one hundred per cent punch.
A wonder picture. More lavishly gowned than any photoplay ever made. Playing upon the emotions with the fire and vigor of a gypsy love song.
They'll fight to get in, and you know it!

A Sam Wood Production.
Scenario by Jack Cunningham.

A Paramount Picture
The play was first presented ten years ago, and was a sensation. Now it has been revived, and is doing record business again. It's one of the strongest melodramas ever written!

From the Play by George Broadhurst.

William de Mille production
"BOUGHT AND PAID FOR"
with Agnes Ayres and Jack Holt
A Paramount Picture

Adolph Zukor presents a

William deMille, Jack Holt and Agnes Ayres!
There's a three-star combination that will get people in! "Bought and Paid For" is one of the biggest box-office winners Paramount has ever released.

Scenario by Clara Beranger.

Bought and Paid For—Ayres, Jack, Holt—

The producer of "The Sheik" never made a bigger picture than this, which is adapted from the sensational novel by John Colton. The cast is really all-star, including, besides Miss Dalton, Wanda Hawley and Milton Sills. The sets are the last word in luxury.

Jesse L. Lasky presents a

George Melford production
"THE WOMAN WHO WALKED ALONE"
with Dorothy Dalton
A Paramount Picture
A BIG, wholesome drama full of heart interest, based on a vital theme, and so worked out that it will please everyone. Written by the world-famous author of “Damaged Goods.”

Adapted from the play by Eugene Brieux. Directed by Paul Pouccll. Scenario by Olga Printzlau.

A Paramount Picture
Jesse L. Lasky presents

"Is Matrimony a Failure?"

with

T. Roy Barnes, Lila Lee
Lois Wilson and Walter Hiers

A question that everyone in the world has asked, is asking or will ask. That makes it one of the best box-office titles ever imagined.

A play that's a scream from start to finish, with a cast of popular favorites.

It will stand up high in the list of 1922 record-breakers.


A Paramount Picture
Every girl in the land today is thinking about bobbed hair. So this picture is particularly timely. It combines laughter with drama and satire with real human interest. Full of exciting scenes in New York's Bohemia. Thrilling with the mad doings of the gay artists' colony. A title that will draw them in, and a picture that will bring them back. By the author of "The Cheat."

By Hector Turnbull. Directed by Thomas Heffron. Scenario by Harvey Thew.

A popular star, a notable cast, and a highly dramatic story make this one of the high spots of the year's releases. A subject that has never before been used for dramatic purposes provides scene upon scene of emotional intensity and thrill. Cast includes Jack Mulhall, Bertram Grassby, Florence Roberts and Edythe Chapman.

By Aubrey Stauffer. Directed by Edward Le Saint. Scenario by Wells Hastings.
We Pay the Bill!

Mr. Exhibitor Everywhere

To FAMOUS PLAYERS-LASKY CORP.
Paramount Pictures
485 FIFTH AVENUE
NEW YORK

<table>
<thead>
<tr>
<th>Mch. 5</th>
<th>Advertising in newspapers of U.S. on anniversary month bookings with free exhibitor tie-up</th>
<th>$90,000.00</th>
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<tbody>
<tr>
<td></td>
<td>1 double page spread, 1 single page in Saturday Evening Post on anniversary month, urging the public into YOUR theater</td>
<td>$21,000.00</td>
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<td></td>
<td>Advertising in other national magazines urging the public into YOUR theater</td>
<td>$13,000.00</td>
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<tr>
<td>Mch. 5</td>
<td>Three million 24-page heralds and accessories for anniversary month furnished free to exhibitor</td>
<td>$17,000.00</td>
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<tr>
<td>Mch. 5:31</td>
<td>“Go to movies month” campaign inaugurated in hundreds of newspapers by Paramount with newspapers' advertising and editorials urging the public into YOUR theater together with endorsements obtained from ministers, chambers of commerce, city officials, school officials, etc.</td>
<td>value unlimited</td>
</tr>
</tbody>
</table>

One month's — cash total

Paid in Full

Compliments of Famous Players-Lasky Corporation to Exhibitors everywhere who book
You Get the Benefits!

Paramount’s obligation doesn’t end when the contract with the exhibitor is signed. It just begins!

BACK of the picture and the contract and the booking, Paramount puts its own money, in huge amounts, to make that picture and that contract and that booking successful for the exhibitor. Paramount’s money pours back into the stream that carries the exhibitor to golden success. Exploitation, publicity, advertising on a gigantic scale and paid for by Paramount, are the exhibitor’s constant assistance in the running of his theatre when he books a Paramount Picture.

Thousands of exhibitors throughout the country booked Paramount Pictures solid for the month of March.
Why did they do it?
Are these exhibitors fools or philanthropists?
Or—
Do Paramount Pictures make money for them?
You know the answer and so does every exhibitor—yes, and every producer, every exchange man, every individual in the business.
They book Paramount because Paramount makes money for them.
Ask the exhibitors who booked that solid month. Ask the public who are on the lookout for Paramount Pictures.
And Paramount Pictures make money for the exhibitor not only because they are the best and most popular pictures on the market but because Paramount spends money to help the exhibitor put them over.
Look at the opposite page! One hundred and forty-one thousand dollars spent for the exhibitor in one month!
And, in addition, Paramount inaugurated the “Go to Movies” month all over the country on an enormous scale for the exhibitor.
Just as long as Paramount Pictures hold to their own high standards—
Just as long as millions of dollars’ worth of advertising sends the public looking for Paramount Pictures—
Just as long as square dealing wins—
Just as long as that, exhibitors will continue to show Paramount Pictures.
So if anyone asks you—as thousands of exhibitors have been asked—“How are other companies to maintain big payrolls and big production units if you show Paramount Pictures?”—
When anyone asks you that, tell them the answer:
Make pictures as good as Paramount!
Give the exhibitor the same kind of substantial help in bringing the public to his box-office—
And the company that does that is entitled to the business!
As necessary to the well balanced program as salt is to meat -

Pathé Review
A film magazine of a new and better kind

IN celebration of the Third Anniversary of Pathé Review special features of the highest interest have been added.

For instance, here are the contents of just two of the early numbers, appearing in April:

No. 150
Winter Reflections; superb photographic masterpieces showing the beauty of snowy landscapes.

The First Flash of Life; a marvelous camera study which shows the actual start of life in a fish egg.

Pathècolor; a beautiful dream city in Northern Africa, in natural colors.

They Say; a camera caricature, revealing something absolutely new in motion pictures; very funny.

Ivory Hunters; exciting and very unusual scenes disclosing the pursuit and actual taking of a giant bull elephant in Africa.

No. 151
Fair, Frail Palaces; a hauntingly beautiful scene.

The Original Bonehead; the recreation of a creature that walked the earth forty million years ago.

The Sky Jumpers; the Slow Motion camera catches the ski jumpers in the air.

Salmon of Alaska; the camera shows how the creeks are jammed with them; catches them as they jump the falls.

Pathècolor; Florida homes; no wonder Florida is popular!

JUST ASK THE NEAREST PATHÈ EXCHANGE TO SHOW YOU THE NEW AND BETTER PATHÈ REVIEW!
April 8, 1922

Staggers the Critics!

Chicago Tribune
"Universal comes across big!"

New York American
"Captivating—sumptuous—triumph!"
Florence Lawrence

Philadelphia Record
"Cannot be over-praised—magnificent—carries one off his feet!"

San Francisco Chronicle
"Among the greatest achievements!"

New York Herald
"lavish—different—distinctive!"

New York Tribune
"The best picture I ever saw!"
Harriette Underhill

New York Sun
"Masterpiece!"

Carl Laemmle's Supreme Achievement

Foolish Wives

Universal Super-Jewel
Directed by and Featuring Von Stroheim
NURSE IS MOVIE POEM
IN RINEHART PICTURE

By M. ELLIOTT.

There's nothing on earth so becoming to a woman as a nurse's uniform, is there? And there is no place in the world, perhaps, so ripe with romance as a hospital (paradoxical though this may be). Mary Roberts Rinehart, knowing the ways of doctors, nurses and patients—knowing that a love story with that setting, and a heroine in that garb, are practically irresistible, does wonders with "The Glorious Fool."

Helene Chadwick in cap and apron is poetry—movie poetry, but lyrical as Ten-nyson. She stands correctly, walks correctly, and looks like the white linen nurse of Eleanor Hallowell Abbott's imagination, and of your dreams. Probably no one ever had a nurse like Helene—but that's no matter.

She gulps and sob as bit too much over her patient, and you have a sneaking notion no real probationer, however soft-hearted, would do this. (Maybe the director likes the way she gulps.) Richard Dix, who brings his comic talents to the role of the Glorious Fool, doesn't seem to mind. He appears to rather enjoy the phenomenon of feminin tears.

"The Glorious Fool" is quite simply a love story. It doesn't pretend to be anything else—; not melodrama, or mystery, or a spectacle. Love, pure and simple (you may take that literally), is the theme. And after all these complicated foreign films with plots made up mostly of extras and scenery, what a relief this is!

Mr. Dix is a good comedian. Miss Chadwick, as I have intimated, is a sight to rest the eye and soothe the aesthetic sense. All the young ladies will be taking to the long, hard novitiate of nursing now, I think!

TITLE OF FILM: "The Glorious Fool."
TYPE: Romance.
DIRECTION: Rarely good.
PHOTOGRAPHY: Choice.
PLOT: Reasonable.
VALUE: 100 per cent.

Richard Dix and Helene Chadwick
Produced by Goldwyn. Presented in the Capitol Theatre.

"100%"
says the N.Y. Daily News

Goldwyn presents
THE
with Helene Chadwick

Side-Splitting
The story is novel, and clean and fresh as the stacks of sterilized linen.
Miss Chadwick makes an adorable nurse. "Dix is responsible for some really side-splitting moments."—Moving Picture World.

Sure-Fire Hit
There are a few tears, a good many smiles, a lot of pleased chuckles and not a few downright hearty laughs. "The picture as a whole is a sure-fire hit."—Motion Picture News.

What They Want
Almost every picture goer will find his or her pet ingredients for high-class amusement in this. "Simplicity itself, but in that lies its chief charm—that and good acting."—Exhibitors Herald.

A Drawing Card
Romance and Humor run a neck-and-neck race up to a breezy climax. The plot possesses a strong vein of originality, hold interest from first to last. "An excellent drawing card."—Exhibitors Trade Review.
GLORIOUS FOOL

directed by
E. Mason Hopper

and Richard Dix

From Big Cities
Did a good business and delighted audiences.
—Sam Harding, Doric Theatre, Kansas City

A good, clean production that pleased everybody.
—Max Heller, Arcade Theatre, Milwaukee

And the Small
One of the best pictures this year.
—L. L. Jones, Auditorium, Marshall, Mo.
The picture is very entertaining.
—T. W. Young, Jr., Frances Theatre, Dyersburg, Tenn.

A Money Maker
Another good one with these two new stars. Mary Roberts Rinehart's name helps, too. Many favorable remarks and business good.
—A. G. Talbot, America Theatre, Denver, Colo.

Cleverest in Pictures
A right charming picture. In Richard Dix and Helene Chadwick, Goldwyn has the cleverest team in motion pictures.
—Bennett Amdur, Garden Theatre, Pittsburgh, Pa.
American Releasing Corp. 

Presents

Sisters

One of the greatest stories ever written about marriage. Featuring SEENA OWEN, MATT MOORE and GLADYS LESLIE.

From the novel by KATHERINE NORRIS
Directed by ALBERT CAPELLANI

The Best Picture Released in 1922

"Sisters" is not merely a mighty good picture; it is a great picture.

Acceptance of this rating is shown by the immediate booking of "Sisters" for instant presentation on national release date, April 2, in many of the most important first run accounts of the industry.

Theatres like Eugene Roth's Granada, San Francisco; the Kinema, Los Angeles; Clemmer's Winter Garden, Seattle; Sam Katz's big Chicago Theatre, Chicago; Jake Jourie's Modern and his Beacon, Boston; Emery & Mahoney's Rialto, Providence; the big Capitol, Youngstown, Ohio.

Opening for an indefinite run in the B. S. Moss-Keith Cameo Theatre, New York; booked across the entire Keith metropolitan circuit.

Advertised nationally with a huge campaign in the 17 William Randolph Hearst newspapers from Coast to Coast.

In International Film Service Co. Production
Nail the Liars Right on Your Screens Whether They Be Politicians or Preachers; Men or Women. Make Them Face Your Audiences on Your Screens Five Shows a Day, Seven Days a Week and Make Them Apologize Right on Your Screens and Hear Your Audiences Cheer Your Courage.

BY WALTER E. GREENE and F. B. WARREN
[The Basis of a Campaign Suggested by American Releasing Corporation]

Now that the Thirst for Vintage Pictures has died down with the waning of interest in the Taylor case, it is clearly evident now that three juries have been ineffective in the precipitous conclusions against Mr. Arlbecke. We are going to try our experience of twenty-five years longer to prove that the men and women of the motion picture industry have fought bravely for all that could be done and for a multitude of absurd and ignorant reasons.

Mr. Hays at his banquet did not get to the point, even though he intends to reach it later.

Mr. Hearst, rightly insisting that all criticism, fair or unfair, is beneficial, did not get to the point.

Mr. Brashmore, most far-reaching of all our editors, with his recommendation that censors be defined, and that the bill passed, could have been filed with greater force by so powerful a gentleman.

We now intend to propound the king of our of uffices, the enemies of the motion picture industry.

This calls for Organization. Every quiety and every帧 tactics, has officers and committees, before whom and before which all good ideas are cooked to death. No organization that calls for dues and assessors is an organization that calls for expenses, not one that sends lobbies parties whose members do not agree with each other on trips to State capitals to talk with legislators.

Nothing of the sort, but in its stead:

An organization that never sleeps, never backs away from a fight. An organization never passive, never neutral, never feuding.

An Organization of Brains, the National Motion Picture Organization or the Fort Street Ta
tel or the San Francisco Globe print lying, hysterical statements about the industry and its people.

The late John Roach Stock

\textit{tells a lie on the motion picture of the day, the day they lie. Nail them the day they lie. As soon as the life is uttered, use your screens to sound them and be exercised about it. Don't let clerical vestments and the pages of local politicians stop you. Nine hundred and ninety-nine politicians out of every thousand have adopted the policies of local politicians stop you. Nine hundred and ninety-nine politicians out of every thousand politicians, assemblers, assemblymen, governors, judges, ward leaders, the place-men are yellow-afraid of being nailed to the end by public opinion.}

Some communities where motion picture cameras are available send letters to the newspapers or to the politicians of the place to ask the people who poison public opinion against your business and the

people out of whose ablest minds you make your living and right into their own and bill New
trend This and Politician That that you will brand them for what they are on every screen in every house in your city five shows a day and six or seven days a week until they apologize in print over their whole campaign.

People of the San Francisco Globe and its own.

To the People of Brooklyn:

Alderman J. Quincy Quinlin of the Third District, in his speech before the Board of Aldermen yesterday, seeking to enlarge the powers of the local censors, said that theatre owners present at the meetings plays that appeal to the worst elements of the public.

This is a falsehood.

We are glad to present to you today with the public signed apolo
gy of Mayor Samuel Gregory, who has been silent about the motion picture industry.

Mr. Hays' acceptance of the challenge to give battle to the foes of the motion picture industry is as one drop of water in an ocean when compared to the power of the motion picture screens of the United States of America—17,000 screens that heartened a million picture of war, 17,000 screens that moved the Liberty Loans faster.

To the People of Galveston:

Rev. Dr. Andrew Jackson Jones, with the peculiar license that is often assumed by preachers, says from his pulpit that the motion picture are an evil influence and he uses the name of a dear little girl in connection with a crime.

His sermon was filled with falsehoods.

There is no more excuse for a minister of the gospel lying than there is for a racetrack gambler lying—not as much. Will you write to this man of God and demand that he curb his speech?

Nail the lies and nail the liars, and nail them hard. Use the King's English in your argument. Never use the jargon of the day they lie. Nail them the day they lie. As soon as the life is uttered, use your screens to sound them and be exercised about it. Don't let clerical vestments and the pages of local politicians stop you. Nine hundred and ninety-nine politicians out of every thousand have adopted the policies of local politicians stop you. Nine hundred and ninety-nine politicians out of every thousand politicians, assemblymen, assemblymen, governors, judges, ward leaders, the place-men are yellow-afraid of being nailed to the end by public opinion.

The motion picture communities where motion picture cameras are available send letters to the newspapers or to the politicians of the place to ask the people who poison public opinion against your business and the
COMING!

To Open Your Spring Season
With a Real Wallop-
R-C's Spectacular Race Track Drama

"Queen O' the Turf"

You've Asked for a Real Spring Opening Smash—Here It Is

RIGHT on the minute!

You've em' in with this roaring classic of the race track—All the
crashing action of the great Drury Lane thrillers that means capac-
ity houses and S. R. O. at every performance.
A cloudburst of action—An enthralling love story—You can't miss
the money with this smashing spring attraction.

EXPLOITATION and posters that fairly shriek their message to
the world—A GREAT SHOW to back them up.
The great race scene—the packed betting ring—the jammed
great-grandstand—the desperate aeroplane flight—the break-neck auto dash—
gun fight in the gambling palace—the youth in the clutches of an
adventure—and a DOZEN OTHER PUNCHES!

Book it—Play it—Boost it like Barnum & Bailey's Circus—It's a winner
When Wid Gunning puts his personal stamp on a production in such unqualified terms it says more than all the adjectives in the dictionary.

"Dollar Devils" is the first of four VICTOR SCHERTZINGER PRODUCTIONS to be released by Wid Gunning, Inc.

Now you KNOW of at least four BIG PICTURES that are on the way to you. For when Wid Gunning says "It's a whale!" you can bank on it.
76 CASH PRIZES
FREE for EXHIBITORS
—for the best exploitation ideas
in connection with the greatest
Chapter Play ever produced:

“THE ADVENTURES OF
ROBINSON CRUSOE

Universal offers Exhibitors 76 prizes
— $1750. will be given away during each
of the months of April, May, June and July.

FULL DETAILS appear in
The Moving Picture Weekly
Make Sure You Get Your Copy
How To Grow Thin

is a One-Reel Educational Special. It offers exceptional opportunities for exploitation.

It is a picture that is bound to attract an unusual amount of attention, because it combines humor and information.

It actually tells how to reduce by a simple home method.

Ask our nearest branch for a press-sheet.

Before

After
WARNER BROS. present

Vera Gordon
in
"Your Best Friend"

PRODUCED BY HARRY RAPF
DIRECTED BY WILLIAM NIGH
Another Box-Office Bulls-Eye!

"YOUR BEST FRIEND"

featuring

VERA GORDON

Unanimously Acclaimed by the Press and Jules Mastbaum, President of the Stanley Circuit, As One of the Seasons Greatest Dramatic Box-Office Attractions

WARNER BROS.
1600 BROADWAY, NEW YORK, N.Y.
Police Called to Preserve Order

Lines Three Deep—Manager Tells Customers to Go Home—Crowds Stampede Theatre to See the Season's Most Joyful Triumph

Wesley Barry

By arrangement with Marshall Neilan

in Gus Edwards'

"School Days"

27 on Lillian Belle
148 Port avenue, Lynbrook.

“School Days” Attracts Record Crowd.

Crowds of children clamoring for entrance to the Newark Theater this morning to see "School Days" were so jammed and so insistent that police had to be called to preserve order. The line extended three deep for more than a block, and Manager Krast was driven to the extremity of asking his customers to go home and come back later.

WARNER BROS.
1600 BROADWAY, N.Y.
PRODUCED BY HARRY RAPE
DIRECTED BY WILLIAM NIGH
Whitman Bennett presents

REX BEACH'S

drama

"Fair Lady"

Founded on his famous novel

The Net

Directed by Kenneth Webb
Scenario by Dorothy Tarnum

A melodrama of high class that smashes, grips, thrills and holds from start to finish. Has mystery, adventure, romance, intrigue. A picture that will be successful before any type of audience, anywhere, and any time.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ADAMS • PRESIDENT
A Bombshell of Drama with a million dollar beauty and million dollar title—
The brilliant Ivy Duke in a bewildering succession of gorgeous scenes and stunning costumes—
Cash at once on the tremendous popularity of the famous international beauty and the enormous public interest in Bigamy—
A red hot subject to which the press of the nation has devoted millions upon millions of words—
Book it NOW!

IT'S AN RC
The subject of BIGAMY—the doings of famous Bigamists—have been on the tongue of the whole world for months—

Here's a soul-searching drama that shows how a courageous wife and mother faced the terrible realization she had married a BIGAMIST!

And how she won her way through black despair to complete happiness.

A drama MADE TO ORDER for women—and men too—especially married folk with children.

GET ABOARD IT! See your nearest R-C Exchange TODAY——
Presented by Carl Laemmle

Just when you need them most

Read what the critics say.

Priscilla Dean in her crowning success

Great stuff. Immense thrill. Value: 100 per cent.
—Daily News

If you think you are thrill-proof take a try at "Man to Man."
—N.Y. Eve. World

Not one dull moment. Carey in one of his happiest characters.
—N. Y. Eve. Telegram

Harry Carey in a powerful drama of romance and adventure in the Golden West—

"Man to Man"

made from Cynthia Stockley's world famous novel into a stupendous picture by Wesley Ruggles

Praised by all reviewers.

Truly amazing. Thrilling—breath-taking. You'd better see it
—Toledo Times

Will amaze you with one crazing situation after another
—Milwaukee Journal

Terrific smashing punch. Crazing thrill. Breathless dramatic moments
—Los Angeles Times

A super-thriller.
—N. Y. Eve. Journal
Grabbed by B.S. Moss for the Broadway Theatre the day it was announced!

The most timely feature of the hour

Thrills/Aeroplanes! Rum-Runners! Fights! Sinking Ships!

It's one of "The Entertainment Ten" at any Wid Gunning Exchange
For a year
Her story was featured in
HEARST'S

Can A Blonde Be A "Vampire"?
Mrs. Edward Demarest Moore, Wife of the Heir to the Yellow
Aster Gold Mine, with More Millions Than

Experience, Decides to Go On the Stage to Prove This Disputed Question

It's one of
The Entertainment Ten

Sunday American
Now Allan Rock Presents

De Sacia Mooers

In The Picture With A Million Dollar Title
Million Dollar Girl and Million Dollar Publicity

"The Blonde Vampire"

\[You Can Count On Capacity\]

\[Insist Upon Early Dates\]

BOOK THE ENTERTAINMENT TEN—NOW

Now available at the following WID GUNNING Exchanges:

- Atlanta, Ga. .............. 146 Marietta St.
- Boston .................. 19 Piedmont St.
- Buffalo .................. 338 Pearl St.
- Cleveland, 607 Film Ex. Bldg., 21st & Payne Ave.
- Chicago ............. 804 South Wabash Ave.
- Cincinnati ......... Room 505, Film Exch. Bldg.
- Dallas ............... 1717½ Commerce St.
- Denver ............. 1714 Broadway
- Detroit ........... 504 Joseph Mack Bldg.
- Kansas City, Film Exch. Bldg., 17th & Main Sts.
- Los Angeles .......... 838 So. Olive St.
- Minneapolis .... Room 610, 16 No. 4th St.
- New York City ... 5th Floor, 729 7th Ave.
- Philadelphia .......... 1235 Vine St.
- Pittsburgh .......... 1201 Liberty Ave.
- San Francisco ........ 294 Turk St.
- Seattle ............. 2024 Third Ave.
- St. Louis ............ 3626 Olive St.
- Washington ......... 525 13th St. N. W.
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*Now ready at all Wid Gunning Exchanges*
---And This With a 2-Reel Feature!

UNIVERSAL JEWEL COLLIER'S SERIES

Carl Laemmle presents

"LEATHER PUSHERS"

Starring REGINALD DENNY

The greatest Series of two reelers ever released!

Directed by HARRY POLLARD from the famous Colliers’ stories by H.C. WITWER

DID you ever hear or read anything like this about a two-reel feature before? Of course not, for there never was a series of two-reel pictures that could hold a candle to these wonderful short features. Arrange with your Universal Exchange for a showing today.

G. A. Hager, Manager,
Universal Film Exchange,
Salt Lake City, Utah.

"Leather Pushers," Round Three, broke all house records since March, 1921. People were lined up in front of box-office and we showed S. R. O. until Nine P. M. I have been in business two years and six months and my house records are as follows: "Outside the Law," First; "Leather Pushers," Second; "Conflict," Third.

L. Manders,
American Theatre.

Pocatello, Idaho, March 12.
Hot Dog, But It’s Funny!!

THE LAUGHOGRAPH

Originated and edited by
Don Meaney

Not a topical, not a magazine, not a slapstick; but all of them combined. It’s so new, so novel that we don’t know just how to style it.

But It’s Good—Darn Good!

First run theatres and circuits booked all over the country.

We include first run booking with each territorial sale.

Hot foot it to the telegraph office, it’s a hummer.

CLARK-CORNELIUS CORPORATION
117 West 46th Street
New York City
Ruth Clifford

TROPICAL LOVE

FROM A FASCINATING STORY OF
THE TROPICS BY GUY M'CONNELL

WITH

REGINALD DENNY
HUNTLEY GORDON
FRED TURNER
ERNEST HILLIARD
CATHERINE SPENCER
AND OTHERS

PRESENTED AND DISTRIBUTED BY:
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

Physical Distributors
Pathé Exchange
THE SIN OF MARTHA QUEED

MARY THURMAN - NILES WELCH - JOSEPH DOWLING - FRANK CAMPEAU - EUGENIE BESSERER - GEORGE HACKATHORNE AND OTHERS

AN ALLAN DWAN PRODUCTION
PRESENTED BY MAYFLOWER AND DISTRIBUTED BY ASSOCIATED EXHIBITORS

ARThUR S. KANE President
Her escapades rocked society to its foundations, but bought protection on the stock market.

She thought her escape safe, but she was observed.

The romance of a mushroom millionaire and a lovely bud from the social hothouse.

William Fox presents Pearl White in

Without Fear

Story by Paul H. Sloane
Directed by Kenneth Webb

SEE the hot furnace of high society.
SEE money mart and marriage mart in deadly conflict.
SEE social pride crumble as love picks the outsider.
Red blood wins when blue blood turns yellow.
Civilization abolished slavery - but society sells its daughters to the highest bidders.
WHERE YOUTH CALLS AND HOT BLOOD SURGE

He spurned life, but raced with death for love. / She set the trap, but fate baited it with her own heart

And the Arab spun his web to catch them both
ARABIAN LOVE

AMID THE SAND-SWEPT STRETCHES OF THE DESERT

The man—young, romantic, hot-blooded, daring all. / The girl—a beautiful prize. / The foe—crafty Arab tribesmen.

The place—the desert—alluring—menacing—cruel

Story by Jules Furthman
Directed by Jerome Storm
Shadows

in the light of the moon!

What did they mean? Why did they fill the law-abiding people of a Northwest community with terror until the real he-men of the region formed a posse to run down the band of murderous marauders led by Red Mask?

"THE NIGHT RIDERS"
By Ridgewell Cullum

Third release by
SECOND NATIONAL PICTURES CORPORATION

is one of the supreme examples of the best that can be done with moving

Shadows

on the silver screen to thrill, delight and entertain lovers of red blooded photodramas.

Other releases:

"HER STORY" "DAVID AND JONATHAN"

Second National Pictures Corp.

140 West 42nd Street  New York City
Lewis J. Selznick presents

Elaine Hammerstein in

"Reckless Youth"

Adapted from the story by Cosmo Hamilton
Scenario by Edward J. Montagne
personally staged by Ralph Ince

The Screen's Brightest Star in Her Greatest Photoplay.

A Big Dramatic Triumph, Pleasingly Tempered With Light Comedy Touches and Deep Human Interest.

A Lavishly Staged Production, Brilliantly Acted.
How Many Inserts do you order?

Inserts are expensive—you know it better than anyone else.

They should not be wasted, but should reach your buyers—the exhibitor.

One trade paper shows a difference of 3450 between their total circulation and the number of copies reaching the exhibitor.

Two trade papers have no A.B.C. audit—you can’t check ’em up.

Where do these inserts go? Why should you pay for them?

Think it over.

We don’t waste ’em.

8577 Exhibitors pay for the News each week.
The first of a series of eight five-reel productions, made by the Charles E. Bartlett Productions, Inc., and designed for direct sale to territorial buyers, is now available.

You want a strong story, capable cast and direction, and the best of photography.

We have made "White Hell" to fit your wants.
A virile, fast moving story of the Frozen North.

Directed by Bernard Seibel and photographed by Horace Plimpton.

With a perfectly balanced cast of experienced players, including Richard C. (Dick) Travers, Muriel Kingston, Charles Graham, Jack Baston and Ruth La Mar

VALUE
is necessarily
the first consider-
ation the state right
buyer seeks in a production.

We believe the eight produc-
tions of the Charles E. Bartlett Company will meet every and any test.

Care and expense have entered into the pro-
duction of these pictures. But WASTE has not.

You may, therefore, be certain of getting real VALUE AT A PRICE YOU WILL CONSIDER FAIR.

Wire or write immediately to
Jerry Abrams
Hotel Bristol
New York, N. Y.
Picture Delights N.Y. Throngs

J. De Rosa, manager of the Cameo, the new Broadway house where "The Rosary" played a week with tremendous success, said:

"It went over very big with our patrons. Everyone was delighted with the picture."

WHAT THE CRITICS SAY:

THRILLING MOMENTS
"Interesting episodes, a splendid cast, and thrilling moments. A thrilling explosion and storm scenes are highlights in a diverting drama."—New York Journal.

IT'S EXCEPTIONAL
"Exceptional acting, the story abounding with fine situations—and some tears. A very good picture."—New York Evening Telegram.

CAPABLE ACTING
"Lewis S. Stone is the leading and capable player about whom the vivid story revolves."—New York Evening World.

POWERFUL WORK
"Good situations and melodrama to bring everything to a satisfactory boil. Lewis S. Stone engraves his personality on the leading role. Wallace Beery does powerful acting."—New York Herald.

FAST ACTION
"Lewis S. Stone is a sterling character, while Jane Novak, Robert Gordon and Wallace Beery keep up well with a fast picture."—New York Sun.

Selig-Rork present

THE

ROSARY

Original story by BERNARD McCONVILLE, inspired by the theme of the play by Edward E. Rose; Directed by Jerome Storm. Photographed by Edward Linden; Technical Director, Gabe Pollock

A FIRST NATIONAL ATTRACTION
"You'll give me the proofs of that story, or die!"

KATHERINE MACDONALD

IN

The Woman's Side

Presented by
B. P. Schulberg

Story and Direction by
J. A. Berry

Her current picture is strong in drama with political intrigue—absorbing and thrilling incidents wherein the daughter of a political aspirant turns the tables where defeat seemed certain

AMERICAN BEAUTY MORE POPULAR WITH EVERY PICTURE

"We wish we could get two Katherine MacDonald pictures every month, as the people in this town like this star better every time they see her"

—Wm. G. Atkinson, Star Theatre, Rockingham, N. C.
Quoted from the Exhibitors' Herald

A FIRST NATIONAL ATTRACTION
Read These Business Reports

E. J. Weisfeldt, Saxe's Theatre, Milwaukee:
Penrod broke all box office and attendance records. The audiences were crazy over this picture.

Harry Thornton, Mgr. W. W. Watts theatres, Gaiety, Princess and Vandette, Springfield, Ill.:
More than satisfactory. Nothing but praise on all sides for Penrod. Pictures like this make exhibitors' lives happy.

Chas. Weidner, Colonial Theatre, Columbus, Ohio:
Pleased 100 per cent. Box office record fine. Feature played to big audiences despite bad weather conditions.

Julius K. Johnson, Rialto Theatre, Omaha, Neb.:
Immense. Penrod is really great. Business excellent.

Wm. O'Connell, Vernon Theatre, Chicago:
Highly satisfactory. Good business.

Jay Dundas, Strand Theatre, Sioux Falls, South Dakota:
Picture went over fine. Freckles Barry as a star always pleases here.

MARSHALL NEILAN'S
big production adapted from Booth Tarkington's celebrated book and play; scenario by Lucita Squier

A First National Attraction
Mr. A. J. Herman,
First National Exchange.
Albany, N.Y.

Dear Mr. Herman:

One would think that "Penrod" would have only an appeal to children, but the engagement at the Mark Strand here dispelled that idea, as the grown-ups laughed just as heartily, and enjoyed the many escapades of "Penrod" and his friends, even more so than the children.

If there is a picture that takes one back to childhood days, Marshall Neilan's "Penrod" is the one. It is a great business getter and pictures like this will please everyone, and be a credit to the theatres that play them.

With kindest regards.

Yours very truly,

Albany Strand Theatre Corp.
Managing Director

FRECKLES BARRY
is Penrod, with a strong supporting cast; Co-directed by Marshall Neilan and Frank O'Connor; Photographed by David Kessen
"This Is One of The Big Ones"

That's what the Film Daily says, but read them all.

WILL GET A LOT OF MONEY FOR BOX OFFICE

"It is one of the 'big ones'—the best picture Norma Talmadge has ever made for First National. That should be enough to get a lot of money in the box office for you. Get this and clean up. Tell them what a fine picture it is and use the star's name to the limit. The crowds will rave about her in this. The splendid production, the magnificence of the photography, the general ensemble is there—it should pack them in and make them all the better and happier for seeing it. It is the sort that will do a lot for pictures generally, not only please them, but make them want to come back again."—The Film Daily.

NORMA TALMADGE IS AT HER BEST

"This is the most ambitious production yet made for this popular star and fully justifies all of the many things said of it. Miss Talmadge is at her best. This is certain to prove one of the best pictures of the season."—Exhibitor's Herald.

IT MEANS MONEY FOR THE EXHIBITOR

"Norma Talmadge provides the exhibitors with a box office success that is rarely beautiful. It's a personal triumph for the star. To the exhibitors it means money. Will have an unusually wide appeal."—Moving Picture World.

THIS IS AN EXCEPTIONAL FILM PRODUCTION

"Miss Talmadge's finest emotional work. It takes hold of the spectator in unmistakable fashion. It is an exceptional picture and the best Norma has ever made."—Exhibitors Trade Review.

IT'S MAGNIFICENT; A MASTERPIECE

"A magnificent picture. One of the finest pictures ever released since the fifth industry was established. Full of warmth and color. A masterpiece shedding the warmest radiance of sentiment ever offered."—Motion Picture News.

ONE OF THE STAR'S MOST PERFECT PICTURES

"One of the most perfect pictures Norma Talmadge has made."—New York Morning Telegraph.
Hitch Up The Horse!

ONE of the new efficiencies to be inaugurated this year—and there will be several within the business—is the matter of trade paper advertising.

It is a highly important matter. Highly important because it is—or rather it should be—a large and definite force in distribution. And distribution—as we all well know—is not as efficient as it should be. It has not developed, as production has developed. It needs for one thing, the help that trade paper advertising can give it.

And the exhibitor is greatly interested in this problem.

Trade paper advertising has not advanced as the trade paper has advanced editorially.

In a way it has; in the elements of typography, art work and copy it is probably ahead of advertising in any other trade field.

But in policy—in the objective sought—it hasn't changed greatly since the days when the release date of a picture was the main thing advertised.

Today we are not selling release dates. We are selling—mostly—feature pictures, regardless, we might add, of length and character.

The public shops for this entertainment—shops carefully. And so the exhibitor competes sharply in selling it. And so he demands and must have selling ideas and materials—service in other words.

Editorially, the trade paper has striven to give this service. That has been its forward development. It gives all it can. But that cannot be enough. The advertising pages can give this service, give enough of it. But they don't—at all. They could be made useful to the exhibitor, valuable every inch of them. But, in purpose, they remain just about where they were in the beginning. They sell at the exhibitor: but they don't sell through the exhibitor, to the public. They don't give him—as they should and can, the ideas and material with which he can put over his show.

In the newness of any business the first effort is simply to sell between the producer and retailer (in our trade the exhibitor is, of course, the retailer).

But today, in this business, we are far beyond that early trade era. We are selling to the public today.

The exhibitors of this country today are spending annually somewhere between five and eight millions of dollars in newspaper advertising. It is a large total; it probably compares very favorably with any large retail advertising total. In our opinion it will grow, as more exhibitors become advertisers. We believe that pictures are destined to be the most widely advertised of all commodities. Exploitation is the big economical factor in this business.

It is the function—first and foremost—of the trade paper advertising page—to feed ideas and usable material to the great advertising outlay—to sell pictures for the exhibitor, not at him—and to all the extent that a good picture deserves.

A trade paper is a merchandizing medium. If it isn't that it isn't a business paper.

Motion Picture News has but one desire so far as its advertising pages are concerned and that is, to make them pay the man who uses them. That means the reader as well as the advertiser.

A Rift in the Clouds

EVIDENTLY the Governor of Virginia did the best he could do with the obnoxious censorship bill passed by the Legislature of the State. He appointed two intelligent censors, to judge from their first official statements to the trade press. We refer these utterances to the censors of other States.

C. W. Johnston
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Report of N.A.M.P.I. Shows Successful Year

Annual Statement Recounts Accomplishments
Showing Benefits to Entire Industry

THE activities and accomplishments of the National Association of the Motion Picture Industry are described in seventy-seven pages of reading matter comprising the Fifth Annual Report of the organization, just off the press. The twelve months’ period covered by the report is asserted to have been the most active and successful since the inception of the association in June, 1916—evidenced not only by a more active spirit of cooperation by the company members on matters affecting the industry, but in the defeat of a vast amount of hostile legislation and the inauguration of a great volume of constructive work.

The membership of the association is subdivided as follows: Thirty-five producers, seventy exhibitors, eleven supply and equipment members, eleven distributors, fifty-three individuals, five publications and nine exporters.

The association’s protest against the proposed 30% ad valorem tariff on foreign motion picture films, its successful campaign to relieve the industry of the burdensome 5% film rental tax, the adoption of production standards promulgated by the Committee of Fifteen and now used in every studio of its company members, the successful conduct of the Hoover Drive whereby the industry was responsible for raising a sum in excess of $2,750,000 for European relief, its defense work through publicity and other channels and the fostering of active cooperation with exchange managers’ associations throughout the country, are among the high spots in the list of the year’s accomplishments enumerated in the report.

The work of the association’s Americanization Committee is also reviewed, together with a full report of the exchange housing situation which, with the cooperation of the Eastman Kodak Company, has resulted in many improvements in exchange buildings during the year—notably the completion of two-story exchange buildings in fourteen key centers, and the adoption of two-story unit building exchange plans in eight additional distribution centers.

In the fifth annual report of Frederick H. Elliott, Executive Secretary of the association, the activities of the various committees, as well as the administrative department of the association, are described in detail and several practical recommendations are made—among them one for the creation of a permanent Committee of Public Relations to foster closer cooperation between the industry and the various women’s organizations, such as the Parent-Teachers’ Associations, Mothers’ Congress and the several organizations of Photoplay Insiders.

Secretary Elliott also recommended the appointment of an Advisory Council, composed of the chairman of each division and each national committee of the industry—each member of this council being thoroughly conversant with the various subjects that arise in their specialized field and would naturally be in a position to give expert advice at a moment’s notice to the directing head of the association.

The censorship situation throughout the country is described in a report by Gabrie L. Hess, chairman of the association’s Censorship Committee. In thirty-seven states legislation for screen control was introduced during the year—nearly 100 measures in all. In thirty-four of these the legislation failed of passage, largely through the efforts of the association acting in cooperation with exhibitors and other local interests.

The Blue Law situation is embodied in the report by Charles C. Pettijohn, chairman of the Legislative Committee.

The work of the Film Theft Committee is described in a report by H. Minot Pitman, its chairman.

Major Tom Evans, chairman of the Laboratory Section, in a brief report states that the industry was practically free from labor disturbances during the year.

In his report, Secretary Elliott commends the efficient conduct of the Washington Bureau during a year of unusual activity.
PICTURES AND PEOPLE

We have often wondered how a man of the church, like Canon Chase or Doctor Krafts, could lie so glibly about the picture and the industry. We have had to listen to these bare-faced preparations—in legislative hearings for instance—till knowing the truth as anyone within the industry would, we have found it difficult to use self-control.

Do they lie consciously or unconsciously?

Let us say “unconsciously.” In the heat of battle and as a devotee of a cause, you don’t at the moment care how unfairly you whack the other fellow. It’s war. Still you can’t help wondering why the minister of the Gospel doesn’t earnestly seek the available truth before he sponsors a statement.

But—that’s beside the point. Lies are lies, anyway. And lies deserve death—nothing less. And the screen can kill them—overnight!

H. HERFORD TYNES COWLING, in a letter to the Senate Finance Committee now sitting on the proposed 30 per cent ad valorem tariff on film importations, takes up the cause of the educational picture made abroad by the American cameraman. His argument is briefly this: The travel cinematographer is a reporter telling his story with motion pictures. Instead of taking notes in the compilation of his story he exposes a negative film to register scenes or action photographically. The negative, when the subject is completed, represents 40 per cent waste; only a little over half of the footage exposed in “writing” his story reaches the screen. The cost value of this negative is about 20 cents a foot—four cents for the American-manufactured raw stock of which his negative is composed, and 16 cents for traveling expenses. The completed negative on reaching this country must be fitted for the market. This means more expense, and the market value approximates 50 cents per foot. Now, under the proposed tariff, as at present written, the tax based on cost value, would reach seven cents per foot; the tariff, based on market value, would be 17 cents per foot. And here’s where Mr. Cowling drives home his argument: “Thus, a measure designed as a protective tariff becomes a prohibitive tax in favor of the foreign producer on this particular class of material.” Why? Because the few individuals now engaged in educational cine-
cans, are to be made available for American institutions. And cold figures prove the logic of his contention.

A New York theatrical manager says that the road show business is not merely bad; it is “darker than a door-mail.” He excepts, of course, the stars like David Warfield. It is the day, he decides, of low-priced entertainment—pictures, burlesque, vaudeville (low priced vaudeville)—or mixed entertainment of pictures, burlesque, pictures and vaudeville, with continuous performances from 11 A.M. on. The so-called two-dollar picture is over with; nothing but a novelty, as the “Birth of a Nation” was a novelty, can bring it back. Keep your prices down, he advises.

IF we were to suggest a slide for exhibitors to use as the forerunner of a great screen campaign to tell the public the truth about censorship, it would be the very words ordered out of a film by the Ohio Censor Board:

“Movies are the democratic amusement of a democratic people. These people are the best judges of what is good for them. They exercise natural censorship by patronage of good pictures and boycott for bad ones. Any additional censorship is superfluous.”

As a matter of fact, cannot such a slide be run legally on the Ohio screens; or, say, a newspaper clipping of the statement reproduced on the slide? Can a newspaper clipping, which isn’t censorable, be censored because it is reproduced in stereopticon fashion?

Referring but briefly to the recent utterances of Mrs. Evelyn Snow, chairman of the Board of Ohio Censors, if these statements are not prima facie evidence of the utter folly and the basic wrong of censorship, then we have no faith left in the democratic future of the people of the United States.

THERE is a battle royal on in Colorado. Ole M. Nelson, Manager of the Majestic theatre, and William Bell, Manager of the Crystal theatre, Grand Junction, Colorado, were arrested February 1, charged with keeping open on Sunday in violation of Section 4000, Colorado statutes, known as the Colorado Blue Law. Trial opens first week in April. Section 4000 was enacted in 1861, before Colorado was a State and before motion picture shows were contemplated. If the law is declared valid every theatre, of course, in Colorado can be closed on Sunday. The reformers, backed by a considerable sum of money, have engaged the services of an ex-Supreme Court Judge and another prominent attorney. The exhibitors have engaged two of the
best attorneys in the State and are assured that they have better than an even chance to win. Harry T. Nolan has sent out a call broadcast for financial help. Mr. Nolan is acting as trustee in the matter. All funds not used for the trial will be turned over to the new exhibitor organization now forming in Colorado.

That was an unusual tribute paid to "Disraeli" by the Plaza theater of San Diego, Cal. After the engagement was finished the Plaza took liberal space for a finely-worded appreciation of the picture. It is about as high praise as has ever been given any picture. And now since Distinctive Pictures has been so highly complimented we take occasion to congratulate the man who wrote this advertisement and the management wise and forward enough to maintain such relations with its clientele. One would always expect the best possible attractions in that theatre. * * *

CECIL M. HEPWORTH, who was recently in this country studying closely American production methods and facilities, announces that Hepworth Picture Plays, Ltd., the pioneer British producing concern, will build six new studios and treble its present output of pictures. A prospectus, asking for stock subscriptions was, according to the Bioscope, favorably received by the financial editors of the London newspapers.

In a recent speech Mr. Hepworth referred to our pictures as "Americanizing the World," an enormous power, however, he said, of which we do not realize the importance. It is a pity and a shame, he insisted, that American pictures do not give a true impression of American life.

MAE TINEE, the Chicago Tribune critic, utilizes a review of "Conceit" to fill the world of the picture back upon the motion picture story. "Conceit," she says, "is responsible for the recent troubles of the Hollywood folk. They forgot that it was the characters they portrayed, not themselves, that won the impressionable public. They forgot the swift demise of those who in the past failed to live as the public expects its idols to live. When the money and mask-nose came flooding upon them today, in fact, forgot everything sensible and exclaimed: 'Will look who's here! I must be a great fellow. Never knew it before—but I knock'em dead!"'

Mae Tinee says the public wants its idols to come back. "Go to it, Hollywood," she entreats, "Come back!" * * *

W. S. Butterfield, head of the Bijou Theatrical Enterprise Circuit of Battle Creek, Michigan, announces for this summer his first stock company, opening at Battle Creek and playing two bills a week. The season for vaudeville over the Butterfield Circuit is finished for the season. "Conditions in Michigan," says Mr. Butterfield, "show a slight tendency to improve but not enough to create any hopes for a continuous summer policy for the number of theatres now existing in the state.

The Butterfield Circuit comprises twenty pictures, one-night stand and vaudeville theatres. Mr. Butterfield will be in New York April 3rd. * * *

J. STUART BLACKTON, writing from London, gives us the following interesting bit of film history: "I think it was about 1895 that Thomas Edison, the intenter of the kinetoscope, was quoted as saying that there was no great future ahead for the device, that it was a bit of a novelty that would soon run out its life. There was perhaps some justification for that notion—but there is always a bit—a long came the projected picture on the screen.

I remember that rather well for I was a reporter and artist on the New York World then and I was assigned to go to Koster & Bials music hall in Two-Thirds Street and do an illustration article on the 'living pictures.' Thom Armat was there operating his project the first commercially successful one believes.

Projection was the salvation of the struggling motion picture then. "A few years went by and there was nothing of a lull in the business. The along came the Spanish American War and gave the motion picture a grea- chance to satisfy patriotic demands with pictures of troops and transports at battles. Business picked up again.

Then for some time the business continued, growing slowly but rapidly at a dead level for a long time. The picture seemed to have take its permanent position as a part of the vaudeville shows, and nothing more.

'But, in, I think, 1907 there was a general financial stringency and business depression. Suddenly the motion picture took an upturn. The conditions that killed the road shows with their high admissions and costly troupe gave the new theater-store-shows of the motion picture their opportunity. Swift business got so good that we had to end our patent wars with the admissions by the formation of the Motion Picture Patents Company so we could go to work, and make both pictures an profits.

'Then came the great era of program service to the theatre the days when picture makers sold footage and exhibitors measured the merits of their shows by the loudness of the pictures. This business rapidly approached a maximum and as other picture depression was waiting around the corner a couple of years away, when before it could overtake us the dreamy feature was brought forth, the modern screen drama. The motion picture took on a new burst of life and the vast developments that reach down to today. The screen is now in the late days of that remarkable film epoch. The feature picture kills the program concerns and they went down from positions of dominant greatness to entire oblivion. Such once imposing names as the General Film Company and the Mutual Film Corporation are as dead as Pharaoh now in a mere handful of years. The new thing and the new policy survived and the motion picture prospered with the new idea.

'It is now nearly ten years since the present period began that is long enough for any dynasty in the film business. Something new has to come and it is coming.' * * *

'Cheer up,' says Commodore Blackton, 'there is always a new idea that saves the motion picture.' He cites, of course, his production, "The Glorious Adventure," his Prizma nature colors, soon to appear here at the Capitol theatre, as an instance of the new idea. J. D. Williams says it will be the big picture that will save and remodel the whole industry this year. Who else has a cheer up thought?' * * *

The illustrated annual of the French film world, "Le Tame Cinema," has recently been issued by "Publications Films," 3 Boulevard de Capucines, Paris. The work is a complete index of the personnel of the French industry, and a biography of business abroad. Copies may be obtained from the publishers.
Universal Makes Offer of Reduced Rentals at Kansas Convention

Exchanges Agree to Stop Service to Churches; Record Number Present

The secret is out. The company which was scheduled to spring a sensation at the semi-annual convention of the Motion Picture Theatre Owners of Kansas is Universal. The Universal proposition provides for reduced film rentals to exhibitor members of the organization, to help them over the period of poor business and further states that if it becomes necessary Universal will furnish theatre owner members of the organization film service free of charge. Carl Laemmle, president of Universal, addressed a personal telegram to the members of the convention. Coupled with this arrangement was the appointment by Morton Van Praag, president of the M. P. T. O. of Kansas, of an Adjustment Committee, which shall pass upon the individual cases of exhibitor members applying for reduced rentals. The committee comprises Roy Burford of Kansas City, J. P. Everett of Paola, R. G. Liggett of Kansas City, and H. L. Gees of Mulberry. Other exchanges assured co-operation also, and arrangements were effected whereby exchange managers will sit with the committee and deliberate upon the action to be pursued.

Besides the announcement of the Universal proposition the disposal of the question of film service to churches and schools formed another feature of the convention. A special committee of exhibitors met with the exchange managers on Monday evening and secured a signed agreement that film service to schools and churches would be discontinued by the exchanges. The United Artists exchange refused to become party to this agreement, and a communication from the convention was addressed to the United Artists home office asking for a definite expression of policy with regard to this matter of film service to churches and schools. The music tax also came in for considerable discussion, and a resolution was adopted pledging the members not to pay the tax.

Morton Van Praag was re-elected president of the Motion Picture Theatre Owners of Kansas by acclamation. The other officers elected are: Vice presidents, Messrs. Liggett, Holmes and Gees; treasurer, William Meyn of Kansas City; secretary, Clarence Smith of Kansas City; sergeant-at-arms, Frank Davidson of Great Bend. All these officers were re-elected except Mr. Smith, who succeeded H. H. Woody of Lincoln, and the sergeant-at-arms.

The convention opened at Wichita, Kan., on Monday of this week, March 27th, at 11 a.m., following a meeting of the Executive Committee at 10 o'clock. A record number of exhibitors attended the sessions which continued throughout Monday and also Tuesday. The business of the meetings was transacted with an enthusiasm that betokened serious and thorough consideration from the start. Mayor Wallace C. Kemp of Wichita welcomed the exhibitors, and Samuel Handy, attorney for the exhibitors organization, made a brilliant address in responding to the Mayor's speech. Telegrams were read from Sidney Cohen, president of M. P. T. O. of A., and Attorney General Hopkins, counsel for the exhibitors, who expressed his regret at being unable to attend. The absence of the Attorney General was a particular disappointment, as he was to have been one of the principal speakers at the banquet, and was expected to announce his candidacy for the position of Justice of the Supreme Court.

Following the reading of the telegrams, President Van Praag made his annual report, which took up thirty-five minutes. In sounding the keynote of the convention, Mr. Van Praag demanded lower film rentals and told the assembly of the offer of a certain large distributor to reduce film rentals. He also touched upon the music tax, saying: "We have been accused of bumping our heads against a stone wall in fighting the music tax after legal talent has said we could not win, as the copyright law gave them monopoly on the music. We are not denying them the right to collect the tax, but we do say they are of the most brazen and illegal combination in violation of the Sherman Antitrust Act that has ever been known, and we are going to have them declare the trust and dissolve and put some of those members of the American Society of Authors, Composers and Publishers behind the same stone walls that we have been accused of trying to bump our heads against. Mr. Van Praag's speech was hailed with great applause. Following his address, the meeting adjourned until 2 p.m. to convene behind closed doors. Promptly at 2 p.m. President Van Praag opened the convention. Attorney Samuel Handy, who was engaged in the music tax case for the exhibitors, addressed the convention. He urged no one to pay, and pledged his every effort to get clear to the finish. Mr. Handy received a great round of applause, and a resolution was adopted approving of his engagement, tendering him every help and affirming that no member would pay this tax.

Theodore W. Motter, chairman of the Republican State Committee and Collector of Internal Revenue in Kansas, next addressed the exhibitors on revenue questions. The matter of renting films to schools and churches came up next for discussion and was attended by considerable display of oratorical fireworks. Mr. Roy Burford of Kansas City took the floor and severely denounced exchanges for rendering film service to churches in his city. He declared that some of the churches were equipped with the latest types of projection machines, gold fibre screens, etc., and charged admissions. After a lengthy discussion, a committee was appointed to meet with the exchange managers Monday evening and deliver an ultimatum on this question. The committee was instructed to report back to the convention on Tuesday morning.

The convention banquet held Monday evening at 7:30 o'clock proved a great success. Among the principal speakers were Attorney General Samuel Handy and Representative C. B. Griffith. The first business of the Tuesday morning session was the report of the special committee appointed to meet with the exchange managers on Monday evening in connection with the furnishing of film service to non-theatrical institutions. The committee reported that a signed agreement to refrain from supplying Griffith to churches and schools had been received from all the exchanges except that of United Artists. A wire was immediately addressed to the United Artists home office asking for a definite statement of policy regarding the supply of film service to non-theatrical institutions. A resolution condemning the stand of the United Artists exchange on this question was drawn up but was withheld from publication pending the arrival of a reply from the United Artists headquarters in response to the convention's telegram of inquiry.

Among the resolutions adopted by the convention were resolutions against foreign films and the Obenchain picture; one endorsing Vicie Chats; a recommendation for reduced film rentals; and a resolution authorizing the president of the state body to appoint a business manager. As a result of the prompt payment of dues a substantial sum is reported to have been raised for the carrying on of the work of the state organization.

Kent Announces Changes in Paramount Sales Force

S. R. Kent, General Manager of Distribution for Famous Players-Lasky Corporation, has announced the following changes in the Paramount sales organization, effective immediately.

R. C. LiBeau is appointed Branch Manager at Kansas City, succeeding R. J. McManus. R. J. McManus is appointed Branch Manager at St. Louis, succeeding R. D. Thomson. R. D. Thomson is appointed Branch Manager at Omaha, succeeding H. I. Krause. H. I. Krause is appointed Branch Manager at Washington, D. C., succeeding C. C. Wallace.

C. C. Wallace is appointed Branch Manager at Chicago, succeeding H. W. Given, who will devote his entire time hereafter to his duties as District Manager in charge of District No. 5, which includes the territories of the Chicago and Milwaukee exchanges.

First National Directors Form Association

The directors of photoplays released by Associated First National Pictures, Inc., have formed an association which in the articles of incorporation is called "The First National Directors Union." The association will work hand in hand with the Independent Screen Artists' Guild, which is composed of forty of the most prominent producers and stars in motion pictures. The following are members of the union:

New Virginia Censors at Sea on Duties

Members as Yet Uncertain Just How Work Is to Be Done; Early Conference Planned

With censorship of motion pictures in Virginia an established fact and the appointments of the Board completed, the views of the new commissioners are of interest. To ascertain just how the appointees regard the task to which they have been assigned, the Richmond representative of Motion Picture News has interviewed two of the three members of the Board and has been acquainted with their opinions.

"To tell you the truth," said Evan R. Chesterman, former widely-known dramatic critic and the first to be appointed by Governor Trinkle, "I have not entirely gotten my bearings as yet. The appointment came upon me so suddenly and my correspondence, as a result of it, has increased to such formidable proportions that I have been fairly swamped with the purely personal side of it. As a matter of fact, the appointees find themselves in a very peculiar position. We have not even, as yet, had a conference, but I had a letter from Mr. Moncure, who lives in Falmouth, saying that he would come to Richmond next week, when we will get down to a more analytical basis than has been possible before. We have our appointments, we are referred to as the Board of Censors, yet we are without authority to transact any business, or even to order proper stationery with letter heads."

As for the statement was true that no funds had been provided by the legislature for offices, a studio, picture machines, etc., Mr. Chesterman said: "It is quite true, and not only that but we are in the position of holding office, of carrying on such business as comes to hand every day, while it is not entirely clear as to when our duties formally begin. I have only read the bill twice, and I shall have to give it careful study, but there are many passages that seem obscure, and I am very sure that before we begin active work we shall need legal advice and a construction of many provisions of the bill by the Attorney General." Mr. Chesterman stated that in his opinion the idea of censorship was an unpopular one, and that without exception everybody that he had heard express an opinion was against it. "So you see," he said, "our position is a very delicate one. So far as I can see, we shall have to begin at the bottom and build a completely new thing, and I have no doubt we will make some mistakes, but while I do not indulge much in didacticities, it is my intention, as well as that of my associates, to do the best we can in the somewhat chaotic conditions."

As to what, in his opinion, was the solution of the problem dwelt upon at such length by the proponents of the censorship bill, of making all pictures suitable for the entertainment of children, Mr. Chesterman hesitatingly replied that its only solution lay with the parents. "It would be impossible to have all pictures shown in the state suitable for the entertainment of children. Of course, in the case of the very young child, its innocence prevents comprehension of the subtleties of suggestion, but in the case of the boy and girl of from 16 to 22 parental control is the only effective remedy. No parent can regulate the proper supervision of what his child should see to any delegated authority outside the home. But I believe, on the whole, that the pictures are getting better, though I have never been a close student of them, and the necessary eliminations will undoubtedly become fewer all the time. It seems to me, however, that any statement from me is somewhat presumptuous, in view of the fact that we are appointed, but are not yet organized for work."

Mrs. Emma Speed Sampson was equally indefinite as to how the work of the board should be undertaken. "It is all so new to me," she said, "and we have had no conference, but I am delighted to be associated with Mr. Chesterman in the work, and I am sure we will work in perfect accord. I have not met Mr. Moncure as yet." Asked if she went to the moving pictures, she replied: "Well, I am not a 'fan' at all, but I do like the movies and go frequently with my children. One thing, I have no patience with those who think the moving picture is an inferior form of entertainment. I think, of course, that there have been things in the pictures that were unfortunate, and still are, for that matter, but I believe they are growing better all the time, and I do not believe their possibilities have been sensed in the slightest degree. The matter of censoring pictures is a very delicate one, and, I am sure, will offer many difficulties, but I shall just do my best as I see it. The great trouble is rather one of taste than of morality. The indecent or obscene thing is easy of elimination, but in question of taste one is immediately involved in the question of what is offensive to you and might not be at all so to another. There must be a broad policy in such things. Then there is the question of suggestion, which offers tremendous difficulties, because it is so intangible a thing. I haven't any idea how we could handle these questions. It is all so new and so sudden that I have no definite ideas on the subject as yet, but I am going to study the pictures very seriously before we begin work so that by that time I will have probably more definitely defined ideas on many of the questions."

Ohio Censorship Eliminations Not Reported

The latest development in the motion picture censorship fight that has been at fever heat in Ohio for the past two weeks is the announcement that henceforth the State Division of Censorship will not send to newspapers its bulletins of eliminations in motion picture films.

Mrs. Evelyn Frances Snow, head of the division of censorship, is reported as stating that this action was taken at the order of Vernon Reigel, Director of the Department of Education, under which the censor board comes. In accordance with the order issued last week, Mrs. Snow indicated that any explanation of the action would have to come from Reigel. Last week's order from headquarters affected Mrs. Snow in that she was requested to refrain from giving out interviews which had not been passed by the Director of Education.

This action on the part of the censor board does not keep the newspapers from getting a list of eliminations if they want them. The motion picture exchanges are only too glad to furnish the desired information.
The following paragraphs, written for the "Pictures and People" page of last week, were, through a mechanical error, so widely separated as to entirely lose their essential and consecutive comments on the one subject. We believe their timeliness warrants their being reprinted as they should have appeared:

At a time when the newspapers are only appealed to—and this mostly by such men as W. J. Bryan, W. J. Anderson and others to stop their untrained spines at prohibition, the Ohio Board of Censors lays down the following laws—unappraisable—for the picture-going population of that state:

To wit: there will be eliminated from all films:

* Any drinking songs.
* Any statement that beer is enjoyable.
* Any suggestion that there are polite speakeasy.

* * *

Again, at a time when the enterprising citizen is borrowing money to pay his income tax and at the same time watching the spectacle of the United States Congress grinding out a bonus bill, the Board of Censors of Ohio declares that the motion picture in that state may not express:

* Any suggestion that political appointments anywhere are not based on merit.
* Any implied statement that politicians would support a candidate whom they did not think admirable.
* Any reflection on the intelligence of an imaginary candidate for mayor.

* * *

Another elimination: any criticisms of modern manners and ideas.

* * *

And we are told that the law that creates and gives such power to rule to such a Board of Censors is not opposed to the Constitution of these United States! We have heard one concluding thought to offer to the supposedly free citizen of Ohio: Read Wells’ "Outline of History" and note that the human race even survived the great glacial periods of the world’s history.

Southern Exhibitors Approve Hays and Organization

Much thought has been given as to how exhibitors in the South will feel in regard to Will H. Hays and the organization which he heads, but after a thorough survey of the Southeast there can be no doubt but what the exhibitors are strongly in favor of him.


Special Features Planned for M.P.T.O. Convention

A number of features calculated to effect great changes in some elements of the motion picture industry will characterize the big National Convention of the Motion Picture Theatre Owners of America, which will be held at the New Willard Hotel at Washington, D. C., from Monday, May 8th to 12th inclusive.

One of these will be the presence of a number of distinguished newspaper editors from different parts of the country, who will appear as fraternal delegates bringing to the Motion Picture Theatre Owners the message of a union of the newspaper and the screen as the combined American press. Theatre owners now recognize in the element of public service rendered by their theatres this public utility, resident in the screen, and the fact is becoming more apparent daily to the people generally. Hence the formation of a union of the newspaper and the screen press of America at the Washington convention is considered most appropriate and a distinct progressive step.

Another feature will be the presentation of a complete public service program by the National Public Service Committee. They will be coupled with the presence of distinguished public men of the nation and different states. The coming Washington convention will, from every indication, be one of the largest numerically and most important—in a business way—yet held by any division of the motion picture industry.

The accessory exhibit in the Coliseum on Pennsylvania Avenue, Washington, will be large, and entirely representative of most divisions of construction and operation associated with the motion picture theatre.

The railroad companies have provided fare and one-half from all points to Washington and return, and certificates entitling theatre owners and their friends to this courtesy have been forwarded from the national office of the Motion Picture Theatre Owners of America.

Jake Wells Lowers Prices in Richmond Theatres

Jake Wells has announced a reduction in the admission price of all of his Richmond (Va.) theatres. Lower overhead and reduction in the buying of feature productions is said to have made this possible. The Bijou will continue to show the best pictures obtainable at any price. A sliding scale will be followed and admissions will be based on the overhead cost. Believing there was a demand for pictures that could be shown for ten cents, the Isis was converted into a popular-priced house. The Oldeon is showing repeat pictures mostly with an occasional production showing first run at popular prices. Other Wells theatres, it is said, will give their patrons the benefit of savings in purchasing features.
First National's Dollar-a-Week Men Are Chosen

Judges Select Exhibitors Who Will Make Pleasure Trip to Coast

Here are the nine Dollar-a-Week men who will go to California as a result of the exploitation competition conducted by Associated First National during First National Week, April 20th to 25th.

Class 1 (Theatres Seating 2,500 and over)—Edward L. Hyman, Manager of the Mark Strand theatre, Brooklyn, N. Y. Ralph Lieber, manager of the Circle theatre, Indianapolis, Ind. Frank Steffy, Coliseum theatre, Seattle, Wash.

(Note: Mr. Steffy's theatre slightly falls in the Class 2 category, but in view of the fact that he was part of the mammoth "Go to Theatre Week" carnival staged in Seattle during First National Week, the carnival itself was considered a Class A stunt, the best man participating in it adjudged winner in this division. Mr. Steffy was that man.)

Class 2 (Theatres Seating 1,000 to 2,499)—A. G. Stolte, Des Moines theatre, Des Moines, Iowa. Willard C. Patterson, Metropolitan theatre, Atlanta, Ga. O. K. Mason, Regent, Wichita, Kan.

Class 3 (Theatres Seating 1,000 and less)—John Paxton, Musselman theatre interests, Paris, Texas. Alfred L. Gottesman, Strand theatre, Shenandoah, Pa. Joe Burton, Star theatre, Tooele, Utah.

Out of a mass of material submitted by more than one hundred exhibitors desiring to make the trip, these nine were selected by a board of judges which included Epes W. Sargent, Moving Picture World; John S. Spargo, Exhibitors Herald; J. S. Dickerson, Motion Picture News; Charles Simpson, Exhibitors Trade Review; R. W. Baremore, New York Morning Telegraph.

Mr. Spargo acted for W. R. Weaver and Mr. Simpson for Howard McLellan, judges who were unable to be in New York when the decisions were made.

This contest was one of the most successful that has ever been held by a distributing organization. Conceived originally to encourage exhibitors in exploiting First National Week and the pictures played during the period, it developed into a remarkable demonstration of showmanship on the part of theatre men all over the country.

For instance, John Paxton, who, though falling in the third class of theatres, would have been declared the grand sweepstakes winner if there had been such a prize offered. The Musselman theatre interests control the Grand, Parisian and Cozy theatres in Paris, Texas; the Grand in Corsicana and the Travis theatre in Sherman, Texas.

Mr. Paxton's campaign is one of the most remarkable in the history of motion picture exploitation. Briefly, here are some of the things he did in Paris alone:

- Secured the entire front of the Paris, Texas, daily paper for the opening of his campaign, managing to have one-half of it donated by the newspaper because he sold it outright.
- He used 236 inches of display advertising during the campaign. He secured 75 inches of display free. Secured 566 lines of reader free. He induced newspaper editor to carry free stories of First National Pictures during entire year of 1922.
- He used five twenty-four sheets, forty one sheets and forty newspaper column and ten banners. Ran five different announce slides and three trailers advertising the coming of First National Week.
- Displays were built on all pictures. A decorated street car and forty-piece band were used during the week. Gave free boy scout matinée, showing to 500 boys.
- His whole campaign in the three cities included:
  - Seven hundred and forty-three inches of advertising, 257 inches of free display advertising, 1,707 lines of reading notices free of charge.
  - Built eight different lobby displays, used an aeroplane decorated with First National's banners, which flew to all parts of the country. Gave free aeroplane rides and books of tickets. Used street cars and interurban cars.

In the first class of theatres, Ed. Hyman put forth probably the most extensive campaign Brooklyn ever has known. He used large display advertising before and during First National Week; had Hope Hampton appear in person in connection with her picture. "Stardust"; used cards on the front of some 900 street cars in Brooklyn; had huge illuminated signs at the busiest points of the city; had art paintings on the entrance of the theatre; American flags and First National Week flags flown from the marquee; had lobby decorated with First National pennants; American flags, one sheets, portraits of Hope Hampton; distributed Hope Hampton to thousands of Brooklyn homes; awarded prize passes; used huge First National Week banner carried by six men; mailed thousands of postcards in advance of week; ran a special First National Week theatre in advance; introduced First National trade mark in the special George Washington prologue.

The Circle theatre played "Penrod" during First National Week and concentrated on the picture more intensely than on the week itself. Their program of exploitation included: A tie-up with the Indianapolis Star, for free and carrier show, resulting in stories and pictures every day for ten days in advance of opening. Interviewed Booth Tarkington, author of the story. Used advanced stories and advance advertising and reviews.

Window displays in book stores and department stores which were made a feature of the campaign. Window display in Stewart's book store had a miniature of the Circle stage, displaying scenes from "Penrod" on a drum operated by motor.

Parade of 2,500 freckle-faced kids and Indianapolis Star newspaper carriers. Posting of twenty-four sheets advertising First National Week and "Penrod", 300 one sheets, 200 regular window cards, 50 special hand drawn window cards in down-town stores, 200 cards on front of city street cars.

Pre-views of "Penrod" for Booth Tarkington and friends, for newspaper men and for members of school commissions. Each the "Go to Theatre Week" in Seattle. Credit for this big enterprise, which became a civic carnival, must go to L. O. Lukian, manager of the Seattle branch office of First National. Twenty-three theatres in the city having been booked for First National Week, Lukian saw an opportunity of stimulating business not only for his own clients, but for theatres in general. He got the managers of vaudeville, grand opera, stock and picture houses to join in "Go to Theatre Week," which was in reality First National Week. A fund of $2,500 was raised to advertise it, and a huge theatre parade organized. Fourteen floats representing as many theatres appeared in this parade, which was led by a band of ninety pieces.

The "Penrod" float, built by Mr. Steffy of the Coliseum was the first in the line. Other First National floats were "Hail the Woman" (Strand theatre), "Polly of the Polites" (Liberty theatre), "Peck's Bad Boy" (Winter Garden), and the First National Exchange float.

Advance teasers on "Penrod" and a puzzle contest.

One week before the engagement he posted forty twenty-four sheets, twenty-five six sheets, forty three sheets and eighty one sheets, 300 window cards.

Advance trailers on First National Week and "Penrod" close-ups of First National stars.

Special window displays on "Penrod" (Continued on page 2056)
NAT L. ROYSTER, publicity director of the Knickerbocker theatre, Nashville, replies to William A. Johnston's editorial, "The Million Dollar Press Book," which appeared in the March 23rd issue of Motion Picture News. Mr. Royster designs the display advertising and writes the publicity stories of the Knickerbocker theatre, and handles all of the exploitation of the Empress Amusement Company, which controls the Knickerbocker. After establishing his qualifications, Mr. Royster continues:

"We will first take an expensive press book from one of the larger producing companies, and from which I am at this moment trying to cull something that I can use in advertising their picture which we are playing a whole week. We note in the first column this time-worn statement, 'The cast is one that will attract a great deal of attention, and the members named below have proven their entertainment ability by their past work on stage and screen.'

"Then comes the famous and well-known postcard stunt, showing what a wonderfully attractive postcard can be mailed out to your patrons, which will make them want to storm the doors for admission.

"Then comes the teaser mail stunt, which is still good and up-to-date, as we are all aware of. Then, a very sweet, appealing letter which you are to mail out to your patrons, which, they state, will make them fight for seats. We find these well-known words also on one page, 'A fund of useful information is given on this page and the next one.'

"It seems that the boys who get up the press books do not figure on anything but cast, director, catch lines, questions and answers and the old bunk about advertising the name of the picture and the patrons who will pack the house.

"We played a wonderful little picture in this city a few days ago and one that really appealed, but when I looked for material that would assist me in putting this one over, I failed miserably to unearth anything that even looked like exploitation or publicity ideas and stunts, so, of course, had to lose practically half a night trying to think of something original.

"We have seen but few press books that really give any definite information in regard to windows, street stunts, lobby, stage, music and a dozen other means of putting the picture across, and this is where the average man who compiles a press book falls down, according to my way of thinking."

Let's turn to some of the heads used on the press stories clipped from several press books. Of course, they are all original and no one has ever used them before. We will give just a few:

"Has Pulsating Story; 'A Picture That Will Please Old and Young Alike;' Miss Hokum Has Great Role;' 'Well Known Stage Beauty in This Picture;' 'Theatre Life Shown in All Its Entirety in This Picture;' 'Risks Life to Film the Picture,' and so on through the entire original list.

"The big city man can and will use the press book, as will the smaller cities and towns, but they can never use them to this success until the publicity departments of the various film companies give the matter some thought and get right down to brass tacks. Perhaps it is because these boys, or a part of them, have never had any practical experience from the end where they have to put them across, or it may be because they do not sit in the projection room and make the proper notes on a picture. This we do not know.

"It seems to us that the plan, or press book man should receive some excellent information in regard to the picture and its possibilities and exploitation advantages; did he go to the author, the director who made it, and the scenario editor, all of whom could give some excellent advice and pointers on the picture in question, thus getting away from the old press book ideas and stereotyped stuff that they often put out for the exhibitor to work with.

"Instead of making of the publicity men regular machines to turn out this publicity, why don't the larger producers give the publicity men more time, let them originate, let them get in actual touch with the exhibitor, and in this manner find out just what is necessary and best for them?

"Sure, let them make press books for the eighty percenters, let them produce something that the small town man can use to advantage in advertising his picture, and you can bet your hat down that the big city man will find plenty of material in the press book also that he can use to advantage, with the aid of his own original ideas and increased advantages for putting over a publicity campaign.

"In the final analysis, there should be a real dyed-in-the-wool showman to supervise the press book man who can look at a picture a few times and immediately pick out the advertising possibilities which it contains."

"Says Mr. Royster in conclusion: "So if the 'Big Houses don't use them and the small houses can't, why the million-dollar printing bill?"

Cleveland Exchange Board Issues Trade Rules

The newly organized Board of Motion Picture Exchange Managers of Cleveland has issued a set of Trade Rules to be observed by theatre owners. The Board also announces the formation of a Grievance Committee, before which exhibitors will have the right to appear in person for the purpose of presenting any complaints and adjusting differences. In issuing the following Trade Rules, the Board announces that on its side it will give special attention to the details of the exchange activities so that exhibitors will receive as nearly perfect service as possible. The Trade Rules follow:

"TRANSPORTATION CHARGES—All transportation charges to and from the exchanges must invariably be paid by the exhibitor by 5:00 p.m. of the day prior to the original play date, or SERVICE IS TO BE PAID FOR AT THE TIME THE BOOKING IS CHANGED."

"HOLDING FILM—No film shall be held by the exhibitor beyond playing date as per contract. Any and all damages accruing to an exchange through disregard to this rule shall be borne by the exhibitor responsible."

"Nation Hell-Bound in Its Reform Laws"—Dixon

THOMAS DIXON, author and playwright, writing to a communication from Samuel L. Adams, of South Boston, Va., regarding the motion picture censorship bill recently passed in Virginia, expresses the belief that "the country is hell-bent and hell-bound in its futile reform legislation."

"He also expresses himself as 'deeply grieved to see a Southern state follow those obscure creatures of the North in passing a censorship bill.' Mr. Adams, who represents the country of Halifax in the house of delegates, as a schoolmate and a life-long friend of Mr. Dixon.

"The letter from Mr. Dixon to Mr. Adams reads in part:"

"Your letter with enclosure received. I am deeply grieved to see a Southern state follow the vicious example of the North in passing a censorship bill. The country is hell-bent and hell-bound in its futile reform legislation. A day of grim reaction is on the way. It may be a revolution in your day and mine. It may be put off until the next generation, but it's coming."

"Virginians rebelled against George III, and put Sic Semper Tyrannis in their crest for less than your bill has done to the authors of Virginia."

Publicity Director Analyzes Press Books
"Industry an Inverted Pyramid"—Hodkinson

Distributor Urges Exhibitors to Organize to Utilize Buying Power and Credit

That the motion picture theatre owners of the country organize to utilize their buying power and credit if they would escape "producer domination" was the recommendation made by W. W. Hodkinson, president of the W. W. Hodkinson Corporation, in an address before the Northern California division of the Motion Picture Theatre Owners of America at a luncheon at the Hotel St. Francis, San Francisco. Referring to what he described as the "present faulty structure" of the motion picture industry, which he likened to an "inverted pyramid," Mr. Hodkinson, in the course of his statement, declared:

"In this illogical pyramid we see the producers in the upper third, the distributors in the middle, and the exhibitors in the lower third. Logically, the exhibitors, who are numerically greatest, should form the base of the pyramid—now right side up. The producers, who, by their very nature, are few and transient, should be at the peak. In the middle we should have a body of neutral distributors who will act as a buffer between the producers and the exhibitors, and who will make their slogan, 'Fair play to pictures and public alike.'"

"My opinion is that the industry has gone as far as it can under the protection of an indulgent public. The people are no longer so willing to put up with poor pictures. When they go to the movies now they go 'shopping'—they pick the best. The motion picture business is just as good today as it ever was—for quality pictures.

"Three alternatives are before the motion picture industry. First, it may become a trust. This is the present tendency, but I do not think it will continue. Second, the industry, like a great machine built without regard for the laws of mechanics, may burst and throw flywheels all over the lot. This, again, is something which I do not think will take place. The third alternative, and the one which I believe will win out, will see the exhibitors of the industry properly organized and exerting their enormous buying power. When this comes about, they and not the producers, will dictate the rules of the game—and the public will have a better brand of pictures."

Mr. Hodkinson was introduced by C. C. Griffin, president of the Northern California division of the Motion Picture Theatre Owners of America, as the "most far-sighted man today in the picture industry." It was he, Mr. Griffin reminded his hearers, who in 1911 started the movement of ridding Market street of the nickelodeon type of motion picture theatres, and demonstrated to their managers that they would profit by following his advice and improving their productions.

At the close of his address Mr. Hodkinson was tendered a unanimous vote of thanks and good will by those present. He expects to leave here today for Hollywood, where his activities are centered at present. He is at the Hotel St. Francis.

Officials of the Northern California division, Motion Picture Theatre Owners of America, who were present at the luncheon, in addition to President Griffin, were: Aaron Goldberg, vice president and member of the Executive Committee of the national organization; Allen F. King, chairman of the Executive Board; Thomas D. Van Osten, managing director, and John Di Stasio of Sacramento, second vice president.

In addition to Mr. Hodkinson, other guests at the luncheon were: Sol J. Vogel of Vogel & Meehan, Northern California distributors for the W. W. Hodkinson Corporation; George A. Mann, manager, Federated Film Exchange, Inc.; R. A. Walsh and George A. Mann, manager and assistant manager, respectively, of the Federated Film Exchange, Inc., and Timothy Healey, attorney.

San Francisco exhibitors and theatre owners present were: Sol Lesser, New Lyceum; Joseph Bauer, Wigwam; W. S. Godfrey and Harry Sack, Haight; Abe Karski, Royal; A. Nasser, Palace; R. A. McNeil, Panama (and New Broadway, Oakland); N. K. Herzog, Silver Palace; Frank McCauley, Irving and E. Eschbach.

Out-of-town exhibitors included Samuel Perlin, Strand, Oakland; John Peters, Oakland; H. Herond, Oakland; Samuel Levin, San Mateo; Sam Gordon, Napa; William Howell, Porterville; Mrs. C. W. Miller and R. A. Ford.

Capacity R-C Production Soon, States Powers

Effective, Though Economic, Production Keynote of New R-C Picture Regime

Capacity operation of the R-C studio on the coast within two weeks' time is the announcement of P. A. Bowers, who recently acquired a controlling interest in R-C Pictures Corporation. Mr. Powers has been on the coast for the past few weeks, and during that time has been active in effecting a reorganization of R-C production forces. A dollar's worth of results from every dollar invested will be the slogan at the R-C studio under the new production plan. "The 'bonanza' days of picture production are over," stated Mr. Powers, in announcing his plans and policies to the trade. "It will be the same in the industry as it was in the Klondike after the gold fever died. The gold itself remained, to be mined by saner methods and with law and order superseding recklessness and 'wild cattin'."

"We've started with a clean slate. A new idea of operation will be inaugurated at the Robertson Cole studios. Actual co-operation is to be our modus operandi henceforth. This applies to both financial and technical phases of picture making. Our cash in actual dollars will be pooled with the cash value to us as producers, of an artist, a writer, a director. Our cash being actual hard coin of the realm, naturally we will not permit any inflated valuations to be placed on the brains or beauty to be pitted against that cash. In a word, no counterfeit, or 'wild cat' money is being invested, nor will counterfeit talent or exaggerated egos find a place on the roster of our institution.

"No established star of really stellar repute will suffer under this revised order of things, the first application of the cooperative theory in picture production. The time for the solidification and perpetuation of the motion picture industry is here, as I predicted it would be when the hysteria of much money forced top admission fees to two dollars and generally settled on the picture industry a burden of over-capitalization, with all its attendant wastefulness and warping of real values, the consequences of which are now so acutely apparent.

"We will be down to bedrock in thirty days," Mr. Powers concluded. "Effective, though economic, production will then begin at this plant, and the personnel of our staff and our various producing units will reflect the prudence and foresight of those present factors in the field who have at heart the future welfare of the industry."

Mr. Powers has been active in reorganizing since his arrival on the coast. The first big announcement of R-C pictures since Mr. Powers acquired control was the signing of a contract with Harry Carey, by which that star will produce for R-C release.
“Dollar-a-Week” Men Are Chosen

(Continued from page 2034)

and “Penrod” ice cream. Had large ice cream manufacturer donate 3,500 special confections bearing the “Penrod” imprint on the wrappers.

Presentation: He opened the show with a special march dedicated to First National’s “Penrod” and played an orchestra at each afternoon performance. Special prologue with “Penrod” and two little negro boys, Penrod singing song. The usherettes wore silk ribbons reading “Penrod and First National Week. This prologue was reproduced on the float Mr. Steffy entered in “Go to Theatre Week” parade.

Cable: A beautiful shell was built for the front of the house, showing cut-outs of “Penrod” in elaborate colors which were brilliantly illuminated at night.

In Class 2 Arthur Stolte, managing director of the Des Moines theatre was held to have devised the best cameos. In the special, two district photographs for the reproduction of First National Week Banner in form of a large picture, eight inches long, which was placed on 40,000 newspapers, announcing First National Week. Special prologue, which bore the words “First National” and “Penrod” which was the attraction. Five different pyramids were built during First National stars. Precise contest, First National parade. In addition, books displayed “Penrod” twenty-four sheets and twenty Penrod fourteen sheets. Special illuminated fourteen sheet with painted side panels announcing “Penrod” and given away free of charge. Penrod. Specialist billed lobby display on “Penrod.” Extra newspaper copies were printed and displayed in store windows as part of window displays.

Wichita: Jules R. Zuckerman, chairman of theatre, judge and Criterion, one of the most active exploiters in the south or anywhere else, used “The Woman” as the center of his campaign in Atlanta. His work was efficient and it was obtained newspaper cooperation.

He gave columns of advance publicity on First National week and added to this when he took out a rain insurance policy in the Hartford Insurance Company, guaranteeing the Metropolitan against loss during the picture’s engagement. He had a special show to 700 school teachers and a special show to the Better Film Committee.

Indianapolis: M. J. B. Mayer, managing director of the Palace, has arranged to have a free admission given for performances during First National Week. Sixty thousand of these were distributed by boys in all parts of the city and he also had them inserted in each package that is sent out by the city’s largest department store during the picture’s engagement First National Week.

He used a special First National Week, 50 feet by 25 feet announce of the Metropolitan above the marquee. Had 1,200 special Postcards to advertise the showing of the picture in 600 street cars. Also hired a special street car for ballyhoo having First National banners along with them.

Special show for Atlanta’s Women’s Club. Used specially dressed newspaper ads.

Stanton Chambers, managing director of the Palace, Regent and Princess theatres in Wichita, Kansas, let O. K. Mason, manager of the Regent, have free time during First National Week and the result is Mr. Mason was easily adjudged one of the winners in Class 2.

My Boy: Was the attraction at the Regent during the week and Mason not only put out sniping newspaper and window displays, but put together a splendid radio page cooperation ad out with local merchants, in addition to huge reading space in the newspaper. One angle of this latter was the Jack Coogan puzzle contest offered by the Toronto Neosho which in approximately 500 persons participated.

Famous Players - Lasky Elect Directors for Year

The annual meeting of the stockholders of the Famous Players-Lasky Corporation was held at the Famous Players-Lasky Corporation building, New York, Tuesday, March 28, and the following directors were re-elected: Jules E. Brulatoff, chairman, the late Louis B. Sherry, vice chairman, Albert A. Kaufman, Sidney R. Kent. The following were elected to the Finance Committee: Frederic G. Lee, Edward C. Coogan, Leo H. Edson, Maurice Wetherill, Theodore F. Whitemarsh, Adolph Zukor.

In addition to his newspaper tie-ups he put over some bully advertising in the daily press. Disregarding the fact that First National banners, and scenes from the picture were placed in the lobby, he got a series of articles on Jack Coogan clothes, hats and caps were sold. In a shoe store where the picture was shown. In a drug store, hardware store and other places.

The outdoor display included fifteen special sheets and 260 special packages. Those involved will make the cost of First National Week everybody. Close on the heels of John Paxton, whose campaign was one of the most successful of the season, was John Strand, theater, Shenandoah, Pa., in the third class. Luck of the Devil, previously thought of as a big explo-ration that could have been done that Gottesman did not do.

Three weeks before First National Week he started a teaery campaign in the newspapers which covered a radius of 200 miles.

Two weeks prior to February 18 he ran a trailer campaign opening a series of small ads backed up by news copy announcing the coming of First National Week. The lobby of his theater were decorated in advance with streamers, pennants, flags and pictures of First National stars, cut from holographic sheet poster, smaller decorations were placed in front of the theatre while special lighting was provided to bring out the objects.

On the opening day of First National Week he char-acter a trolley car decorated with banners and flags, and had a band inside and ran it as a special for 20 miles on track operated by the trolley company. Stops were made to local towns in the territory.

At 2 o’clock on the opening day, 1,000 toy balloons filled with special flying picture of his capacity opening, a copy of which will be sent to the Independent Screen Artists Guild. A special children’s matinee was given.

Sowing the Wind” was used the last three days and bettered than any other policy in the city advertising that the newspaper limited him to one full page, denoting a special ad for the picture.

In all his exploitation Gottesman made liberal use of the local press and First National, distributing thousands of heralds, etc.

Joe Burton, of the Star theatre, Toccoa, Ga., winner of the third place in the third class, opened up his First National campaign on February 15, mailing 3,500 postal cards, announcing the coming of First National stars.

Following this he had Mrs. Burton call every number in the telephone directories, announcing that Toccoa would have Toccoa week, March 5, announcing the opening of First National Week, but keeping her identity a secret.

Obtained permission from the city government to put First National banners across main prominent streets.

Had a boy, mounted on a Shetland pony, ride through town announcing the picture playing and also displaying First National Week cards.

On Sunday morning, February 19, Joe had his friend Joe Coogan, who is pastor of the Baptist church that it was First National’s birthday, and that he would show a special feature picture exclusively for the week. The clergyman, in addition, recommended each and every one of them to be clean and good pictures. He got the titles of each day’s program.

Printed First National Week slogans on sidewalks and center of town.

Posted five 24 sheets on the best spots in town with the slogan “First National Pictures will be shown at the Star theatre not only this week but each week, because they are the best pictures.”

Erected his lobby display one week in advance, having “First National Pictures are the best pictures because they are made by independent exhibitors.”

Posted one sheet in the most conspicuous places in the business section.

Had a man with megaphone announcing from the top of the theatre that the pictures would be shown during First National Week.

Ran First National Week slides and trailer for two weeks in all of the larger cities of all pictures booked. Made special trailers announcing First National Week, in addition, with a brass drum ballyhoo. Tied up with local order of Woodmen, using the drill team on the Territorial film, in the theatre.

The local manager and all other exhibitors who participated in the First National Week contest are trips to California, and the magnificent salary of $1,000 a day during the week. During the trips the nine job winners will visit Los Angeles and note the products that are in the making for First National release.

Details of the trip have not been arranged but it is expected the exhibitors will go some time during the summer and will already be made to enthrall them on their arrival.

Indianapolis Organization to Promote Good Films

To “co-operate with and support the National Board of Review and to promote good pictures,” the National Indorsers of Photoplays were incorporated at Indian-apolis last week. The organization will attempt to neutralize the idea which has been developed by the Indiana Indorsers of Photoplays during the past two years, namely, that the way to get good pictures is not through industrial battles but to indorse and patronize only the good ones.

Mrs. David Ross, head of the Indiana Indorsers, was named head of the national body with other officers as follows: Vice presidents, Dr. M. C. Pearson, Detrott; Mrs. Robbins Gilman, Minneapolis; Mrs. K. M. Merriman, New York; Mrs. E. E. Perkins, Indianapolis.; Mrs. Grant C. Markle, Winchester, Ind.

Directors, Mr. Fred Lucas, Green-castle E. U. Graff, Indianapolis; Dr. Edna Hatfield Edmondson, Bloomington.

Select Again Handles Independent Product

An announcement of “more than ordinary interest to the trade was made from the fourteenth floor of 730 Seventh Avenue a day or two ago when the immediate return of Select Pictures Corporation to active participation in the business of distributing independent pictures was promised. A complete reorganization of the Select company, with newly elected officers has been effected and a new policy, more aggressive than any which has yet been followed by the organization, has been decided upon.

In the recent reorganization of Select the new management took charge: President, Lewis J. Selznick; Treasurer, Morris Kohn and General Manager, John S. Woody.

It is made clear in the announcement of the new Select plans that Select Pictures Corporation and Selznick Pictures Corporation have been completely divorced, the one from the other, and that Selznick Pictures handled through Select will be handled in identical the same manner that the product of other producers is handled.

Wire Briefs from Coast

T HE Los Angeles papers announce the merger of the Louis B. Mayer Pictures Corporation with the Schulberg-Fairchild interests. Reports of the merger remain unconfirmed by Mayer. B. P. Schulberg and Preferred Pictures Corporation have brought suit on defaulting of MacDonald and Louis J. Gasnier productions at the Mayer studio.

These producing companies will move to the new studio. Michael B. Hampton has moved his headquarters and producing equipment to the Cameo studio where he will conduct his future producing activities.

Eliot Dexter will play opposite Clara Bow in the Universal production, titled "The Hands of Nara." The producing company has just returned from Truckee where snow-storm scenes were filmed.
Southern Conference Will Discuss Better Films

A SOUTHEASTERN Conference on Motion Pictures has been called by the Better Films Committee of Atlanta for April 26th, "to consider constructive means of bettering motion pictures through promotion of better films and co-operation with exhibitors." As delegates there will be more than two hundred representative men and women from Kentucky, Tennessee, North and South Carolina, Georgia, Alabama, Florida, Louisiana and Mississippi.

On the conference program are several nationally known figures. Among them are: Burdette G. Lewis, Commissioner Institutions and Agencies of New Jersey, and former assistant to John Purroy Mitchell; Orrin G. Cokes, Secretary of the National Committee for Better Films; Mrs. Fred Lucas, Chairman of the Motion Picture Committee of the National Congress of Mothers and Parent Teacher Associations; Mrs. W. S. Jennings, First Vice-President of the National Federation of Women's Clubs; Mrs. David Ross, President National Photoplay Indorsers; and others.

Delegates to the conference will represent Woman's Clubs, Parent Teacher Associations, Business and Professional Women's Clubs, ministers, civic organizations, such as Rotary, Kiwanis and Civitan Clubs.

John E. Storey Is Back in Service with Pathe

PATHE has recalled John E. Storey to its service with the title and duties of president of its theatrical division.

The call follows Mr. Storey's expiration of a year's leave of absence which he was granted in order that he might ally himself with Associated Exhibitors as sales manager.

On taking active charge as the newly elected President of Association Exhibitors, Arthur S. Kane paid a warm tribute to Mr. Storey. "Under the sales direction of Mr. Storey," he said, "the company has in its first year made a most creditable showing. I believe it to have more potential possibilities than any other distributing organization. Mr. Storey and his men have established the company in the good graces of exhibitors by fair treatment and clean dealing."

All-Canadian Movie Week Inaugurated in Toronto

THE Allen Theatre of Toronto is inaugurating the first all-Canadian Motion Picture Week in Canadian Film history by presenting Ralph Connors' "Camerion of the Royal Mounted" and other Canadian features.

W. E. Drummond, late manager of First National Exchange conceived the idea and brought Ernest Shipman, producer of the picture, on from New York, as an added attraction. Mr. Shipman has been enthusiastically large audiences over possibilities of future Canadian film activities and has been tendered a proposition by Toronto capitalists, which may result in a one million dollar holding company, formed for the purpose ofsolidifying the various independent Canadian producing units under one management.

The only difficulty in reaching a settlement, is the American and Italian interests of Shipman. If a deal is consummated, Canadian laboratories, schools of film art and the reclaiming of Canadian talent now working for American producers in different parts of the states, will follow as a matter of course.
Gentlemen, meet Charles N. Johnston, who here for the first time in his long and varied career, finds his name spelled right in the public prints. Mr. Johnston, by the way, is the new manager of the Buffalo Fox exchange, to a position which he has been promoted by District Manager Clayton P. Sheehan following two record breaking years as city salesman. Mr. Johnston is a member of that well-known class of exhibitors whose names are on the “firm” industry. He left the position of treasurer of the Teck theatre, a post which he held for five years to accept a sales job with the old Mutual exchange when the Rt. Hon. Bill Mack was manager. This was way back in 1914. He remained at this post some four years when he resigned to accept the city salesmanship for Universal. He left Universal to join up with Fox. It is interesting to note that Mr. Johnston was also manager at one time of the old Bijou Dream on Main street, where he succeeded the famous George W. Erdmann. He also opened the Ellen Terry, which he managed for the Grant Theatre corporation. Mr. Johnston is known to every exhibitor in Buffalo and the wilds outside the city.

Equipped with several years of experience as an exhibitor, Harry Graham, manager of the Kansas City Pathé office, in less than a year has made a host of warm friends in the Kansas City territory. He not only has a thorough understanding of the distributing end of the industry, but possesses a keen insight to the trials and tribulations that confront the exhibitor. In no other exchange office in the Middle West is there more harmony and co-operation than in the Pathé office at Kansas City. If you desire to know who “the best fellow in the world” is, just ask any Pathé salesman out of Kansas City.

Mr. Graham started in the film business eleven years ago, handling “Roosevelt in Africa” for the states of Illinois and Indiana. Later he became house manager of the Atlas and Climax theatres in Milwaukee. Then he was made manager of the Butterfly theatre, Milwaukee, later building the Merrill theatre in that city. He started in the distribution end of the industry six years ago as a salesman for George Kleine, later being transferred to Dallas, Tex. Then he was made a special representative of Mr. Kleine’s, covering offices in Cleveland, Pittsburgh and Boston. Three years ago he was made branch manager of Pathe’s Omaha office, being transferred to Kansas City last year.

The Canadian Theatre Supply Company has been organized at Toronto, Ontario, to handle the Canadian distribution of Simplex projection machines and other moving picture theatre equipment.

Len Roos of Toronto, a veteran cameraman, has joined the staff of the Trans-Canada Press Service, Limited, as a photographer. The head office of this new company is at Vancouver, B. C. Roos had a number of fine scenes for the Chester-Outing series in the recent past.

Buffalo

One of the most hackneyed expressions in any industry today is that of “square deal.” Yet, to find a man who adheres to that policy to such an extent that he “digs down into his own pocket” to make right something which unintentionally has gone wrong, is somewhat of a novelty. That is the principal upon which Johnny Waters, manager of the Kansas City office of Peacock Productions, Inc., has built a wide and enviable reputation in the Middle West territory.
THE RATING SYSTEM

A new Department planned to function as a real percentage table on both the entertainment and the box office value of pictures. A perfect Box Office Report Department.

In 1917 Motion Picture News began publishing exhibitors' reports on pictures. The style was very much the same as that competitors are now featuring. Later the idea was somewhat amended and became a weekly service under the title of "Index to the Complete Plan Book and Exhibitors' Box Office Reports."

As time went on certain defects in the system became apparent. These defects were:

The refusal of the average representative exhibitor to make reports for publication.

The practise of some exhibitors to make reports in apparent contradiction to the facts. Viz.: Managers of some producer-controlled theatres reporting favorably on all pictures, no matter how poor they were. Others, quite evidently prejudiced, never reporting favorably on any feature, regardless of its merit.

The fact that for the most part, all reports available were from exhibitors in small towns and on pictures so old that few playing dates remained on them.

The "Index to the Complete Plan Book and Exhibitors' Box Office Reports" were discontinued some months ago after a system of covering the week run theatres of the key cities had been put into effect, and proven to be unbiased and reliable.

To this last named service, we now add what we have termed "Exhibitor Reports in Percentages," the result of inaugurating the most expensive to maintain, comprehensive and reliable method of determining the experience of others, the box office and entertainment value of a picture. This idea has had months of study and taken weeks of preliminary effort. To a selected list of exhibitors, whom we know to be independent in both affiliation and views, blanks are sent with spaces for the classification of features played according to percentages equivalent to "poor," "fair," "average," "good" and "big." A poor picture is rated at 20, a fair picture at 40, an average feature at 50, a good production at 70 and a big picture at 100.

This rating is applied separately to the box office and entertainment value. To arrive at the rating of a picture, the number of reports at each individual rating are multiplied, the whole totaled and the sum obtained divided by the total number of reports received.

Thus the exhibitor gets the average opinion and the average box office result on an attraction, and it is the average rather than the individual report that is valuable.

The card index system inaugurated in order to begin this service at this time, disclosed the fact that 75 per cent of the reports on a picture agree. Twenty-five per cent vary from this general consensus, usually one or two "votes" to each classification.

We recommend that the exhibitor go to the slight trouble involved in proving to his own satisfaction that "figures do not lie." Once convinced of this fact the "Exhibitors' Reports in Percentages" will become the most useful department in Motion Picture News.

The circle of contributors to this service will be enlarged as rapidly as is possible and still preserve the reliability of the reports.

No picture which does not receive at least five reports will be included in the list, except on pictures just released. These new releases will be indicated by an asterisk following the title.

The service will run once each month only. The amount of clerical work involved in the matter of preparation of copy forbids a weekly service.

On the following pages will be found the first installment of "Exhibitor Reports in Percentages."
Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Ratings

Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

Poor Fair Average Good Big
20% 40% 50% 70% 100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value reported by each report.

No picture will be included in the list which does not receive at least five reports except on features just released.

<table>
<thead>
<tr>
<th>Number Entering</th>
<th>Box Office Value</th>
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<td>Of Features</td>
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Exhibitor Reports

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eight, The
Silk Hosiery, The
Slight Is the Way, The
Tenting Troubles, The
Three Live Ghosts, The
Three Word Brand,
Too Much Speed
To Please One Woman
Traveling Salesman
23½ Hours to Leave
Two Wise Wives
Under the Lash
Village Sleuth, The
Wealth
What Every Woman Knows
What's Worth While
Whistle, The
White and Unmarried
White Oak, The
Wild Goose, The
Wire Fool, A,
Witching Hour, The
Woman God Changed, The

Shelik, The
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Witching Hour, The
Woman God Changed, The

First National

All for a Woman
Beautiful Liar, The
Bits of Life,
Bob Hampton of Placer
Branded Woman, The
Broken Doll, A
Child Tho Gave Me It, The
Courage
Cup of Life, The
Dangerous Business
Don't Ever Marry
Fighting Shepherdess, The
Foolish Matrimony
Girl in the Taxi, The
Go and Get It.
Golden Snare, The
Great Adventure, The
Greater Than Love,
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Gypsy Blood

FOX

After Your Own Heart
Any Wife
Bar Nothing
Beyond Price
Big Town Round Up
Blind Wives
Bucking bronco, The
Children of the Night
Cinderella of the Hills
Colorado Pluck
Conn. Yankee, A
Desert Blossoms
Devil Within, The
Ever Since Eve
Flame of Youth
Get Your Man
Hands Off
Hessian Bride, The
Jacket
Lady from Kentucky
Lamplighter, The
Last Trail, The, The
Little Minstrel
Live Wires
Mother Heart
April 8, 1922

**Number Entertained Box Office Reports**

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td><strong>Mountain Woman, The</strong></td>
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<td>58 55</td>
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<tr>
<td><strong>Bitter Wheat</strong></td>
<td>18</td>
<td>66 60</td>
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<td><strong>Over the Hill</strong></td>
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<td>84 81</td>
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<td><strong>Jury</strong></td>
<td>37</td>
<td>67 60</td>
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<td><strong>The Prince</strong></td>
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<td><strong>The Niblets</strong></td>
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<td><strong>Queen of Sheba, The</strong></td>
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<td><strong>Siding Out</strong></td>
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<td>62 60</td>
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<td><strong>'sidin' Romey, A</strong></td>
<td>31</td>
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<td><strong>Noon太阳能, The</strong></td>
<td>7</td>
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<tr>
<td><strong>Piano</strong></td>
<td>11</td>
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<tr>
<td><strong>Singing the Blues</strong></td>
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<td>60 58</td>
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<tr>
<td><strong>The Lilacs</strong></td>
<td>7</td>
<td>50 56</td>
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<tr>
<td><strong>High Society</strong></td>
<td>13</td>
<td>69 60</td>
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<tr>
<td><strong>Irish Eyes Are Brazen</strong></td>
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<td>67 60</td>
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<td><strong>Thunderclap</strong></td>
<td>19</td>
<td>70 73</td>
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<tr>
<td><strong>Top of the World</strong></td>
<td>15</td>
<td>70 60</td>
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<tr>
<td><strong>Virgil Paradise, A</strong></td>
<td>6</td>
<td>56 50</td>
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<tr>
<td><strong>Whores of the Dawn Wants</strong></td>
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<td>60 54</td>
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Advisory Board and Contributing Editors, Exhibitors' Service Bureau


A New Service

Attention is directed to "Exhibitor Reports in Percentages," a new department and a carefully planned new service which appears in Motion Picture News this week, on pages 2060-2061.

The service is presented as the best system of reporting on pictures as yet devised and one which has stood all tests for reason and reliability to which it has as yet been subjected. Comment either pro or con is invited on these pages. We want to know what you think of the idea and whether it meets with your approval or disapproval.

Gypsy Wagon Exploits "Gypsy Blood" Nicely

Nonplussed because of his failure to find a good method for exploiting "Gypsy Blood," Manager Metzger, of the Strand Theatre, Crescent, Ga., entered his six cylinder car and sped over the country roads. He came upon a road building crew, part of whose equipment consisted of a big covered wagon to carry tents and other necessities.

Presto—the idea was born! The day before the picture started its run a large gypsy wagon toured the streets of Crescent. It was conspicuous because of the ferocious looking, black bearded man who drove it, because of the gypsy woman with several ill clad, unkempt children inside it. On the side of the wagon was the sign: "We Answered the Call of GYPSY BLOOD."

Inasmuch as exploitation consists in doing the unusual to attract attention, the sight of such a queer caravan in a town of automobiles won interest. The newspaper notices had played up in advance, the coming arrival of these gypsy roamers and their actual presence created interest that insured the success of the picture's run.

Spark's "Peacock Alley" Lobby Artistic and Pleasing

FROM S. B. Sparks enterprising publicity director of the Phoenix Amusement Company, Lexington, Ky., comes a photograph of another fine lobby display on "Peacock Alley," as shown by the accompanying cut. To enhance the setting purple lamps were used around the marquee and the box office, and small flashers of red lamps were dropped in front of the big cut outs. The rest of the lamps in front of the theatre and in the lobby were white, which gave a very pretty effect at night. All of the cut outs shown in the lobby were made from one, three, six and twenty-four sheets.

"Sailor Made Man" Lobby Intrigues Loop Passersby

Manager Barbee, of Barbee's Loop theatre, made his lobby "ship shape" during the run of "A Sailor Made Man," and attracted unusual attention.

The ticket booth was transformed into a wheel house of a liner, and above it was a ship's bridge, ventilators, searchlight, and other nautical equipment.

On this bridge a naval bugler was stationed and his calls helped attract attention to the house.

The ticket seller and ushers also were in navy uniforms.

This attractive display helped put over "A Sailor Made Man" to big business for two weeks.

Effective Truck Ballyhoo for "Fool's Paradise"

A large board ten feet long and seven feet high mounted on an International truck was a simple and effective ballyhoo for the Richmond Theatre, Richmond, Ind., when Manager F. E. Mills played "Fool's Paradise."

The local International agency donated the truck figuring on the advertising that comes from getting their product on the street and making people look at it.

Libson Gets Cooperation from His Honor

Because he interested Mayor P. Carrol, of Cincinnati, O., in a "Homeless Boy" drive and gave his own time and co-operation to it, Manager Libson, of the Strand Theatre, obtained a lot of publicity for his showing of "My Boy." A special performance of the Jackie Coogan picture was given at the Boys' Opportunity Farm, a city institution for dependent boys and the newspapers played it up, establishing the connection with the showing of "My Boy" at the Strand Theatre in their stories.

In addition a tie up on Jackie Coogan hats and caps with the Mabley & Carew department store provided additional exploitation for the picture.

Ballyhoo Sells "Why Girls Leave Home"

As a ballyhoo for "Why Girls Leave Home," when this picture played the Lucas theatre, Savannah, Ga., Exploitation Director A. L. Selig hired a truck on which he mounted a public phone. Then with two pretty girls and signs telling why girls leave home added, the truck was sent about the city.
Drumbar’s Stunts for “Peacock Alley”
Elaborate Lobby Display and Artistic Presentation Feature of Knoxville Run

ONE week in advance of the showing of “Peacock Alley” at the Riviera theatre, Knoxville, Tenn., Manager W. E. Drumbar considered himself very fortunate in securing a window tie-up with one of the largest jewelers of that city. The location of this jewelry store was in the heart of town and possibly the most coveted spot that any theatre manager could wish to obtain for a window display.

A miniature stage annunciator, which had been used at the Riviera theatre, was transformed into a beautiful and elaborate setting of this Mae Murray picture. With rich peacock colors of satin and silk for a background and a contrast of colors of an apricot hue for the side draperies, augmented by the lighting effect, this little stage dressed and embellished with diamonds, pearls and other trinkets made a wonderfully attractive window display. Miniature hand-painted peacocks, swinging from diamond bracelets, added to the tone of the entire display.

Manager Drumbar tried to bring out the refined and rich effect with draperies, which he considered made the most elaborate front ever displayed by the Riviera theatre. Two large archways were covered with feathers, which encircled the entire front, together with a 4-foot cut-out of a peacock, carrying its natural feathers. This was backed by an eight-foot fan-shaped affair, of beautifully colored feathers, which covered the entire box office. A spot light was placed in such a position as to bring out the beautiful colors which are usually found in the feathers of a peacock. The entire effect of this lobby was one rich with color and dazzling with its finery.

The city commissioners of Knoxville permitted Mr. Drumbar to make use of all the trash cans on the most prominent corners of the business section to advertise this attraction. These cans were painted in different colors, announcing Mae Murray in “Peacock Alley.” A large peacock was also painted on each can.

As a result of this splendid campaign business was unusually good, despite the cold weather and rain, which continued throughout the engagement.

“Travelin’ On” from Yonkers to New York

YONKERS, N.Y., is a big city but most of the working population catch the New York Central to and from New York twice a day.

Taking this into consideration, Manager Nicholas Christmas of the Hamilton Theater, got out a herald for Bill Hart’s “Travelin’ On,” one side of which contained a complete schedule of the departure and arrivals of these commuters trains to and from the city. The other side printed the sales arguments which got everybody into the theatre. This was a herald that few people threw away.

Lobby Front Sells “Theodora” to Tampa Fans

FOR the showing of “Theodora” at the Victory Theatre, Tampa, Fla., the exploitation was focused upon the lobby which is a spacious oasis. The main display was an illuminated mosque, or temple-like effect, gained by the use of compositive board and mounted figures from the one and six-sheets. The background was the figure of Theodora, standing by her throne; in the foreground were three cut-out lions. Re-chains ran from Theodora’s hands to the lions. The composite board was so arranged that the display looked like parted curtains, or a small mosque with the Ecce press and the lion in the mosque. The whole was illuminated so that it stood out sharply.

Posters, paintings, and framed photos were used freely in the rest of the lobby which was so attractive that it drew spectators all day long, even when no showing was on.

Dillon Adopts New Method in Exploiting “School Days”

An altogether different method of exploiting “School Days” was used by William Diln, manager of the Strand Theatre, Ithaca, N.Y., and originator of the Dillon Memory Systems Phonograph Records, a by-product of his song writing days.

In this instance the Strand advertised a film with Tiny Tot Educator song records, published the music sheet in the local daily, the records were placed on sale in all the five and ten-cent stores and music shops, and the couples with newspaper spreads and street ballyhoo laid the foundation for record-selling business, it is said.

Another “Silent Call” Drawing Competition

All records were smashed in the drawing contest engineered by Robert Worl, manager of the Rialto theatre, Boone, Iowa, as an exploitation stunt for “The Silent Call.”

Mr. Worl went over the top by appealing to children in the countryside for miles around with the co-operation of the Boone County Pioneer, which fell in line with the campaign. When the smoke had blown over it was discovered that 985 children had competed in the drawing prize.
This cut illustrates the prologue number of "Penrod," presented by Saxe's Strand theatre, Milwaukee.

**Jazz Carnival Number Serves as Prologue at Brooklyn Mark Strand**

As a special exploitation factor in connection with the showing of Constance Talmadge in "Polly of the Follies," the Brooklyn Mark Strand theatre put on a Jazz Band Carnival.

Mr. Eyman obtained a group of jazz instrumentalists and when the curtains lifted they were shown in a glittery cafe scenic set such as are seen often in "Folly of the Follies." They were in the midst of the jazzy melody. After they had played a group of jazz numbers, Grace Eastman and Paul Oscard, dancers, appeared in evening dress in a number of the new fast and furious ballroom figures. Miss Eastman was garbed and made up to imitate Miss Talmadge in her film role of "Polly."

Inasmuch as Mr. Hyman rarely introduces much of the simon-pure so-called jazz into his musical novelties, the idea hit the audiences with a bang and was given considerable applause at every performance.

**Seattle Prologue Adapts Cut-In Film Idea**

A decided innovation in the way of prologues was staged by Manager Leroy V. Johnson of the Liberty Theatre, Seattle, a few weeks ago for the showing of "Moran of the Lady Letty." The prologue opened with a scene on the deck of a ship, with red, green and white marine lights displayed about the sides and top of the stage. A character representing Moran stood at a large wheel in the center of the stage. At one side sat a seaman coiling rope and on the other side stood a character representing Valentino as the mate.

Instead of regular scenery behind the characters, the curtain was raised and a length of film showing nothing but seething, raging water and waves was shown while the mate sang "The Song of the Restless Sea." The appearance was actuality that of looking over the side of the ship into the water beyond.

The film showed up perfectly, due to the absolute darkness of the stage. The characters were each lighted by a very dim baby spot, which merely set them off against the background of constantly moving water, and did not detract from the effect in any way.

A sympathetic organ accompaniment was furnished by Albert Hay Malotte. The prologue was very well received by the audiences and caused not a little lobby and outside comment.

**This cut illustrates the accompanying story concerning the mechanical lobby display on "The Call of the North," devised by the Pickwick theatre, San Diego, Calif.**

**Pickwick Theatre Designs Mechanical Lobby Front**

Richard A. Addison, who handles the publicity for the Pickwick Theatre, San Diego, Cal., Dwight Hill, manager, has been putting over some novel lobby displays recently, one of which was in connection with the showing of "The Call of the North." For this feature Mr. Addison designed an aurora borealis, the mechanism having several concentric sets of ame-colored paper-board discs, the larger about four feet in diameter. Electrically operated, the device, as the discs revolved, gave an excellent representation of the aurora, and especially at night it was the effect very pleasing and attractive. The device was declared by all who saw it to be a most appropriate lobby feature for the advertising of the week's picture. Another feature of publicity used by the Pickwick for the Holt picture was a big issue of postal cards sent out, bearing announcement of the attraction.

Another publicity stunt recently used by Mr. Addison was a little four-page folder, bearing on the front the words "How to Become Famous." Inside appeared the names of various famous men, from Nero to Volstead, with a brief statement as to the source of their fame, and the third page carried announcement of the Man Who — with the statement that Bert Lytell is the "most famous of them all." For the showing of "Exit — the Vamp!" the Pickwick used as a publicity getter a small dodger which was put under office and residence doors, carrying announcement of the film, with the statement that "We Are Tearing the Paper Off the Wall to Make Room for the Tows Who Want to See Ethel Clayton." This idea was made more realistic by the use of wallpaper stock for the dodgers.
Franklin's "School Days" Campaign

Buffalo Exploitation Makes Hit With Hippodrome Patrons

One of the biggest exploitation campaigns in the history of Shea's Hippodrome, Buffalo, was put on by Harold B. Franklin when he presented "School Days."

In preparing for the campaign, Mr. Franklin placed one of the largest accessory orders ever recorded at a Buffalo exchange. Among other things he used 5,000 rubber tacks, 500 dunce caps and about 1,000 cut out slate novelties.

The slates were held by a cardboard figure of Wesley Barry. These cut outs were placed in all the principal downtown and neighborhood store windows. The cut out carried the Hippodrome ad pasted along the bottom, while the stores advertised their products on the slates.

Merchants were glad to use these novel signs in their window, because they killed two birds with one stone. The store and the Hippodrome both benefited.

A big feature of the campaign was the distribution of the rubber tacks, lolly-pops in special "School Days" wrappers, and dunce caps among the children of the various schools.

Mr. Franklin also arranged with the Evening Times to run Dwig's "School Days" cartoons during the week. Under each cartoon a line was run announcing the showing of the feature at the Hippodrome and North Park.

A week in advance of the showing, Eldora Stanford, soprano soloist, was presented in a novel stage setting. A huge slate was erected in the center arch of the Hipp stage. The announcement of the coming of "School Days" was written in large letters on the slate. Through a hole in one corner of it, Miss Stanford, dressed in gingham gown and sun bonnet, stuck her head and sang the chorus of Gus Edwards' popular song.

The advertising on the picture was also eye-catching. The slate idea was carried out in all the newspaper ads. In the Hippodrome lobby Mr. Franklin had an illuminated shadow box frame, as well as the posters in the big mahogany frames. Miss Stanford put on a special "School Days" number and the Hippodrome symphony orchestra played Victor Herbert's "Schools in Toyland."

Maffioli Gets Local Cooperation on "Peacock Alley"

In exploiting "Peacock Alley" for the recent showing at the Strand theatre, Rockford, Ill., Manager Frank Maffioli grabbed off three attractive windows for co-operative displays.

One of the number, located in the best window of the leading drug store, is reproduced on this page. The center cutout was from a one sheet mounted on beaver board and colored ribbons were placed in the tail of the peacock and run to the articles in the window in the shape of a fan. The two side uprights are made of cardboard with 5 x 10 photos, as shown in the picture. The two large frames of Mae Murray are from the Metro Corp.

Another display was in a prominent dry goods store window, and a local jeweler co-operated by placing a 22 x 28 photo of Miss Murray draped in gold and silver cloth, and with other artistic trimmings, in his display window.

Novelty Stunt Used to Remind Fans of "Conquering Power" Showing

A piece of string, symbol of reminder, was used in an unusual and highly successful exploitation stunt by Toohey Brothers, managers of the Jewel Theatre, Sioux City, S. D., in selling "The Conquering Power" to their patrons. The string was enclosed in a letter, which the enterprise managers sent to their patrons, informing them of their booking the attraction.

Inclused was a paragraph explaining that the bit of string was to remind the recipient of the letter of "The Conquering Power."

The Messrs. Toohey were not forgotten by their host of patrons when the picture began its run of a week. To build up their afternoon patronage, a photograph of Rudolph Valentino was given to each lady attending a matinée performance.

This cut shows a view of the stage setting for the prologue number for "School Days" which Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, recently presented.
**Grading System Costs Nothing, Furnishes Exploitation**

Starting with "Bob Hampton of Places," and following with other productions, Manager Elmer Ramsay, of the Central theatre, Fairbury, Ill., has instituted a grading system which has not only won favor with his patrons, but has gained newspaper publicity for his house. Patrons are asked, on leaving the theatre, to place a grading (A, B or C) on the picture they have just seen and to specify productions that they would care to see on a return booking. The idea has worked well as a fail. After the craze has died down Manager Ramsay will devise another means of interesting his patrons in the Central.

**Austin Autoists Get Passes to Crescent Theatre**

The Crescent theatre at Austin, Texas, is inaugurating a profitable stunt by inserting in its daily paper advertisements an auto license number selected at random from among the cars parked along Congress Street, the main thoroughfare of the city. Owners recognizing their auto numbers in the ad are presented with two complimentary tickets to the Crescent theatre by calling at the newspaper office. The stunt has made hundreds of readers for the papers and new patrons for the theatre.

**Chariot Ballyhoo Still Draws Them for “Sheba”**

The Alhambra Theatre, Toledo, O., utilized the old reliable street chariot method for the exploitation of a week’s engagement of "Queen of Sheba."

The chariot was outfitted with an armored driver and three white horses. The outer steeds carried canvas signs naming the production and the theatre at which it was shown. The chariot was home-made and constructed at small expense.

**This Stunt Drew Like the New York Subways**

If the good Lord made you as high as Conrad Nagel or Dorothy Dalton you were among the blessed of the earth. Manager G. E. Maussert, of the Rialto Theatre, Jamaica, L. I., admitted any one the heights of these two stars free to see "Fool’s Paradise."

On one wall of his lobby he installed two height registering machines. These were made of wood and consisted of an upright rising as high as one of the stars and a horizontal bar to top the head. There was a 5 by 4 machine for Dorothy Dalton and a 5 by 9 machine for Conrad Nagel.

All the patrons had to do was step under the horizontal bar. Either he or she did not register the same size as one of the two players.

The lobby was cleverly arranged following the world-famous scheme of the busy stations of the New York subway. Just above the box office were two signs asking "Gentlemen follow the red line," and "Ladies follow the green line." These two lines were indicated by colored ribbon stretched across the lobby each of which lead to the proper height registering machine.

Just above each machine were stills from the picture, an autographed photograph and an alleged telegram from one of the players to Mr. Maussert, complimenting him on showing "Fool’s Paradise."

**Strand Theatre, Syracuse, Decorates for “School Days”**

A good old fashioned slate blackboard was used as a background for the announcement of "School Days" at the Strand Theatre, Syracuse, N. Y. At least it looked like a slate with figures, a teacher pointing to the crooked words on the blackboard, "Six reels of good clean comedy" and misspelled words an’ everything. Over in the corner flamed a picture of the head of Wes Barry, done in scarlet chalk.

At each side was swung the grinning head of Barry in the same vivid scarlet chalked on smaller blackboards, in the side panels.

The advertisements for the play carried out the same idea—with the display of a slate announcement of the play in a boy’s handwriting and below listed the favorable comments from the New York papers.

**Attractive Lobby Aids “Great White Trail” Showing**

Manager E. J. Barnett of the Victory theatre at Waco, Texas, built an attractive lobby to advertise “The Great White Trail,” which he played recently, securing a number of furs and hides from several local fur merchants and gaining their co-operation by placing small cards on the furs urging people to take advantage of unusually low prices during the hot months to prepare for the cold weather now.

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**Lobby of the Arcade theatre, Jacksonville, Fla., during the recent run of “A Game Chicken”**

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**Chariot ballyhoo on “The Queen of Sheba” used by the Alhambra theatre, Toledo, O.**

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**“School Days” lobby decorations by the Strand theatre, Syracuse, N. Y.**

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**April 8, 1922**
White’s “Don’t Tell Everything” Campaign

Manager Oscar White, of the Rex Theatre, Sumter, S. C., uses kisses, a pretty girl and telephone booth to sell “DON’T TELL EVERYTHING.” The kisses were only candy kisses. The pretty girl was his cashier and the telephone booths were loaned to him by the local Telephone Company and placed in his lobby, suggesting the idea of a telephone pay station. These three stunts went a long ways towards helping put over this picture in Sumter.

Two thousand small cards were printed reading, “Take a kiss, but DON’T TELL EVERYTHING.” These cards were tied around the candy kisses by means of a rubber band and then distributed throughout the business section of town. Needless to say, no one turned the kisses down, also very few could resist the temptation of asking what “DON’T TELL EVERYTHING” meant.

The lobby display shows that Manager White did a good deal of work in getting it up. He had four telephone poles, miniature in size, erected in the lobby. These telephone poles carried the regular wiring and cross-beams at the top the same as the telephone poles erected by the Telephone Companies. In the center of the lobby were two desk phones sitting on tables, with chairs for people to sit in while they phoned. During the performance, these phones were kept busy by this young lady, calling patrons of the theatre, asking them what they thought of the picture.

Large signs extended across the front of the theatre with the title of the picture and the stars.

Regent Theatre, Calgary, Exploits “School Days”

FULL page newspaper spreads and a word contest based on the “School Days Puzzle Cartoon” was a part of the exploitation campaign on “School Days” put over by the Regent theatre, Calgary, Canada.

This in addition to a generous billing on the boards of the city, heralds, etc., brought results far beyond expectations.

“Fool’s Paradise” Cartoons Take Place of Display Ads

Bill Goldman of the Missouri theatre, St. Louis, said the public was tired of reading ads and wanted something new. So his artist got up a set of cartoons which filled Goldman’s usual newspaper space.

One showed a man running into a hock shop calling for money on his watch, so he could see “Fool’s Paradise” at the Missouri theatre.

Another showed a man repairing his flivver for “that trip to Fool’s Paradise.”

Those Missourians aren’t the only folks who like to be shown. It'll work in your town, too.

Electric Train Used in “Iron Trail” Lobby Display

MANAGER Warren Irwin of the Imperial theatre, Columbia, S. C., used a miniature electric train in the lobby as exploitation for his engagement of “The Iron Trail.”

A small tunnel was built for the train to pass through and the entire display was covered with cotton and fake snow.

The electrical train was loaned to the Imperial by a local store and the cost of the whole display was very small.

Monster Clock Face Advertises “Midnight”

In exploiting “Midnight,” Manager Phil Gersdorf of the Capitol theatre, Macon, Ga., devised a unique still-photo frame which helped materially in putting over the picture.

From beaver board, Manager Gersdorf constructed a large “clock face” just under each numeral was a still showing scenes in the picture. The different scenes were selected so as to represent the various emotions of the human race—love, pathos, etc.—and each still was captioned to explain the idea.

The stunt went over in fine shape.

Builds Attractive Lobby for “Red Peacock”

For the small sum of $15.00 Phil Gersdorf, manager of the Rialto theatre, Macon, Ga., built a most attractive lobby display for “The Red Peacock,” one of his recent attractions.

About ten miles from Macon, Ga., there are plenty of tropical palms, so Manager Gersdorf got busy and got together large numbers of these palms to carry out the tropical setting for the Hawaiian lobby. The entire entrance to the theatre was filled with palm trees. Then over all was stretched a beautiful painted picture of scenes from Hawaii. Directly in front of these paintings were miniature palm trees.

The box office was completely surrounded with beaver-board, which was painted to represent an Hawaiian hut.

To complete the general effect, bunch lights covered with gelatine of a moonlight color, were concealed and arranged so as to illuminate the lobby. All the remainder of the lobby lights were extinguished. The color effect given by these lights was most attractive and although it was a departure from the usual plan of exploiting the feature picture, it was found very gratifying and profitable in this case.
Schade Uses Double for Buster Keaton
Melancholy War Veteran Poses in Sandusky Store Window as Exploitation for "The Boat"

GEORGE J. SCHADE, owner and manager of the Schade Theatre, Sandusky, O., had a wonderful idea on "The Wonderful Thing," but didn't know of any way in which he could exploit its running mate "The Boat." At the psychological moment, as the dramatists have it, there emerged a weary soled individual who announced himself as LaBell, a veteran of the Spanish-American and World wars who needed some funds to reach Pittsburgh where he was due to enter a hospital.

Mr. Schade looked at his forlorn face and said: "Don't you ever smile?"

The man shook a forlorn negative and Schade, impelled by a newfound inspiration, grabbed him by the collar.

Two days later Sandusky street pedestrians were amazed to look in the window of Ralph C. Seitz' clothing store and see a stoical faced individual seated in the space with the sign before him:

"Make LaBell smile. If you do the Schade Theatre will give you two season tickets each good for one year. Ralph Seitz will give you a suit of clothes. Buster Keaton in 'The Boat' will give you laughits. Norma Talmadge in 'The Wonderful Thing' will give you an hour and a half of genuine enjoyment. You can claim the last two prizes whether you make LaBell laugh or not."

Another card read:

"Bet 'The Boat' with Buster Keaton would make LaBell laugh."

It took two policemen to handle the crowds that surged around the window the five days LaBell stayed there. Men, women and children talked, laughed, made faces and gibbered at an unbelievable rate trying to win the wager with the veteran, but all to no purpose.

At frequent intervals LaBell emerged from his cage.

"Like Buster Keaton in 'The Boat' I never smile," he would tell them and defy them to disprove his statement. Then he would saunter up and down the street, winding up in front of the Schade just before the time for the feature to go on. The crowd followed and a large percentage always found their way past the box office into the house.

The Sandusky Elks were holding a carnival at the time and their street ballyhoo artist, a Miss Cody, boosted the Schade's game by making frequent trips to the store window attempting to make LaBell smile. These led situations to each other that helped exploit both shows, created good will and attracted additional interest to the duel entertainment.
NEW YORK


This is the way Grauman's Los Angeles, advertised Betty Compson in "The Green Temptation.

LOS ANGELES


Miller's Theatre—Eight Week of "The Silent Call." Mission Theatre—Sixth and last week of "Foolish Wives.


SEATTLE


Strand Theatre—Second week of Fool's Paradise. Next Week—Life's Greatest Question.


Display used by the Superba, Los Angeles, for "Wild Honey."
PARKS

Overture—Tantalizing Popular Melodies, arranged by Maurice J. Spitalny.

Current Events—Fox News.

Comedy—Step Forward—Ben Turpin.

Feature—A Game Chicken—Bebe Daniels.

Next Week—A Point of Honor—Anita Stewart.

WASHINGTON

Grandall's Metropolitan—

Overture—"Maritana.

Current News—Pathé News.

Topics of the Day.

Scene—The Song of Arrowhead—Jonas Buell-Bird.

Comedy—The Show—Vitagraph.

Feature—Her Mad Bargain—First National.

Next Week—Penrod—First National.

NEW YORK

Park

Overture—"Stealing," with Jesse Crawford at the organ.

Literary Digest.

Scenic.

Comic Cartoon.

News Weekly.

Prologue.

Feature—Norma Talmadge in "Samilin Through."

Coming Feature—Betty Compson in "The Green Temptation."

Tivoli Theatre—

Overture—"The Fortune Teller."

Scenario—Evening Stars.

Specialty—King of Vikings.

Organ Solo—"In Blue Bird Land."

Milton Charles at the organ.

Next Weekly.

Specialty—To My Valentine.

Feature—Her Husband's Trade Mark, featuring Gloria Swanson.

Pantheon Theatre—

Coming Feature—Wesley Barry in "School Days."

Roosevelt Theatre—

Overture—"My Heart at Your Sweet Voice," with violin solo by George Bass.

News and views of the world.

Prologue—"The Magic Carpet,"

F. H. Jones, tenor.

Feature—A Fool's Paradise, 2nd week.

Coming Feature—The Four Horsemen of the Apocalypse.

Cleveland

State—

Overture—"A Musical Melange," arranged by Musical Director Alfred Mitzdorf. Rendered with the assistance of the Gale Sherwood singing and playing band.

Current Events—Pathé News.

Feature—A Dog's Life—Charles Chaplin.

Prologue—The Last Day of School—A typical last day at school with recitations, songs, a stunt by the pupils, arranged and presented by George H. Du- moff, managing director.

Personal Appearance—Wesley Barry in person.

Feature—Penrod.

Next Week—Norma Talmadge in "The Passion Flower."

Allen—

Overture—"The Jewels of the Madonna," conducted by Philip Spitalny.

Current Events—Allenette.

Comedy—Birthday Guests and Jungle Pets.

Prelude—Fairyland—A fantasy with a cast of 25 people, arranged by S. Barrett McCormick.

Feature—My Boy—Featuring Jackie Coogan.

Next Week—

Stillman—

Feature—The Four Horsemen of the Apocalypse—Second week.

Next Week—Hail the Winter!

Euclid—

Overture—"Merry Wives of Winter."

Feature—Mistress of the World—Third installment.

Next Week—"Frivolous Wives" with Rudolph Valentino.

Loew's Palace—

Overture—"Singing Girl."

Current Events—Pathé News.

Topics of the Day.

Comedy—The Anvil Chorus—Pathé.

Feature—At the Stage Door—Rob- ertson-Cole.

Loew's Columbus—

Overture—"From Italy."

Current Events—International News.

Comedy—On Patrol—Mack Sennett.

Feature—The Sign of the Rose—

Next Week—Moran of the Lady Letty-Paramount.

Moore's Rialto—

Feature—Orphans of the Storm—

Griffith.

CHICAGO

Chicago Theatre—

Overture—Selections from "The Music Box."

Specialty—Tyrolean Pastoral.

Great Northern—

Feature—Orphans of the Storm, starring the Gish sisters—9th week.

Woodlawn Theatre—

Organ Solo—Selection by A. J. Gutow, organist.

Pictorial Review.

Comedy—Too Much Sap—Mutt and Jeff.

Woodlawn Novelty—The Leather Pushers.

Overture—"A Woodlawn Tribute" to Peter Tchaikowsky in the form of a potpourri compiled and arranged by Woodlawn's musical director, Paul Sternberg.

Feature—Mae Murray in "Peacock Alley."

"Coming Feature—Wallace Reid in "The World's Champion."

Pantheon Theatre—

Pantheon Topics of the Day.

Coming Feature— selections by Warren Johnson.

Literary Digest.
Something smart to show his friends!

Gloria Swanson

"Her Husband's Trademark"

A boxing scene in "Her Husband's Trademark," a new comedy being shown at the Empire, San Antonio,

DESMOINES

Des Moines Theatre—
Overture—"Oberon," by Des Moines Theatre Orchestra.
News—Local film of Tinsel, Drake coed musical comedy.
Comedy—How to Grow Thin—Educational.
Scenic Drama—The Mountain Lions, with Bill and Bob.
Feature—Pay Day, with Charlie Chaplin.
Comedy Drama—A Game Chicken, with Bebe Daniels.
Next Week—The Quest of Honor, with Anita Stewart.

Strand Theatre—
News—Educational Kinograms.
Special Music—"Don't Leave Me Mammy," by F. Donald Miller, organist.
Comedy—Studio Rube, with Al St. John.
Feature—Her Husband's Trademark, with Gloria Swanson.
Next Week—Polly of the Follies, with Constance Talmadge.

Garden Theatre—
Overture—"Raymond Overture," by Thome, with augmented Garden theatre orchestra.
Next Week—Exit the Vamp, with Ethel Clayton.

Palace Theatre—
Fighting Mad, with William Desmond.
Comedy—The Designing Husband.

Sherman Theatre—
Feature—When Lights Are Low, with Susie Haykawa.
Next Week—Eva Acedmus, with George Hughes.

Walnut—

Strand—
Theaster Horsemen of the Apocalypse—Popular prices.
Next Week—Not decided.

Palace—
Current Events—International News.
Next Week—"Wild Honey.—Priscilla Dean.

KANSAS CITY

Liberty Theatre—
Overture—"Creme De La Creme"—Tolani, News, Pathé, Comedy—Aesop's Fables.
Short Subject—The Leather Pushers—Serial.
Organ Selections—Miss Susie Gold Bush and Miss Golden Eis- 

organists.
Features—One Glorious Day—Will Rogers.
Next Week—Wild Honey—Priscilla Dean.

ST. LOUIS

Missouri Theatre—
Overture—Missouri symphony orchestra.
Feature Film—The Conquering Power.

PHILADELPHIA

Stanley—
News—Pathé.
Scenic—"Away Dull Care"—Prizma.
Fashions—Spring Fashion Parade, with living models.
Feature—"Love's Redemption"—First National.
Next Week—"The Green Temptation"—Paramount.

Stanton—
Feature—"The Prodigal Judge"—Edward Jose Pro.

Aldine—
Scenic—Pathé Review.
Comedy Cartoon—"The Lion and the Mouse." News—Aldine Interstate News.
Feature—"Molly O"—Mack Sennett.
Next Week—Same.
April 8, 1922

New Grand Central—

PITTSBURGH

Olympic Theatre—

Grand Theatre—
Current Events—Kinograms. Feature—Queen of Sheba—Second Week.

Next Week—Not Announced. Blackstone—

Cameralphone Theatre—
Current Events—Path News. Feature—Peacock Alley. Gayety—
First week of return engagement on “Theodora.” Aldine Theatre—
Current Events—Selznick News.

BALTIMORE

Rivoli—
Feature—Wild Honey—Priscilla Dean. Parkway—
Feature—Foolish Wives—Eric Von Stroheim’s (second week). Garden—
Feature—Iron to Gold—Dustin Farnum. Loew’s Hippodrome—
Feature—Travelin’ On—William S. H. Picture Garden—
Feature—Whispering Shadows—Lucy Cotton.

INDIANAPOLIS

Circle Theatre—

BUFFALO

Shea’s Hippodrome—
Feature—The Hot Line—Keath Baird. Empire—
Feature—Cappy Ricks—Thomas Meighan.

BROOKLYN

Mark Strand Theatre—
Overture—“Plume Dame—Suppe. Dance—Caprice Viennese—Leslie. Blue Eye. Dancers in dress of 1830 period. Principals were Mine. Talma and Michael Nicholl. Short Subject—The Enchanted City—Film Fantasy. Special—“Warship” (Like a Dream) by Flotov; sung by Frederick Jagger, tenor. Short Subject—Mark Strand Topi-cal Review.

Short Subject—“Venustius Conquered Nestor.” News subject.
Solo—The Garden of Your Heart” (Dorel) Eldara Stoneman, soprano.
Organ Solo—“Sunset and Evening Bells” (Federlein) by John Hammond and George Crook. Next Week—Betty Blythe in “Fair Lady.”

MINNEAPOLIS

State Theatre—

New Gallery—“Foolish Wives” in second week with same program as first week.

OMAHA

Strand Theatre—

MONTREAL

Allen Theatre—

ST. PAUL

Capitol Theatre—
In The Film Centers
(Continued from page 2058)

Seattle

MARSHALL E. TAYLOR, formerly in charge of the Jensen and von Herberg circuit theatres in Bremerton, Washington, was recently promoted to the new theatres recently acquired by that circuit in Wenatchee.

The Liberty theatre, one of the newest and most attractive playhouses in that locality, was included in that circuit when with two lesser houses. Taylor will be in charge of all three houses.

Seattle was recently designated as the Western Office for Associated First National Pictures Corporation, according to Chicago reports.

L. O. Lukin, formerly manager of First National's Northwest exchange, has been appointed Western manager by G. M. Maxey, sales manager in the Northwest, succeeds Lukin as Northwest manager.

A new theatre, announced, includes Washington, Oregon, California, Idaho, Montana, Wyoming, Utah, Nevada, Colorado, Arizona and New Mexico. This is the first time Western headquarters for any large exchange have gone outside of California.

Kansas City

A LIVELY meeting of district sales managers of the W. W. Hodkinson Corporation was held in Kansas City last week. Policies of Hodkinson were outlined at the meeting, which was presided over by Phil Ryan, Middle West district manager. Much enthusiasm was displayed over the recent Hodkinson release, "Camerion of the Royal Mounted." A prize, derived by a "collection" from the managers in attendance, will be awarded to the office showing the greatest increase in new business and collections for four weeks, beginning March 19.

The cash prize will be divided among the sales force. The managers present were:

E. E. Reynolds, Minneapolis; G. L. Bradford, St. Louis; R. Elliott, St. Louis, and C. M. Parkhurst, Kansas City.

Truly B. Wildman, manager of the Enterprise Distributing Corporation, Kansas City, has offered a reward of $100 for the arrest and conviction of any person or persons who are spreading a rumour in the Middle West territory that the Franklyn Farm western series being distributed by Enterprise, are reissues.

"I cannot understand why such damaging and false information is being circulated," said Mr. Wildman. "We will release six Franklyn Farm pictures in this territory, but three of them still are in the process of manufacture."

Praise from the home office was heaped upon the worthy crown of Henry Taylor, Universal salesman out of the Kansas City office, last week. "Hemmy" accomplished an enviable feat when he succeeded in lining up a solid Century week at the Regent, Mainstreet, Globe and Empress theatres in Kansas City. Among his additional, he closed the Liberty theatre, Kansas City, for a week's run on "Peggy Behave" and "Mutts."

G. L. Stites, formerly connected with Metro Pictures Corporation, covering Northern Kansas, where he has a wide acquaintance. Charles Rogers, general manager of distribution for R. M. Busler Pictures, incidentally dropped into the Kansas City office last week for a visit with Roy E. Churchill, branch manager.

"Rube" Melcher has been placed in charge of the Northern Kansas territory for Pathe, while Jack Springrich, who has been covering Northern Kansas, has been transferred to Northern Missouri, succeeding Larry Dunn, who resigned.

The M. P. T. O. Missouri liberally has offered co-operation with the Missouri Sunday School Association in making a special Sunday School Day next month. Various films, dealing with outdoor life and Sunday school organization, will be exhibited, in addition to several special films of the Sunday school organization.

Lawrence E. Goldman, counsel and secretary of the M. P. T. O. Missouri, has been appointed counsel of the Members Consolidated Circuit, a large small time vaudeville circuit. This work will in no way interfere with the praiseworthy work he is doing for the Missouri exhibitors.

That business in the Kansas City territory is picking up more than at any time since the war was universally noted at a meeting of Metro salesmen last week. Exhibitors are responding freely to the Missouri-Hodkinson with March 26, while Sid Haldeman, manager of the Kansas City Metro branch, returned Wednesday from Wichita with some mighty gratifying contracts.

Entering the film business in September, 1918, Mr. Waters first was employed by the S. A. Lynche Enterprises, who at that time controlled the Triangle Distributing Corporation.

He was branch manager at Buffalo, N. Y., following a short stay in the same capacity at Boston, later being transferred as manager of the Triangle office at Kansas City. In Mr. Waters' territory, Mr. Waters' promise is as high as his name.

John Kimberly, executive manager of Nu-Art Pictures Corporation, reports the signing of "Where Is My Wandering Boy Tonight," for showing at Fay's theatre, Rochester. Shean's Hippodrome will present Clara Kimball Young's "What No Man Knows," commencing Sunday, April 1. Art Young, booker, is getting to work at 7 A. M. these days to get them all in the books.

Seattle

Well, Gee!" comes back the answer. "Whatdaya want, you foolish hoy-5 minutes to make it, ain't yer?"

"Of course we make it," says Oakley, "but I've just about worn off my eyebrows doin' it. However, that is what we are here for, to get 'em a show when they need it, and you will notice that our last and biggest name is Service."

"It's only a sample of the kind of service we render," was Eddie's only comment on his deed.

Baltimore

Affairs of the World" is being screened by the State censors preparatory to a run at C. E. Whiteburn's Century. Exhibitors here consider this a knockout.

Palmore and Homard, Inc., have purchased state rights on "Ten Nights in a Barroom," and are putting their several shoulders behind it. Negotiations are said to be under way for another big deal.

Booking, instead of operating, is what one finds Harry H. Bauer, now of the Clifton, doing. Harry says it's good to get away from the grind.

Maurice Lesnar, with Foster A. Downes and Samuel Tabor, is organizing a new film distribution service. Local newspaper men are to judge a contest started by the three men for a name for the concern. They offer $25 to the entry name and all exhibitors in Maryland, Virginia, Delaware and the District are being asked by them to send suggestions to 228 North Gay street.

First National Exchanges

Charles Ramage has been appointed temporary manager of the Associated First National exchange at St. John, N. B., succeeding J. A. Krakener, resigned. Mr. Ramage was transferred from the Toronto office, where he was a member of the sales force.

Lewis Carter, who has been unable to attend meetings of the local nickname of "Nick," has joined the sales staff of the Associated First National exchange at Atlanta.

Salesmen C. W. Blackman has closed one of the biggest contracts on record at the Buffalo Associated First National Exchange. He has signed up 105 pictures for presentation in the new recreation hall opened by the Woolen Mills in Fulton, N. Y.

Eddie Brunner, shipping clerk of the Buffalo Associated First National exchange, jumped into the breach recently when a print failed to arrive from Olean, N. Y., and volunteered to take another to that point in an automobile. He started out at o'clock in the morning and after shattering all speed records made Olean at two o'clock, just in time for the show.

"I'm only a sample of the kind of service we render," was Eddie's only comment on his deed.
Chicago and the Midwest

E. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN A. E.

April 8, 1922

NEWSPRINTS FROM CENTRAL FILM BAND

Bob Funk, of Universal, who recently broke his leg, now feels considerably better and is expected to get back on the job by April 8th.

Publication in Chicago daily press that the Motion Picture Operator's Union has granted the privilege of handling advertising service slides, used in motion picture theatres, to Big Tim Murphy, has aroused considerable indignation among exhibitors, who declare that they own their theatre screens and will not allow anyone outside of themselves to use them. What slides shall be run in their houses. It was also reported that Murphy has opened a branch office in Chicago, and is hoping to organize a new union, which is known as The Chicago Musicians Club. Associated with Mr. Murphy in the endeavor, is Tommy Malloy, business agent of the Motion Picture Operator's Union. The activities of this new organization will be watched with considerable interest by theatre men, owing to the activity of Tom Malloy in its promotion.

Fred Bartholomae, of the Crown Point theatre, Crown Point, Indiana, accompanied by Mrs. Bartholomae, has left for a three month's visit to Europe, during which he will visit relatives and tour the principal continental countries.

C. John Predari is now proprietor of the Grand theatre in South Bend, Indiana, having taken over the lease of that house from the Meyer Brothers Drug Company, of Fort Wayne, to the highest of the central territory, has been run for some time past, by Manager Heller of the Victory Theatre Company, of Kokomo, Indiana. It is the intention of Mr. Predari to reconstruct and redecorate the Meridian, including the installation of a well equipped stage, which will be used for presentations, prologues, etc. This house has a splendid location and with the improvements contemplated should be one of the most popular theatres in that section of Indiana. Mr. Predari is well known and popular in Chicago territory, where for some time he was connected with Reslad and other exchanges as a salesman.

Henry E. Wilkinson, personal representative of Julius Stern, of Sunshine Pictures, has established his headquarters in Chicago for the present and will get in close touch with exhibitors and Universal exchange personnel in the west, with the aim of stimulating interest in the Sunshine Comedies.
UNITED STUDIOS

Sidney Franklin is back from New York preparing for the next Constance Talmadge vehicle, "East Is West."

Chester Bennett Productions Company is back from securing snow stuff for "The Snowshoe Trail" at Truckee. Allan Holubar is now filming interiors for "Hurricane's Cal."


E. H. Allen, former general manager for Ince and later for Win. S. Hare, is now general manager of Hamilton White comedies.

GOLDWYN

Earl Metcalfe has been selected as the adapter for "The Bitterness of Sweets."

Francis McDonald will play the Italian baker in the Rupert Hughes story.

Alice D. G. Miller, author of "The Fourteenth Lover," is a new member of the scenario staff.

ROACH

Harold Lloyd's new comedy, under the direction of Fred Nieweyer, is as yet untitled. The company is using an interior hotel set, which completely fills the stage.

Director Charles Parrott is completing the Sibb Pollard comedy tentatively titled "Grandpa's Will."

Paul Parrott is completing a sport comedy, as yet untitled. James Davis is directing.

Subjects shipped this week include "Strictly Modern," a Sibb Pollard hotel comedy; "Hale and Territy," a Pollard laugh comedy, both one-reelers, and "Our Gang," an animal-kiddie comedy in two reels.

FIRST NATL

The John Stahl production, "One Clear Call," will be edited in one week. It is in seven reels. This is referred to as the most pretentious subject coming from the Mayer studio.

Two weeks more are required for the completion of the filming of "Suzanna," the next Mabel Normand production.

UNIVERSAL

The cast for "Under Two Flags," starring Priscilla Dean, under the direction of Tod Browning, includes James Kirkwood, John Davidson, Sidney Franklin and Bernice Holmes.

Von Stromho is preparing the continuity for his next production.

FAMOUS PLAYERS

Philip Rosen has been assigned to direct Betty Compson in an untitled original story by John Fleming Wilson. The continuity is by Joseph Levin. The cast includes John Bowers, Richard Dix, J. Farrell McDonald, Ethel Wales.

Brenta Marie Dix has written an original play which will be the next vehicle for Agnes Ayres, under the direction of Paul Powell.

The production of "The Man Unconquerable," by Hamilton Smith and Julien Josephson, has been started by Joseph Henaberry. Jack Holt is starred. In the cast are Sylvia Breamer, Clarence Burton, starring Charles Ray and distributed by First National.


In production are "The Gilded Cage," starring Gloria Swanson, under the direction of Sam Woods; "Blood and Sand," starring Valentino, under the direction of Fred Niblo.


Alfred Green is completing "Our Leading Citizen."

R-C PICTURES

A new Doris May picture was put into production this week. It is titled "The Unexpected Honeymoon," and is a feature, with scenario by Beatrice Van.

Harry Seiter will direct. It is described as a French farce without bedroom scenes. The cast includes Wallace McDonald, Otis Harlan, Christene Mayo, Adele Farrington and Arthur Hoyt.

"Determination" Has Big Force Hustling

Having just completed a very successful week's run at B. S. Moss' Cameo theatre, Broadway and 42nd Street, New York City, "Determination," the super feature, distributed by the E. F. Keith Corporation through the independent market, now starts its engagement in the B. F. Keith theatres throughout New York, Brooklyn and the Bronx.

The Pittsburgh premiere took place at the Blackstone theatre on March 28th, for a six weeks' run; then follows week shows at the Corwin theatre, Reading, Pa., Atlantic City, N. J., and many other cities in the eastern territory.

The Sales and Exploitation Department is putting on the field arranging presentations in the larger cities. F. G. Bradford is on the Pacific coast, Frank Whitley is taking care of the bookings in New York State, including the showings at the Proctor houses in Troy, Schenectady and Binghamton. Clinton M. White is in the middle west covering Chicago, Milwaukee, St. Louis, Indianapolis and Cleveland. The company is also doing exploitation work in the various cities playing the picture, while Arthur Lee divides his time between the headquarters in New York and nearby eastern cities.
In the Independent Field
STATE RIGHT AND EXPORT NEWS AND VIEWS

“Jungle Goddess” Is Purchased by Lesser

Louis Auerbach of the Export & Import Film Co., Inc., now offering Col. Selig’s new serial, “The Jungle Goddess,” on the independent market, has announced another sale on the bagged serial chapter picture this week.

Sol Lesser’s company, All Star Feature Distributors, has purchased the rights for California, Arizona and Nevada. This organization plans an expanded national distribution of the serial and will give it a widespread advance publicity campaign on the coast.

Lesser declares that at the present time he holds on his desk bonafide offers on the serial in all but two small territories.

“Although North’s New York based operation, Exchange, and Lesser’s organization will release ‘The Jungle Goddess’ immediately,” he said, “the market is too big and the demand for a serial that has been sought by many who have bought or are buying it will release it about September 1st. Bob Lynch of Philadelphia plans an August 15th release. ‘The Jungle Goddess’ on its merits alone. We have insisted on showing prospective buyers at least ten different films by the makers of ‘The Jungle Goddess’ and by this means we can prove our contention that the serial grows stronger in each episode.”

Hallroom Boys Comedies Plan New Series

Sid Smith, who is featured as Percy and Jimmie Adams, who is Hoppie, in the two-reel Percy and Ferdie Hallroom Boys’ Comedies, have just been placed under contract to continue in these characterizations in the series to follow the present one. The new series, for 1922-23 comprises twenty-six pictures and has been purchased by the Coast Film Sales Corporation, which has been headed by D. J. Chatkin, for States Right distribution. Harry Cohn, producer of the Hallroom Boys Comedies, and Chatkin announce the completion of several scenarios to form the basic of the first few releases on the new series. Noel Smith has been placed under contract to continue in the direction of the Hallroom Boys comedies.

D. J. Chatkin, who is busy rounding out distribution plans for the comedies is making his headquarters while in New York, at the offices of Hallroom Boys Photoplay, Inc.

“My Best Friend” Laundered

Trade Papers Unanimously Endorse Latest Vera Gordon Picture

“YOUR BEST FRIEND,” the Warner Brothers production starring Vera Gordon, will be given its New York premiere at the Astor Hotel on April 3, according to an announcement. Harry Rapf, the producer, is arranging an elaborate prologue for the presentation. A dance will follow the showing, admission to which will be by invitation only.

Following the premiere presentation of the film at Stanley’s Stanton theatre, Phila., on March 19, under the joint auspices of Warner Brothers and Lour Berman, of the Independent Film Company, the trade press has hailed the feature as another Warner box-office winner.

Moving Picture World said: “Scores another box-office winner for the Warner Brothers-Harry Rapf combination, for in ‘Your Best Friend,’ the independent market is offering state right exchanges and independent exhibitors in general a production that compares favorably with ‘What Girls Are Made of’ and ‘School Days.’

‘Your Best Friend’ is a human document and another achievement for Warner Brothers.”

Exhibitors Trade Review said: “Your Best Friend is another great Vera Gordon mother picture! And it has all the pulls and heart-tugs and real human interest that have made her earlier pictures such favorites.”

Motion Picture News said: “‘Your Best Friend’ produced by Harry Rapf, is a delightfully human story with a rich vein of laughter and pathos. It serves to reveal anew the ability of Miss Gordon as an emotional actress. The response of the audience as the last reel was unfolded was a hearty tribute to the picture.”

The cast in support of Miss Gordon includes Belle Bennett, as the misguided daughter-in-law; Beth Smith, as the society created mother; Harry Benham, in the role of the faithful son; Stanley Price, as the black sheep of the family, and Dore Davidson, portraying the role of a kindly old bookkeeper. The story was written and directed by Harry Benham, who was assisted by James Chapin.

Three Chapters Filmed in “Cap’n Kidd” Serial

In announcing the completion this week of the filming of the first three chapters of Billy Armstrong’s new independent-produced serial, “Cap’n Kidd,” in which Polo makes his debut as an independent star, B. K. Smith, president of the Star Serial Corporation, distributors of the Polo serial productions, waxes enthusiastic.

“If the first three chapters are any basis of judgment as to what may be expected in the forthcoming chapters then I have no hesitation in saying that it will be a great serial,” says Brandt.

Pacific Company Plans Intensive Campaign

The Pacific Film Company is all "set" for an intensive sales campaign of the “Billie first, but Pacific Film Company’s sales force and the New York representative of Pacific, Julius Singer, will have copies for showing at least three weeks earlier, states John J. Hayes, president of Pacific.

A large number of inquiries on this series, which will be released one comedy every three weeks, have already been received, says Hayes. “Billy” Armstrong will have excellent support, chief among the players who will assist him in his fun-making antics being Hap H. Hard, formerly with C. G. Henry, and the Chester Comedies and Patricia McGill, recently a vaudeville headliner. Rea Hunt is directing.

“Worldly Madonna” Ready

Latest Clara Kimball Young Picture Is All Set for Bookings

CLAARA KIMBALL YOUNG’s latest production, “The Worldly Madonna,” is now being booked by Equity franchise holders, announces Equity Pictures Corporation, which has distributed this series on the independent market. “The Worldly Madonna” is announced as a worthy successor of “Straight from Paris” and “What No Man Knows.” As in her previous pictures, Miss Young is directed by Harry Cohn, who has given this feature the lavish production for which he has become noted.

The star is afforded a dual role in “The Worldly Madonna,” playing the part of a nun, serving her novitate in a convent, and her twin sister, a cabaret dancer and singer. While almost identical in appearance, the two sisters are entirely different in character, and the sacrifice of the first to save her worldly sister brings about a climax of unusual dramatic strength. The story develops rapidly and a well-made continuity keeps the suspense until the final fade out.

As in previous Clara Kimball Young pictures distributed by Equity, an effort has been made to surround the star with a thoroughly capable cast. William P. Carleton plays opposite Miss Young, taking the part of the policewoman, who fell in love with the wrong sister, but realized his mistake in time to find happiness with the girl who had always loved him. Hume Bunner plays the “heavy” in the picture. His screen experience has been long and varied, and he will be especially remembered for his work in “The Old Nest.” Others in the cast include George Hackathorne, who appeared with Miss Young in “What Do Men Want?” Melvina Davenport and William Marion.

“The Worldly Madonna,” announces Equity, has been passed by the New York Motion Picture Commission. It is expected that many first run bookings on the picture will be announced in the near future.

Ward Heads Support In Billy Armstrong Cast

Hap H. Ward, well known on stage and screen, formerly one of the principal supports of Gale Henry, but more recently with Chester comedies, heads the supporting cast of “Billy” Armstrong, who is making his first attempt at the serials of comedies, produced by Reaguer Productions, Inc., for release on the independent market by the Pacific Film Company of Culver City. The feminine contingent is headed by Patricia McGill.

April 8, 1922

TERRITORIAL SALES AND PURCHASES
Four Kineto Pictures Show World Tour

The entire motion picture program at the Travel Show Exposition this week at Grand Central Park will be held under the direction of the Kineto Corporation of America. Four motion picture shows are in continuous operation; one is destined for Europe, another to Africa, a third to Africa, and a fourth to Asia. Thus one can take a trip around the world in an hour.

A daily program of more than eighty reels is being shown in the Kinoto theaters. The seats are sold out, and more than 3,000 persons a day are being accommodated. All of the programs are at all times filled to capacity.

Many of the pictures that are being shown are from the Urban Popular Classics, produced and edited by Charles Urban, president of the Kineto Company of America. Others are made by the various exhibitors in the Travel Show; steamship lines, governmental agents, and others. All, however, are being shown under the auspices of Kineto.

Urban Popular Classics are to be found the greatest collection of travel motion pictures that have been collected and edited. Each cover a different country, and in each community, the costumes and customs of all peoples are shown in the Urban series of reels on travel.

Interview with Judge Gary Figures on Screen

Several members of the Kineto Corporation are engaged in the "Official Urban Movie Chants of the Motion Picture Theatre Owners of America" paid a call this week to the offices of Judge Elbert H. Gary at 51 Broadway, New York, where the United States Supreme Court has executive quarters and they secured some interesting scenes for a forthcoming motion picture.

On behalf of the M.P.T.O.A. they interviewed the man who is probably the ranking authority on trade conditions in all of the United States.

The interview is interestingly dramatized, with Judge Gary talking to the reporter. At the end of the interview there is an especially nice bit where the judge turns to a motto on the wall. It reads:

"It can be done,
Can't must be overcome."

Claims Critics Follow Trade Paper Reviews

That newspaper photoplay critics take their cues from reviews published in the trade papers is the opinion of John J. Hayes, head of the Pacific Film Company, producers and distributors in all of the United States.

The interview was interestingly dramaticized, with Judge Gary talking to the reporter. He ended the interview with a quote from a motto on the wall:

"It can be done,
Can't must be overcome."

Arrow Closes Big Contract

Foreign Department Concludes Sale for Thirty-Six Features

D. J. Mountain, manager of Arrow's foreign department, this week announces one of the largest sales of motion pictures in the foreign field for some time.

He states he has just closed a contract with the Argentine Film Company, for twelve films, including five 5 and 6 reel features among which is the most recent release, "The Innocent Cheat" starring Roy Stewart and Kathleen Kirkland. Arrow's special starring Ann Little, two Peter B. Kyne productions, "A Motion to Adjourn," with Marjorie Daw and Roy Stewart and "Back to Yellow Jacket" with Roy Stewart and Kathleen Kirkland. The "Unconquered Woman" starring Rubye de Remer and many other big features.

Also included in this deal are several other companies including the entire series of Eddie Lyons Comedies, Arrow Speed Comedies, a series of "Spotlight Comedies" and eleven Sport Pictorials, a big Arrow serial "Man of the North" and a popular series of "The Unconquered Woman" starring Rubye de Remer and many other big features.

Of these productions all are sold for: Argentina, Uruguay, Paraguay, Chile, Bolivia and Peru.

Another important sale reported by Mountain is a series of eight "Spotlight Comedies" and eleven Sport Pictorials for Scandinavia to the Himalaya Film Company. A series of eleven Sport Pictorials were sold to the Inter-Ocean Film Corporation for the United Kingdom of Great Britain and Ireland. Further statements that many other large deals are pending and he points to the fact that his department is taking the optimistic outlook in the foreign market has been more than justified by the work done by Arrow's foreign department recently. He declares that the outlook for Continental Europe is getting better every day and that he expects to announce many big deals closed for that territory in the very near future.

Another important statement from Arrow's foreign department is that the closing of the deal whereby Arrow will handle the foreign rights to all of the Anchor productions. These will comprise about twenty-five short subject features, a series of twelve 2 reel monkey comedies and a series of twenty-five 1 reel comedies. The foreign rights on these productions are now being state righted by the Anchor Film Distributors, Inc.

This statement gives further weight to the foreign department of Arrow and will be very glad to hear from any independent distributors relative to handling the foreign rights on all productions of merit. Arrow, he points out, has been tremendously successful in the foreign markets and is in a position to offer better distribution in the foreign field than ever before.

New Exploitation for "Yankee Doodle, Jr.

One of the biggest features of the advertising and exploitation campaign that will be used heralding "Yankee Doodle, Jr.," produced by M. J. Burnside, is an illuminating night display of fireworks, including roman candles, red fire, smoke, and fog effects.

The red fire and smoke pots will be used in front of the larger theaters that play 'Yankee Doodle, Jr.'

For the benefit of exhibitors who favor a special lobby display, Paul Gray, exploitation director for M. J. Burnside, is now drawing plans that will permit of a special display that can be moved from city to city for the use of exhibitors. This will be furnished without extra cost.

"The Glorious Adventure" for Capitol

Rothafel has announced April 23rd as the opening date for the "The Glorious Adventure," the Blackton-Frima drama with Lady Diana Manners, and at the Capitol theatre. The decision has been reached by Carroll Dun- ning of Frima Inc., and M. L. Rothafel of Capitol, with the cooperation of Lorin Blackton, on the ground that an ordinary projection room screening can give no adequate presentation of the color values in the film.

Bartlett Working on Second of Series

Production on "The Shadow East," the second of eight pictures of the series, will be offered State Right buyers by Charles E. Bartlett Productions. The direction of Bert Seibl, at the Gloversville, N. Y. Studio. This is a series which was completed recently, reports increasing interest in this first announcement of a wild story of the North country.

The same strong cast which worked in "White Hell" will have roles in "The Shadow East," the tentative name of the second of the series. This includes: Richard Travers, Muriel Kennedy, Charles Grahame, Leeta Morgan Char, and Jack Baston.

The film's country adjacent to Gloversville lends itself admirably to these "he-man" stories of the Shadow East." Director Seibl has a series which he believes will rank with his greatest screen dramas of the North ever produced in this country.

The Charles E. Bartlett Productions are also planning a series of "quality productions at a fair price" and have planned a wide advertising campaign on the series.
Exhibitors

—in Ohio—Michigan—Kentucky—W. Virginia and W. Pennsylvania
Communicate with the STANDARD FILM CO. at either
of the following exchanges... Sloan Bldg., Cleveland—Film
Bldg., Detroit—Film Bldg., Pittsburg—Pioneer Film
Bldg., Cincinnati for "WHERE IS MY WANDERING BOY TONIGHT" that
is now earning up all over the country... get a copy of the
smashing big advertising campaign book, packed with cooking
ideas, stunts, advertising and exploitation galore... biggest
book of its kind ever published... Study the book from
cover to cover... use the dope... you'll clean up the
same as hundreds of others are now doing... See the accessories,
see the advertising, don't miss a trick... here's the chance
of the season for real dough... Ask Harry Charnas of Cleve-
land how big this picture is... EXHIBITORS in
other territories—see the exchanges listed alongside here-
with where you can book this smashing box office winner.
WASTE NO TIME... GET BUSY TODAY... IT'S YOUR BIG CHANCE...

Equity Pictures Corporation
723 Seventh Avenue, New York
Rap to Produce "Brass" Charles Norris' Story

Production of "Brass," the widely read novel by Charles G. Norris, describes the much married and the much divorced, will be started on April 10 to produce the picture. The two story productions to be made by Rap will be "From Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry. Work will be started on May 1. Rap expects to return east the early part of September. The three stories will be known as Harry Rap productions.

Mack Sennett Greeted by Philadelphians

Mack Sennett was the recipient of an enthusiastic greeting in Philadelphia on Monday of this week when he arrived in the Quaker City to attend the opening of his picture, "Molly O," at the Aldine theatre in that city. Among those who were on hand at the Broad Street Station to welcome the comedy producer were the secretary to the Mayor, the directors of Public Works and Education, and the members of the City Council. The reception committee headed by Maurice E. Felt, owner of the Aldine theatre, escorted Mr. Sennett from the station to the Ritz-Carlton Hotel. A special detachment of police was on hand to handle the enthusiastic crowds of Philadelphians who clamored to get a close-up of the well-known producer.

"The Challenge" Title of Cassinelli Film

Star Productions, Inc., announces that the permanent title of the picture, which Dolores Cassinelli is making under the direction of Tom Terriss, will be "The Challenge," a name heretofore used only for a working title.

Mr. Terriss expects to conclude the photographing of this production at the Harry Levey Studio in West 36th street the latter part of this week. The company is making extensive plans for future productions.

Correction of Caption in April 1st Issue

In the April 1st issue of the News, Page 181, a two-column photograph was incorrectly captioned "A Scene from "Wildfire,"" featuring Frank Hayes and Babe London. "Wildfire" is on the Graphic Printing. The name of the picture is incorrect and the caption of the photograph shows a scene from "When Romance Rides," made by U. P. Film. "Wildfire" is on the Goldwyn release schedule, not on the Gunning list.

Will Revive Old Favorites

Productions Which Developed Stars to Be Remapped for New Showings

A PLAN is under way for the revival of six old picture productions, which originally aired to stardom such screen celebrities as Constance Talmadge, Norma Talmadge, Clara Kimball Young, Alice Brady and Elaine Hammerstein.

The undertaking is in the hands of J. L. Kemper and Louis Jacobson, who will operate under the presidency of the Kenneth Pictures Corporation. The home office will be at 1457 Broadway, New York City. In the aggregate the sixty-one productions of the company are said to have cost $6,000,000. According to announcement, an additional outlay of $1,000,000 will be made in re-editing, recutting, retitling and new prints. Work on the first sixteen pictures has been about completed.

A sales force of 75 men has been organized, and arrangements for physical distribution have been made with the Hodkinson Exchange.

Graphic Wants 2-Reelers

New Consolidation to Distribute Best Independent Pictures

A call for independent two-reelers of diversified nature has been issued from the offices of Ivan Abramson, president of the Graphic Film Corporation. In a statement made in conjunction with the recent announcement of consolidation with twenty-seven independent exchanges throughout the country Abramson announced plans of the new Graphic Film Exchanges. New films are to be developed and distributed in the all the good purchased product available in the Independent State Right Market.

Two reel specialties and two reel comedies, preferably a series of twelve; issued one a month that Graphic seeks to add to its newly organized program of distribution.

In his statement Abramson said: "The new program is made up of a national distributing organization which is offered to the independent producer of high class two-reel comedies and short features who can supply us with such material at the rate of one release a month. I believe our offer embodies a legitimate and guaranteed distribution through the Graphic Film Exchanges such as has never been offered to the State Right field before.

"We want to offer such producers of short stuff a more feasible arrangement than previous offers. We assure the producer that we will release the product before and in return we are looking to be in a position to offer our exchanges a year's program that will spell revival and better times.

"Up to the time of last week's announcement the Graphic interest had associated themselves with twenty-one exchanges for national distribution of their product. Within ten days, it was stated at the offices of the corporation, partnership agreements will be completed with the remaining seven exchanges.

Polo Starts Big Campaign

Serial Will Be State Rights

An extensive and far-reaching advertising, publicity and exploitation campaign, designed to draw the state rights buyer in the marketing of his product and the exhibitor in playing to capacity, has been in operation since the opening of the 24th Polo Series. A new weapon for the producer, the first of six special serials which are to be made featuring Eddie Polo, is being pressed. Polo has to be distributed on the state right market.

Large appropriation has been set aside by the Star Serial Corporation for publicity and advertising purposes, which, according to present plans will embrace adequate local announcements in all of the large local and regional journals in this country and abroad.

A completely elaborate and unusual press book, to number thirty-two pages is being prepared in behalf of "Cape Kinka." The book will contain new suggestions, advertising matter, press stories, feature articles and Sunday printed "copy" will be embedded in this press book.

STATEMENT of the ownership, management, circulation, etc., required by the act of March 4, 1922, of Motion Picture News, published weekly at New York, N. Y., for April 1, 1922.

State of New York, County of New York.

Before me, a Notary Public in and for the State of New York, personally appeared E. Kendall Gillett, Treasurer and Business Manager, Tiffany Building, New York, N. Y., who, having been duly sworn, deposes and says that he is the Business Manager of Motion Picture News, and that the foregoing is, to the best of his information and belief, a true statement of the ownership, management, and circulation of this newspaper, etc., of the above publication during the period required by the Act of August 24, 1912, of the Congress of the United States, Laws and Regulations, printed on the reverse of this document, to wit:

1. That the names and addresses of the publisher, editor, managing editor, business manager, tobacco manufacturer, printer and strategy are:

E. Kendall Gillett, Treasurer and Business Manager, Tiffany Building, New York, N. Y.

2. That the owners are: (Give names and addresses of individual owners, or of corporation, partnership, etc., the names and addresses of stockholders owning one per cent or more of the total amount of stock)

E. Kendall Gillett, Tiffany Building, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: (If there are none, so state)

None

4. That the two paragraphs next above, giving the names of the owners, stockholders, etc., are correct, or if any, contain not only the list of stockholders owning 5 per cent or more of the total amount of stock, but also the names and addresses of all stockholders owning or holding 1 per cent or more of the total amount of stock, and that any list of stockholders, partners or other security holders that is required by the Act to appear upon the books of the company, the secretary of the company, or the officer having charge of the books of the company as trustees, holder or otherwise, that any list of stockholders or security holder appears upon the books of the company as trustees, holder or otherwise; and if any such list is not kept in the company as trustees, held and maintained under the penalty of law, state the facts and the officer having charge of the books of the company, as trustees, holder or otherwise.

None

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months immediately preceding the date of this statement is: (This information is to be filled out for the last six months only)

E. Kendall Gillett, Treasurer and Business Manager.

Swell and subscribed before me this 15th day of March, A. D. 1922.

R. G. GORGE

Notary Public, New York County, New York.

City of New York, this 15th day of March, 1922.

(By Seal) E. Kendall Gillett, No. 246 (Commission expires March 30, 1922.)

Third of Robert Bruce Series Is Announced

"Nights of Many Shadows" is to be the third release in the series of "The Romance of Robert Bruce," which Educational is distributing. It is a story about a rebellious young Scotch knight and the weird tale one of them relates about the occasion on which a ghostly old man ran away with his pack train.
WHAT ROGER FERRI SAYS OF

EDDIE POLO

"CAP'N KIDD"

in the Independent

From Moving Picture World

Issue of April 1, 1922

Week in Review

CONGRATULATIONS to the independent field in general on the acquisition of Eddie Polo, one of the best box office serial stars in the business, who is now turning out an 18-episode serial, "Cap'n Kidd," at the Peerless studio in Fort Lee, N. J. Congratulations to Joe Brandt who heads the Star Serial Corporation which will handle the six Polo serials. The invasion of the independent field by Eddie Polo is one of the outstanding features of the current season.

POLO has grossed millions for exhibitors throughout the country. He will turn out serials on his own ideas—and they are practical, new and original. If the first two episodes of "Cap'n Kidd" are samples of what he will offer in the future, we have no hesitancy in saying that his serials will prove money-makers for exchanges and exhibitors alike. The first two episodes of "Cap'n Kidd" are brimming with action, romance and humor, to satisfy any audience.

OUR congratulations to those local exhibitors who were keen enough showmen to sign up the Polo serials immediately after it became known that he was to produce independently. They are on the ground floor—and will clean up. We had a long chat with Eddie Polo at his studio and are 100 per cent sold on his serial ideas, because they are original and, according to our way of thinking, just what this market needs. He is spending carefully and considerably.

A MASTER showman, covering a period of ten years, Eddie Polo brings to the State rights market the wisdom and experience of one of the most successful serial stars in the industry. He has surrounded himself with a capable cast, headed by Kathryn Myers, and a staff of technical experts, who constitute an organization that is working as one. Eddie Polo will deliver the goods. Of that we are certain. But to do so he must have the co-operation and support of those to whom he is catering. He is entitled to that. His success will be your success. He knows his business and is big enough a showman to realize that to succeed he must produce money-making pictures. Go to it, Eddie—and good luck!

Now Ready For Release

Wire For Territory To

STAR SERIAL CORPORATION

1600 Broadway
NEW YORK

JOE BRANDT - Pres.
TELEPHONE
BRYANT 6212
Warner's Exchange Is Now N. Y. Federated

Warner's Exchange this week changed its name to The N. Y. Federated Exchange. The change extends to the name only. The personnel remains the same. The policy of active co-operation in advertising and publicity for exhibitors will be enforced more strongly than ever.

With the change in name there will be an expansion of product. The biggest box-office attractions available have been procured to maintain the even excellence of its offerings. "His Nibs," the Cine-Sale starring vehicle that has been advertised nationally in the Saturday Evening Post and in the trade press, was bought this week from the Miller Syndicate. It has come to be known as the "prize picture" of New York, as almost every exchange has been after it, but none succeeded in coming to terms. Its record-breaking business in Cleveland recently, and in other cities, was a factor in its purchase.

"Your Best Friend," the latest Victor Cohn production, is the second big production acquired at the same time that the new name was adopted.

To round out its variety of product, the latest Selig serial, "The Jungle Goddess," starring Elinor Field, was imported from Export and Import.

Cartoonist Plans "Felix" Poster Illustrations

Pat Sullivan, cartoonist and creator of the "Felix" cartoon comics, the series of which are controlled for world-wide distribution by Miss M. I. Winkler, will henceforth be responsible for the poster illustrations as well as the subject matter of the "Felix" comics. This information is revealed in the text of a statement issued this week by Miss Winkler.

That exhibitors and state rights buyers will appreciate this interesting bit of news is brought out by some of the replies which Miss Winkler has received as the result of a questionnaire which she sent out recently with respect to her proposed action. It is last another bit of good news which Miss Winkler plans to make "Felix" a national figure in theatre circles.

Third of Co-Star Series Shows Increased Sales

Reports of initial bookings for the third picture of the co-star series "The Greatest American Family," starring G. M. Anderson, Carol Halloway, Frank Campeau and Melbourne MacDowell in equal prominence, have been released through Amalgamated franchise-holders by East Coast Productions, Inc., are given out by Mr. W. D. Winkler, the interesting example of the increase in business obtained by the independent exchanges handling the series over the amount of business reported by them before the release of the first two pictures.

While the increase in the number of bookings this traffic has been shown for the third of the set before its release testify, according to Backer, to the popularity of the co-star idea and the quality of the business handled, he does not think that the marked improvement in the business obtained by the franchise-holders can be credited to the success of the pictures entirely. He believes that the independent exchanges are growing stronger from day to day, that they have turned the corner in their fight for equal business, and that they are fighting for the larger theatres, with the national distributing organizations, and that their return to prosperity will be gradual but steady from now on.

Curwood Production Is Nearing Completion

Arrow is in receipt of advice from Fine Tree Pictures, Inc., that the actual shooting of the latest James Oliver Curwood production has been completed and that Dell Henderson and his technical staff are now engaged in cutting and titling the picture.

Arrow's officials are very enthusiastic over this production, the title of which has not yet been announced, and state that it is by far the strongest Curwood picture that has ever left the company's plant.

An unusually strong cast interprets the various roles, and such well-known players as Zena Keefe, Harry Keene, for private review.

Roy Gordon, Gypsy O'Brien, Joseph Depew, Jack Hopkins and Jack Drummer indicate a splendid box-office attraction.

Latest Cartoon Comic Ready for Release

Miss M. J. Winkler, distributor of the new "Felix" cartoon comics which have been seen in the Pat Sullivan studios, announces this week the completion of "Felix Makes Good," third of the series of three original subjects, which she controls for world-wide distribution.

Pat Sullivan completed last week the series of editing and printing of "Felix Makes Good" and "Felix Makes Good," the latter offering a subject which has been permanently retained by Dunn to supply the "gaps" for all of the "Foxy" comedies. The picture it is announced, is now available for release on the independent market.

Origin of Strip Poker Portrayed on Screen

In the next "Official Urban Movie Chat of the Motion Picture Theatre Owners of America" the reel opens with Travel through some of the interesting examples of the increase in business obtained by the independent exchanges handling the series over the amount of business reported by them before the release of the first two pictures.

While the increase in the number of bookings shown by the traffic has been shown for the third of the set before its release testify, according to Backer, to the popularity of the co-star idea and the quality of the business handled, he does not think that the marked improvement in the business obtained by the franchise-holders can be credited to the success of the pictures entirely. He believes that the independent exchanges are growing stronger from day to day, that they have turned the corner in their fight for equal business, and that they are fighting for the larger theatres, with the national distributing organizations, and that their return to prosperity will be gradual but steady from now on.

"Torchy's Hold-Up" Is Nearing Completion

Announcement comes from C. C. Cohn, producer of the "Torchy" comedies, that Hines is putting the finishing touches on his latest this week, which will be titled "Torchy's Hold-Up.

The story is built around the theft of some valuable bonds, the recovery of which causes the pursuit of the hero through some end of humorous caprings and daredevil escapes before the two-reeler two-reeler comes to a finish.

Appearing opposite Johnny Hines is the popular Dorothy McColl, the Ziegfeld girls who have been Hines' leading lady for the past year. Miss McColl is called upon to go through many difficult scenes with Hines in this comedy.

To further insure the high class calibre of this latest "Torchy," Burr arranged to have Flora Finch in the cast. Miss Finch has lost none of the art of the stage that made her so famous, and the manner of her characterization in "Torchy's Hold-Up" will bring her a large following of younger and older generations of movie-goers.

To round out this all-star comedy Burr is building a cast which includes the Katejummers Kids comedies, which enjoyed special runs at the Roxy and Rialto theatres some time ago, has been permanently retained by Burr to supply the "gaps" for all of the "Torchy" comedies.

Lee-Bradford Announce Sales During Month

The Lee-Bradford Corporation announces many sales during the month to the various State Right organizations. Among them are the following:

1. Myriad Pictures Corp., New York City, for "The Unconquered Women" and "Cloudburst."
2. Superior Film Exchange, Philadelphia, for "The Unconquered Women" and "Cloudburst."
3. Twentieth Century, Film Co., New York, for "The Way of a Man."

Stephens Film Dist. Co., New Orleans, for "Branded."

Webster Pictures, Inc., Syracuse, for "The Way of a Man" and "Cloudburst."

United Film Service, St. Louis, for "Branded," "Serving Two Masters," "The Way of a Man," and "Cloudburst."


Wisconsin Film Corp., Milwaukee, for "Branded," "The Way of a Man," and "Flesh and Spirit."

In addition to the above, a number of foreign territories have been closeded for "The Unconquered Woman" and "Flesh and Spirit.

Billy West Featured in Sunbeam Comedies

Harry Cohn is producing the new series of twenty-six-two-reel comedies featuring Billy West, which has been announced by the C. B. C. Film Sales Corporation for States Right distribution. Four of the most important territories, including Texas and Oklahoma, have already been closeded for any production work was begun.

The new series has been christened "West's Sunbeam." An additional sale was made this week, when contracts were closed, whereby the R. D. Lewis Film Co., dealers in the Sunbeam, was granted the territory including Texas, Oklahoma and Arkansas.

It is announced that the first of the comedies on this series is almost complete as, and under the title "The Surrounded Unconquered Woman"

It is planned to pay special attention to "continuity" in the stories of this series, both Harry Cohn and Billy West believing that this is an essential in the making of a good comedy, in any type of production.

"Dangerous Adventure" Is Completed

The Warner Brothers' famous chapter serial, "A Dangerous Adventure," starring Grace Darmond, the popular na-...
Geo. Randolph Chester
Engaged by Universal

G E O R G E R A N D O L P H 
C H E S T E R, creator of
"Get-Rich-Quick Wal-
lingford," and who is widely known as a writer for maga-
zines, stage and screen, has been engaged by Universal to fill an important position in the scenario department at Universal City.

Chester will rank as a super-
vising editor, and will have immediate jurisdiction over the preparation of material for two of Universal's im-
portant producing units—those handling the pictures of Frank Mayo and Gladys Wal-
ton.

Chester's first work with Universal will be injecting his inimitable humorous touches to "Afraid to Fight," Frank Mayo's next picture, and to "Top o' the Mornin','" the new Gladys Walton produc-
tion.

The new acquisition to Uni-
versal's scenario department, represents the latest move by Carl Laemmle, Universal chief, in carrying out his an-
nounced policy of giving Uni-
versal stars the best possible stories. Chester is recognized as one of America's foremost writers. Since he turned his attention to the screen, he has done much to upset the fal-
cy that men of literature have nothing in common with the art of the motion picture.

“U” Serial Policy Changed
Arrangements Made So Houses Can Start Off With 3 or 4 Chapters

U N I V E R S A L announces a new policy in the presentation of its serial, "The Adventures of Robin-
son Crusoe." Instead of showing this latest "historical-educational serial" in two-reel episodes, week by week, many theatres will be able to start the serial by showing the first three or four chapters at once. This plan was determined upon, ac-
cording to word from the Universal headquarters, in response to a de-
sire on the part of many high-class theatres which were hesitant about introducing serials on their pro-
grams but which want to show the "Robinson Crusoe" chapter-picture.

"The Adventures of Robinson 
Crusoe" also will present a further serial novelty. It will be limited to twelve episodes, or a total of 36 re-
els instead of the usual 36 re-
els of serial plot. The decision to keep the Crusoe serial to 12 episodes is due to two conditions.

The first hinges upon the story itself. In the preparation of the Deto classic for the screen, the production experts at Universal City announced that the story would not admit of 36 reel treatment. Even

certain additions to the plot, enlarged from actual incidents in the book, and approved by the school authorities in New York City, it was found that it would not run more than 24 reels without padding. Twelve chapters there-
to were set as the limit.

This shortening of the serial length also was brought about by the attitude of certain first-run theatre owners, who do not think their patrons want an 18 weeks con-
tinuous film story, but who, never-
theless are eager to present the Crusoe chapter-play on their screens.

Mr. Laemmle conferred with many prominent exhibitors on these matters before actually giv-
ing the word to modify the Univer-
sal serial policy again. In six months he already had turned Uni-
versal's serial policy upside down—changing a serial one from the old style of serial, to a new "thrills-from-history" brand of screen entertainment that has the warmest praise of censors, edu-
cators and parents, instead of their bitter criticism, as formerly.

Thos. H. Ince Invited to Better Films Conference

An unexpectedly long ab-
sence from his studios and the necessity for returning to Los Angeles at an early date forced Thos. H. Ince to decline an invitation to be a guest of honor and to speak at Will H. Hays at the South-
ern Better Films Conference in Atlanta on April 28.

The invitation was inspired by the high approval of Mr. Ince's latest release, "Hail the Woman" on the part of the Better Films Committee of Atlanta.

FOX NEWS AT SPECIAL SHOWING IN CAPITOL

E. S. Rothfels, manager of the Capitol theatre, New York, was so impressed with the enterprise of FOX News in securing the first com-
plete pictures on board the French-
owned liner, the S.S. Paris, that he entertained the officers and mem-
bers of the crew at a special show-
ing of the film Tuesday evening, following the regular performance. The theatre was gaily decorated for the occasion, the State box being draped with flags, including the French and American emblems and the flag of the Compagnie General Transatlantique. This box and sev-
eral others were occupied by the officers of the Paris. More than 300 members of the crew were pres-
cut.

“Reckless Youth” Release
Elaine Hammerstein Picture to Be Issued in April, Announces Selznick

March 30 marked the release of Elaine Hammerstein's latest screen presentation, "Reckless Youth." In this subject Niles Welch again works opposite Miss Hammerstein, with Huntley Gordon playing a "heavy" that figures almost as im-
portantly in the proceedings as does the leading male role. The basis of "Reckless Youth" is a Cosmo 
Hampton story, scenarized by Edward Montagne.

Ralph Ince personally staged the new Selznick offering, last of the productions to be made in the East preceding the move to Hollywood, decided upon some time ago and lately announced by Myron Selz-
nick, vice-president in charge of dis-
tribution. This is the second Elaine 
Hammerstein presentation that 
Ralph Ince has directed, his initial work with that star being "Re-
morseless Love," the photoplay in 
which Niles Welch first played Miss Hammerstein's leads.

Constance Bennett, a daughter of Richard Bennett, the stering stage celebrity, has her first screen roll in support of Miss Hammerstein, 

playing the part of a chorus girl, in a manner that comes in the Selz-
nick report as most impressive and indicative of inherent talents well 
applied. Louise Prussing is also supplied with a role of benefit to the presentation.

“Go-Get-'Em Hutch” for Release April 9

"Chained to the Anchor" is the opening episode of the new Path-
re serial "Go-Get-'Em Hutch," star-
ing Chester's Hutchison, which will introduce the "stunt star's" new vehicle to exhibitors during the week of April 9th. "Go-Get-'Em Hutch" is a serial which has already 
won the approval of the National Board of Review because it is abso-
lutely censors-proof and because it gives an insight into one of the leading industries of the day—the shipping business.

The picture was produced by George B. Seitz and the supporting cast includes Marguerite Clayton, Richard R. Neill, Frank Hagney, Joe Cuny, Cecile Bonnel and Pearl Shepard. 

A scene from Marie Prevost's new Universal picture, "The Dangerous Little Demon."
Vitagraph Units Are Busy
Heavy Production Schedule Augmented by Three New Productions

W. S. SMITH, manager of the studios, after several days' conference with Albert E. Smith, President of Vitagraph, issued the statement that the heavy production period which Vitagraph has been experiencing would be further augmented within the next few days by the opening of three new productions.

Although Earle Williams, William Duncan and Alice Calhoun have just completed pictures, this trio will start on the same day with new productions. It was announced that Mr. Williams will be starred in an O. Henry story. The direction will be by Robert Ensminger who has been associated with Earle Williams as director in the production of previous stories.

Simultaneously with Mr. Williams' opening, Alice Calhoun will begin upon her fourth picture since reaching Vitagraph's California studios. Her new story is called "Blue Blood." A notable fact is that Alice Calhoun will be directed in her forthcoming picture by David Smith who directed her in "The Little Minister." Mr. Smith is just now putting the final touches on the big special "My Wild Irish Rose," which will be finished this week so far as actual filming is concerned.

William Duncan, Vitagraph's western star, has recently finished "The Silent Vow" and is already in production on another. This latest story is strongly western in tone. Edith Johnson will appear opposite Duncan.

Larry Semon is in the midst of a mirthful comedy in which he plays two parts, that of an immigrant and that of a king. Semon was recently provided with his own studio for his specific production unit. This studio has now been sufficiently completed to admit of its being used by the comedy king in production of his current two-reeeler.

Corinne Griffith is now at Chester, S. C., where she will make exterior scenes for a new picture. Miss Griffith and her company returned early from up North after filming some unusual snow scenes for a Corinne Griffith production which will follow the sensational "Island Wives" to release.

Special Juvenile Bill Staged in Chicago
Through the co-operation of Bala-


Paramount Exchange Divides N. Y. Territory
On account of the amount of business now flowing through the New York Paramount exchange, the exchange territory has been divided into three divisions. Under the new arrangement, Paul Swift is placed in charge of Division No. 3, comprising Manhattan, the Bronx and Staten Island. Division No. 2, embracing Brooklyn and the remainder of Long Island, will be in charge of Richard Gledhill, Division No. 3, consisting of the territory of New Jersey, will be in charge of John Hammel.

All three divisions will be under the direct jurisdiction of Harry Danto and under the general supervision of Mr. Buxbaum, whose district includes the New York, Albany and Buffalo exchange territories.

Director Uses Exploita-


Big Reception Is Given
"The Fire Bride"

"The Fire Bride," the first of the Entertainment Series of features to be released by the Gunning organization, was praised by all the trade critics, without a single exception, when it was shown at the Keith-Moss Broadway theatre. The Alder and Uniader picture, which was actually taken in Tahiti, with a cast including Ruth Reneek, Edward Hearn, Fred Stanton and Walt Whiteman, pleased on the score of beauty, action and romance.

"It is good entertainment," said the Motion Picture News, "it provides action, combining Robert Louis Stevenson and Jack London. Audiences will like it." The Moving Picture World critic summed it up thus: "It is an unusual produc-
tion—one that will entertain," Harrison's reports said: "It is beautiful to the point of enchanting—the story arouses interest and at times holds one in tense suspense."

Pauline Frederick to Return to Stage
Pauline Frederick, popular star of R-C Pictures, has left Holly-


Miss DuPont Bears Message to California
An official message from the Mayor of Boston to Mayor Cuyer of Buffalo, a Saturday night feature, by Miss DuPont, Universal star, who was chosen for this purpose after her personal appearance in Boston in her new series, the showing of "Foolish Wives."

The letter was one aimed at the establishment of better trade rela-
tions between the two coast cities.
DOLLAR DEVILS” is considered by Gunning to have one of the strongest screen titles of the year, which, according to report, is well backed by the story of tensesness and human interest. Among the all-star cast of players which has been at work for months is Joe Dowling, who achieved fame in “The Miracle Man.”

Two Paramount Features Released April 2nd


Adapted from Constance Lindsay Skinner’s novel, “The Noose,” “The Green Temptation” is described as a detective story in which is interwoven a colorful picture of the life led by the Apaches in their underground haunts in Paris. Monte M. Katterjohn wrote the scenario of “The Green Temptation.”

Both the original story and the scenario of “Through a Glass Window” were written by Olga Printzlau. There is said to be an abundance of pathos in the story which is of a little girl who struggles with the double burden of a blind mother and a young brother who is a bit too weak.

Baird on Third of Her Series for A. E.

Arthur F. Beck, who is producing the new for release by Associated Exhibitors, has started work at Culver City on the final picture starring this actress. Wallace Worsley has been engaged to direct the picture. The supporting cast includes such well-known players as William Conklin, Enalie Jensen, Jack Mower, and Katherine Lewis. Miss Baird’s previous pictures as the latter exhibitors, “Don’t Doubt Your Wife,” is reported to be proving popular. Her second vehicle, when the Devil Drinks, is shortly assigned a release date.

Betty Blythe to Star in Pyramid Picture

Betty Blythe has signed a contract to star in a Pyramid picture. Miss Blythe has scored in her two latest vehicles which are “The Queen of Sheba,” for William Fox and “Fair Lady,” a United Artists’ release. Her next pictures, a Pyramid offering, “Don’t Doubt Your Wife,” is reported to be proving popular. Her second vehicle, when the Devil Drinks, is shortly assigned a release date.

Owen Moore Preview at Ritz-Carleton April 7

Myron Selznick has arranged a preview of the Gershwins’ new musical revue, “Reported Missing” to be held at the Ritz Carlton Hotel on the evening of Friday, April 7. Following the presentation of the picture there will be a dance.

The affair will also be a farewell party to the production staff which will leave for the coast two days later on April 9.

Lupino Lane Busy on Coast

Lupino Lane, the English comedian and pantomime who was recently signed to a contract by William Fox, is nearing completion of his first two-reel special comedy at the West Coast studios, under the direction of Jack Blystone, according to announcement from the offices of the Fox organization this week. The title of the picture is “The Broker,” and the story is said to provide many extremely humorous situations suitable for the art of the mimicking artist.

Lane, the idol of the London Hippodrome and of Drury Lane, made his American debut when the English production “After” was presented in New York City in December 1920. So great was the impression he left on the first nighters and the newspaper and magazine reviewers that he was acclaimed as one of the best performers of his kind who ever played on the American stage. His performance even eclipsed that of the much- heralded female star with “Afar,” according to the reviewers. Lane received word recently to begin work for Fox as a star of the new series of Lupino Lane Special Comedies.

Before making his successful entrance into this country, Lane had played the principal comedy roles in the London presentations of “Little Johnny Jones,” “The League of Notions,” “Watch Your Step,” “Follow the Crowd” and “We’re All In It.”

Gunning Feature for B’way

“The Bootleggers” Will Open at B. S. Moss’ Broadway April 3rd

“A scene from "The Bearet," a Universal picture, starring Hoot Gibson

Prison Chaplain Lauds "Turn to the Right"

Coincidently with Will H. Hay’s emphasis, upon which he has lived his work within the last few days, upon the potentialities of the motion picture as a moral influence, comes an announcement from Metro Pictures Corporation that its play of the Winchell Smith success, “Turn to the Right,” will be released throughout the Industries of the country. The first such exhibition has already taken place at the Metropolitan at the request of the Metro. From the Reverend Will F. Hopp, chaplain of the institution, and from hundreds of inmates, Metro has received communications of earnest appreciation of this Rex Ingram production of the John Golden who assembled Myrtle and Winchell Smith and John E. Hazzard.

Strong Cast in Bull Montana Picture

A strong cast has been assembled by Hunt Stromberg for support of "handsome" Bull Montana in his first starring comedy, "A Ladies’ Man," production upon which was launched last week at the Hollywood Studios on the West Coast. Chief among the ensemble are Claire McDowell, Charles Mailes, Myrtle Lind, Frank Kingsley, Stanhope Wheatcroft, Charlotte Woods and "Snitz" Edwards, with Spike Robinson and Billy Elmer the "faithful two of Bull’s own "personal staff"—on the job get the roles of "Kid" Tracey and "Professor Hoboken," respectively. "A Ladies’ Man," directed by Hunt Stromberg and adapted by Rex Taylor, is to be three reels in length, Charles "Chuck" Rieser, formerly of the Chaplin production staff, is directing under the supervision of Stromberg. Pliny Goodfriend, cameraman on the cameras, with Fred Fralic as casting and studio production aide and Frank Kryeger as assistant director. Worth weakling as the touring vehicle, tentatively titled "Lourie from the Boulie," will begin immediately following the completion of "A Ladies’ Man," with a noteworthy cast to include Ols Harlan.

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Is Completing His First Two-Reel Special Comedy for William Fox

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Paramount Anniversary in Australia

CABLE advices from Sydney, Australia, received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, report record-breaking business for Australasia's observation of the tenth anniversary of Paramount Pictures. Rentals for the month of March have greatly exceeded the business of any previous month, and the theaters are reporting new box-office records daily, according to Managing Director John W. Hicks, Jr.

The most extensive advertising campaign ever known in the Australian film industry was conducted as one means of celebrating the month, leading newspapers and publications in all of the principal cities carrying large announcements of Paramount's tenth anniversary and the past played by Mr. Zukor in the upbuilding of the industry.

Edna Murphy Wins Popularity Contest

Edna Murphy, the Fox star, was declared the "Sweetest Girl of the Screen" and winner of a popularity contest of picture stars conducted by George J. Wechner, a Brooklyn, N.Y., exhibitor controlling a string of ten theaters.

Miss Murphy, according to letters accompanying the votes, won her distinction particularly in the last three or four pictures in which she has been featured. They included "Play Square," "What Love Will Do," and "The Jolt."

Marshall Neilan Starts New Production

Marshall Neilan started "shooting" on his next production, "Her Man," last week, and announced the engagement of Matt Moore and Lorraine Joyce for the picture.

For the first time in his career Mr. Moore will get away from playing "straight" parts and in the new Neilan picture, to be released by First National, will portray a character part, that of a small town newspaper editor with various eccentricities in dress and manner.

Fox Special Is Announced

Estelle Taylor With Strong Cast to Appear in "A Fool There Was"

A DISTINGUISHED cast, with Estelle Taylor in the leading role, has been announced by William Fox for "A Fool There Was," a photoplay based on the story of the same name by Paul Bourget. Miss Taylor, which in turn was inspired by Kvardy Kipling's famous poem, "The Man Who Would Be King." Work on the production has already begun, according to announcement from the New York offices of Fox Film Corporation.

Emmett J. Flynn, who directed "A Connecticut Yankee in King Arthur's Court," "Monte Cristo" and other Fox specials, will direct this picture. Bernard McConville, associated with Mr. Flynn in several of his most important pictures, prepared the new screen adaptation of the famous play.

The director and the scenarist, with the expert technical staff of the Fox Hollywood studio, have been busy since December lay-out and arranging the sets, which are now complete. Work on the production is to begin at once.

Estelle Taylor is remembered especially for her work with William Farnum and in the Fox productions of "The Man in the Iron Mask" and "Blind Wives." The remainder of the exceptional cast includes: Schuyler, the Fool—Played by Lux, Storyville of the finest character actors on stage or screen. Mrs. Schuyler, The Fool's wife—played by Irene Rich, well known screen star.

The Schuyler's Child—played by Marshall Neilan, the 4-year-old Bernhardt of the screen.

New 'Winthrop,' The Fool's Sister—played by Marjorie Daw, who has been featured in many Marshall Neilan productions, and is known to screen audiences wherever motion pictures are shown.

Morgan—played by Mahlon Hamilton, one of the best leading men in the country.

Parramalee—played by Wallace McDonald, well known leading man, who has been featured in big productions.

Boggs—played by William V. Mong, who played Merlin in "A Connecticut Yankee in King Arthur's Court," and is recognized as one of the leading character man on the screen.

Parks—played by Harry Longdale, noted for his character work by Mary Pickford and Douglas Fairbanks.

In addition to elaborate sets built and ships chartered, particular attention is given to the gowns of the characters. The gowns to be worn by Miss Taylor were especially made by Paquin and Worth of Paris, and Lucile of New York, according to word from the Fox office. The furniture to be used in the sets was shipped by Tiffany studios, New York, Hollywood, it is announced.

Critics Laud "Fair Lady"

 Favorable Reviews by New York Press Mark Its Opening on Bway


"Fair Lady" is a smashing good melodrama," writes Harriette Underhill in the New York Tribune. "Betty Blythe is the heroine and the plot winding but flaw. Every one is at some time or the other under suspicion, but you are never quite sure till the very end which is the villain and who the hero. The people act like real people and do and say interesting things for a time. There is music, there is beauty and regal as the Countess Margherita, and Thurston Hall, Robert Elliott and Mack Hargen are perfect in the three men in the case."

"Both 'Fair Lady' and Betty Blythe are thoroughly worth while," says R. W. Baremore in the Morning Telegraph, "providing one of the best film attractions on Broadway in some time. It is a photo-drama that attention from the very start and holds the interest right up to the last fade-out."

"'Fair Lady' makes one realize that the picture can still set the old pulses going," says the critic for the New York Herald. "In it one has the elements in the first place, emotional spasm. The manner of the villain's undoing is picturesque and unexpected. You can see how it is all contrived, but you hold your breath just the same. Miss Betty Blythe proves that she can act as well as wear beautiful clothes. In fact, all the cast are excellent."

"Just about as thorough and absorbing a photo play dealing with its subject as ever was seen in any Sicilian intrigue," says Quinn Martin in the New York World. "It is a finished play, distinguished by effective acting by Betty Blythe, Thurston Hall and Robert Elliott. And it will be a popular picture wherever shown. The various characters are well chosen, from the supernumeraries to the principals. 'Fair Lady' ought to do well."

Elephant Hunt Scenes in Pathé Review

Some unusual jungle scenes will be shown in the Pathé Review No. 150, to be released April 9th. These remarkable scenes illustrate the method of elephant hunting in Africa.

Constance Talmadge Will Make "East Is West"

MOTION picture rights to "East Is West," a recent success of the legitimate stage, have been acquired by Joseph M. Schenck, and the play will be used as the next vehicle for Constance Talmadge.

Sir Frank Arliss, who directed "The Primitive Lover," will direct "East Is West" also.

Robt. Bruce Goes West to Begin New Series

Robert C. Bruce, whose new series of Wilderness Tales, which Educational recently began releasing, and which have attracted such an unusual amount of favorable attention, has returned to the West to resume his work of making plays with scenic backgrounds. Mr. Bruce was much impressed with the beautiful scenic backgrounds for his stories in the states of Washington, Oregon and California on his tour last year, and decided that this was the best locality he could find for settings for his second series of outdoor plays. His program for this season is much more elaborate, and he promises a surprise to the public when he returns in the Fall with his finished pictures.

Mr. Bruce will make his headquarters in Portland, Ore., from which city he will make frequent trips into the beautiful country nearby for the taking of scenes in the several pictures which he has planned.

Harold Lloyd in Humorous Character Study

"Grandma's Boy," Harold Lloyd's latest production, is declare to be a new proof of the star's versatility in characterizations of a humorous kind. The comedy, which is in five reels, is said to involve a well-rounded story and to be a character study of a timid boy who becomes a hardboiled man when he is made to realize the depth of his own latent strength. But while there is ample provision for heart warming scenes, the humor is said to have full sweep from start to finish. "Grandma's Boy" will be an Associated Exhibitors' release.

Lynch Chain Signs for "Woman, Wake Up!"

The Lynch circuit embracing thirty-six theaters in the states of Georgia, South Carolina, North Carolina, and South Carolina has just signed up first-run bookings for "Woman, Wake Up!" Florence Vidor makes her bow as an Associated Exhibitors' star. Associated Exhibitors' release, is engaged as evidence of the box-office value of this production.
President of the Universal Film Mfg. Co., who is celebrating his sixteenth year in the motion picture industry and the tenth anniversary of the big distributing and manufacturing company which he founded, by turning over to the employees for two months the management of the Universal Exchanges.
Strong Cast to Support Ray in New Vehicle

"T"HE Tailor Made Man," which Charles Ray is making for United Artists' release, is now with Reliance-Majestic. The continuity by Albert Ray, which took several weeks to date into the proper shape, is said to include all the salient points of the stage play.

A strong cast has been engaged to support Mr. Ray. Thomas Ricketts has been cast as the part of Anton Huber, the tailor, and Victor Poteil serves as his assistant in the shop. Santon Hech has the role of Abraham Nathan, the financier and ship-owner. Frank Butler is Theodore Jellicot; Fred Thompson enacts Mr. Stanlaw, with Kate Lester as his daughter Bessie. The beautiful Jacqueline Logan plays the role of their daughter Corinne. Nellie Pierce is the wife of the police for Kitty Dupuy, with Charlotte Pierce as her daughter Brownie. E. W. Peck is the head of the workingmen's delegation.

George Rizard heads the camera force as usual. Robert J. Ellis is the art director, and the usual Ray staff fills in otherwise. "The Tailor Made Man" is being directed by Joseph De Grasse. Harry Becker serves as his assistant.

Harry Harris Returns as Universal Director

Harry B. Harris, who "broke in" as a director with the Gladys Walton company, when that star was making her first bid for screen popularity, has returned to Universal City and will handle the new release "Four Horsemen Runs 21 Days in Duluth." Twenty-one consecutive days' run in a downtown house in Duluth was the mark set by "The Four Horsemen," D. W. Griffith's production for Metro of Blasco Ibanez's novel. The original engagement at the Garrick Theate, Duluth, was to last one week. The crush of attendance proved this period quite insufficient, and so the great star of the screen was cold over a fortnight longer.

Goulding Changes Stars

Alf Goulding, who has been directing the destinies of the dog Brownie in Universal's "Buckaroo" series, has switched stars and has now started a picture with Harry Sweet, Albert Vaughan, and John E. K. Fox of the many freckles completing the cast.

R-C Announces New Film

"Queen of the Turf," Race-Track Drama, Listed as Spring Offering

As its initial offering for the spring season, R-C Pictures Corporation announces this week a race-track drama entitled "Queen of the Turf." This in accordance with the belief of the releasing company that not only is a big picture of special appeal necessary to start the season's business, but that the production should be appropriate for the season. Both these requirements are fulfilled in "Queen of the Turf," declares R-C Pictures. In addition the feature is one which lends itself to exploitation angles which will make possible a varied and appealing campaign.

Described as an entrancing romance of the Australian race course, "Queen of the Turf" offers as a climax a racing scene which embraces the ultimate in suspense and thrills. We have selected "Queen of the Turf" to meet the spring releases, states R-C Pictures, in announcing the feature to exhibitors. "because we know it is something that the public will come with enthusiasm. Spring is the time for sport and quick, tense, outdoor excitement. No other feature for the Turf fits perfectly into the atmosphere. It offers clean, fascinating romance and a race-track finish, which we believe, for sheer thrills, has seldom been equalled on the screen. It is our answer to the demands of the exhibitors—the demand for fast action pictures which depart from the beaten path of conventional screen entertainment.' Special attention has been paid, in the production of this feature, to provide a race track story that catches the tenses atmosphere of the Turf. With thousands of people unconsciously serving as "extras", the race scene brings to the mark the vastness and thrills that are found on the big handicap day at an American track.

The leading feminine role is played by "Brownie" Vernon, a delightful ingenue, who takes the part of "Fonboy" girl who rides the horse to victory in the big race. Others in the cast include Mr. Faulkner, Robert MacKinnon, and Evelyn Johnson. The picture was directed by John R. Wells and shot in length.

R-C Picture is acquiring special exploitation material for this feature, and every effort will be made by John Faulkner, chief of R-C release, to take advantage of the exploitation possibilities which the picture affords.

Praise Goldwyn Contest

Exposition Idea for "Grand Larceny" Praised by Many Exhibitors

FROM all sides the Goldwyn Company has received the most commendation from the "Grand Larceny" contest tie-up as the most profitable venture in the trade papers of a few weeks ago. Not only the idea, but the production of "Grand Larceny" has proved to every exhibitor, has been hailed as something new and welcome in the exploitation of motion pictures, starting the movies right.

Referring to the "Grand Larceny" contest to be conducted in newspapers in conjunction with the showing of the picture, H. E. Jameson, advertising manager of the Doric and Liberty theatres, Kansas City, Mo., writes: "It's a bear of a scheme, and it will make a lot of money for the boys that use it. Seems to me you've got the idea of selling pictures to the exhibitor—sell 'em the way to bring the patrons—then give 'em the picture."

A. L. Selig, exploitation and publicity manager of Colonial, Odeon and Foley theatres, Savannah, Ga., is another booster for the contest in his paper. "That is the type of paper offerest prices for the best conclusions to "Grand Larceny," a story that ends with a question mark. He writes: 'There is no better advertising or exploitation than a newspaper tie-up, and the idea you have evolved in getting your splendid picture 'Grand Larceny' before the public.'

Edward Dillon Enter Ranks of Producers

EDWARD DILLON has moved in as one of the producers as the head of his own organization. The new company is to be known as The George Film Productions, Inc. The first subject, as yet untitled, is now nearing completion. It has been decided that Mr. Dillon's determination to go into production for himself was made despite tempting inducements from several of the biggest producing companies to join their directorial staffs.

The initial Dillon production is based on an original story by J. B. Wiltz. It is set in the Far West and presents an all-star cast. Roy Overbaugh, who was formerly attached to the camera staff of John Robertson, the Paramount producer, has been engaged by Dillon as his special cameraman. Releasing arrangements for the initial Dillon production will be announced in the near future.

Eddie Dillon's first screen work was an actor back in 1908 as "The Great Film Produc tion." For several years he has been working with his father George, and has directed for Reliance-Majestic, Triangle, Fine Arts, and Famous Players Play House. When De Wolf Hopper appeared in his version of "Don Quixote," Dillon was engaged to direct the production.

Goldwyn Is Preparing Chinese Fantasy

An original play by Gouverneur Morris, "Chinese Fantasia," "Whims of the Gods," is being prepared by Goldwyn for release in the next few months. It is declared to be totally different from anything ever attempted before on the Coast.

Rowland V. Lee was signed by Goldwyn especially to direct this production. The continuity was written by Mr. Morris. Jack Abbe, the young Japanese actor, plays the role of What Ho, the cook. Winter Blossom, a young Chinese actress, is the Ting-a-Ling, James Marcus, the Go Hang, Edward McWade and M. A. Abbe, Mr. Campion Long. Fred Becker is the bandit chief, while Snitter Edwards, Joe Murphy, Jackson Reade and J. Jimsy Duvall are ordinary bandits. Harry Glibbion and William Orlamond act the parts of a bully and a detective respectively.

"The Rosary" Comes Near to Doubling Record

The Steiner theatre, of Stein-auer, Neb., came within $9 of doubling the record set by "The Rosary," a First National attraction, Feb. 26 and 27. Manager Edson wrote the First National offices that the weather conditions had been good he should have doubled the business he had on it.
Action that doesn't falter for a moment; Breath-catching beauty; Marvelous story and absolutely perfect acting —

"The Isle of Zorda"

Jules Verne's Masterpiece

Offered to exhibitors in the full belief that it is a feature that has everything that any other great feature has had and more!

Presented by Louis Nalpas

Pathépicture

Directed by Henri Fescourt
"Marry me or I'll sell you in the Public Slave Market!"

She came of a noble family. She was young, beautiful, highly cultured. Yet she was shown girls as beautiful and as helpless, sold to the highest bidder in a market where the soul was nothing, the beauty of the body everything!

This is just one of the many unusual, sensational thrilling scenes in one of the greatest feature pictures ever made in any country! Superbly acted, superbly produced; presenting amazing opportunities for

Attention - Compelling Exploitation Pathépicture
Three Playgoers' Pictures

"Sunshine Harbor" and "Pasteboard Crown" Are Two Named for April

THREE productions are on Playgoers Pictures schedule for release in April. First on the list, set for April 2nd, is the attraction, "Sunshine Harbor," in which Margaret Beecher is featured. This offering, produced and directed by Edgar Jones, is accompanied by Jerome N. Wilson. In the supporting cast with Miss Beecher is surrounded Howard Payne, C. J. Leary, Don Truax, Glenn S. Cowan, and among other well-known players.

In April 16th comes the release of another Playgoers offering, "A Pasteboard Crown," which was directed by Travers Vale. This is from a story of stage life by Clara Morris. The romance is portrayed by a special cast, including, among others, screen favorites as Evelyn Grecely, Gladys Valerie, Robert Elliott, Eleanor Woodruff, J. H. Gilmore, Albert Roccoardi, Jane Jennings, and Dora Mills Adams.

A third attraction of the month is set for April 23rd—"Lonesome Corners," an Edgar Jones production. This is a picture in five reels, with Edgar Jones, Edna May Sperl and Henry Van Bousen prominent in the cast. "Lonesome Corners" is a light comedy, telling a story of the north woods.

Playgoers Pictures sells through its own salesmen in the exchanges of Pathe. It announces that in making these selections of pictures for April release it has accumulated a collection of films which it feels confident will prove of great entertainment and box-office value.

Educational Signing 'Em Up

Home Office Anticipates Almost 100% Showing During April 16-23

REPORTS of special bookings of Educational Pictures in the more important theatres so far reported to the home office of Educational Film Exchanges, Inc., include such a large percentage of the bigger and better houses that they indicate almost 100 per cent showings will be the rule for Educational Pictures Week, April 16 to 23, declares a statement received during the week from the Educational Films headquarters.

Many theatres are taking advantage of Educational's offer of a special one-sheet to tie up with Educational's national advertising campaign which Educational is giving free. Several theatre already have requested large numbers of these one-sheets, which will be posted about the cities in which these theatres are situated.

A large number of the branch exchanges were able to line up the biggest of the first run houses early in the campaign, it is announced. Several others have reported their most important bookings in the last week. Among these branches are those at San Francisco, Seattle, Indianapolis and Buffalo.

In San Francisco the leading exhibitors who will use Educational Pictures during Educational Pictures Week include Roth and Partington, with the California, Granada, Imperial and Portola Theatres, and Turner and Dahmen, who will show Educational Pictures in the Tivoli theatre. Among the big district houses are the Haight, Coliseum, New Fillmore and New Mission Theatres.

A large number of first run houses in other cities in the San Francisco territory also were reported as having booked Educational Pictures for the week. Jensen and Von Herberg theatres in the Seattle district will show Educational Pictures during Educational Week. Among the important houses listed by the Seat-

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FOREIGN RIGHTS

(Exclusive of Japan)

THE BARBARIAN

Starring

MONROE SALISBURY

and a galaxy of well known artists

including

JANE NOVAK

MONROE SALISBURY PLAYERS, Inc.

1238 South Hill Street, Los Angeles, Cal.
Photo-Lights on Current Productions

"The Green Temptation," Paramount

"Island Wives," Vitagraph

"The Cradle," Paramount

Wanda Hawley in "Bobbed Hair," Realart-Paramount

"Elope If You Must," Fox

"Vendetta," Howells Sales Co.—Commonwealth

"Blaze Away," DiLorenzo
A CONTRACT has just been closed with Play- 
goes Pictures, Inc., for the release by that organi-
tation of six more pictures starring the popular western 
actor, J. P. McGowan. The 
papers were signed by S. F. 
Champion, Jr., of the Cham-
pion Film Corporation, of Grand Rapids, Mich., which will 
produce the features.
Mr. McGowan accompanied 
Mr. Champion to New York 
City and the two called on 
John C. Ragland and other 
officials of Playgoers Pic-
tures. Roberton Film Cor-
poration, they announced, will 
establish at once production 
studios both at Grand Rapids, 
Mich., and in California.
Selections have not been 
made for the forthcoming 
titles. Both Mr. McGowan 
and Mr. Champion are 
promised that they will be 
action pictures, following the 
same trend "little vehicles" 
with which he has achieved 
his present wide popularity.

"Man from Home"
Made in Five Countries

A record for international motion 
picture photography is claimed for "The Man from Home," the new 
George Fitzmaurice production for 
Paramount Pictures, "shot" in 
four different countries. The 
countries included are England, France, 
Italy, Canada, and America,—Kokomo, Ind., to be exact.
Producer Fitzmaurice made his 
headquarters in England where 
most of the interiors were taken at 
the London studio of the Famous 
Players-Lasky Corporation. Ini-
tially, the working units were in 
France and in Sorrento and Capri, 
Italy. The first and last scenes of "The Man from Home" were 
shot in Kokomo, Indiana, so when 
George Fitzmaurice arrived in 
America enroute to Hollywood he 
stepped off in Kokomo long enough to 
at least several shots of the railroad 
station there.

"A Poor Relation" 
Is Booked for Capitol

Goldwyn's picturization of Ed-
ward E. Kidder's famous old comedy, "A Poor Relation," starring 
Will Rogers, will be next in line as 
an attraction at the Capitol theatre, 
New York. This playphot is said to be one of Rogers' best as the 
role of Noah Vale, the inventor, 
gives him opportunity for his pe-
culiar style of droll, dry humor.
"A Poor Relation" with 
Sol Smith Russell as a starring 
vehicle for many years a quarter 
of a century ago.
Clarence Badger directed. Sylvia 
Bremer is leading woman, while 
Wallace MacDonald plays the part of her lover. Other principals 
are Molly Malone, Sydney Ains-
worth, George Williams, Walter 
de Villiars and Jeanette Trebaol.

Eight First 'Nat'l Pictures
Demand for Novel Stories Answered in New Features, is the Claim

Among the pictures now in pro-
cess of production for First 
National release there are eight 
which that company believes will be among the box office successes of 
the near future. They answer the 
cry for novel stories, states 
First National. The eight attractions are:

"Susanna" portrays the romantic 
does of the dyes and peons of 
the California of 1853. Directed by 
F. Richard Jones, supporting Mabel 
Normand are Winnifred Bryson, 
Carl Stockdale, Eric Mayne, George 
Nichols, Evelyn Sherman, Walter 
McGrail, George Cooper, Leon 
Barry and Minnie Ha-Ha.
Douglas MacLean has some wild 
adventures in "Bellboy 13," all of 
them of a rip-roaring nature, 
before he marries the actress against 
whom his uncle-guardian is="dead 
sot." Douglas calls in the aid of 
three fire engine companies and or-
ganizes a hotel strike of bellboys, 
chambermaids and night clerks, in 
order to beat out his guardian. 
Thomas H. Ince's "The Brother-
hood of Hate" is a strong drama 
of the Kentucky hills, a story of 
feuds, of primitive loves and ele-
mental hates.
Framing of the Ince comedy, "A 
Man of Action," by Bradley King, 
opened late in February, with 
James W. Horne as director and 
Max Dupont as photographer. The 
settings are both metropolitan and 
western.
In "The Woman Conquerors," Kath-
erine MacDonald has a role which 
is totally different from any she 
ever has played before. Her part 
takes her from a Fifth Avenue set-
ing into the snows of a French-
Canadian trading post.
In "Alias Julius Caesar," Charles 
Ray has the role of a young man 
about town who likes his golf and 
who plays it morning, noon and 
night. The complications which re-
sult are of a screamingly funny na-
ture. Casting has just begun on 
"Someone to Love," an Ince drama 
of a circuit, a Canadian trading post, 
the girl, an elephant and a musician. 
It was written by C. Gardner Sul-
ivan. John Griffith Wray will di-
rect the all-star cast now being 
chosen. Madge Bellamy will have 
the principal feminine role.
Marshall Neilan's "Her Man" is 
now being adapted from George 
Patullo's Saturday Evening Post 
story. The story is that of a woman 
who revolts at never having had 
a sweetheart like other girls and who 
starts a strange series of adventures 
for herself by identifying the body of an unknown stranger as 
that of her "husband."

First National Changes Four Titles

The titles of four productions to 
be released soon by Associated 
First National have been changed, 
the company announces.
Constance Talmadge's latest 
comedy, filmed under the working 
title of "The Divorcee," is to be 
known as "The Primitive Lover." 
Thomas H. Ince's "Jim," will be 
released as "The Man She Married." 
Allen Holubar's next production has been changed from 
"The Soul Seeker" to "The Sea 
Tigress." Katherine MacDonald's 
recently completed play will be 
called "Heroes and Husbands."

Statesmen View "Four 
Horsemen" in Paris

President Miller-
and, Marshal Foch, Pre-
meir Poincaire, the Amer-
ican Ambassador Robert T. 
Herrick, and other distin-
guished members of the high-
est social and diplomatic 
circles of France were present 
at the Vaudeville Theatre in 
Paris on March 19, when 
Metro Pictures Corporation 
presented the first European 
showing of Rex Ingram's produc-
tion of "The Four 
Horsemen of the Apoca-
ypse," the screen adaptation of 
Vincente Bisaco Ibanez's famous 
Famous novel. The presenta-
tion was under the direction of 
Harry Cohen, foreign man-
ger of Metro.

Big Bookings Continue for "Peggy Behave"

"Peggy Behave"--the comedy 
which appeared on the same bill 
as "Wild Honey" at the Central 
Theatre Universal's first run house 
on Broadway keeps rolling up praise. Not only the New York critics 
gave Baby Peggy special praise 
but the out of town ex-
hibitors are booking it rapidly—
cluding such houses as the Liberty 
theatre of Kansas City.
"Peggy Behave" is now playing at 
the Cameo Theatre, 42nd st., 
New York City, booked for the 
Moss Circuit. Out West Sid Grau-
man has booked it for his Million 
Dollar house.

"Peggy's Busy Day" Is Star's Latest

Baby Peggy's latest picture is 
"Peggy's Busy Day." It tells the 
story of a dentist who is about to 
close shop on account of lack of 
patients. The diminutive Peggy 
as his daughter comes to the rescue 
just as he is about to commit 
ricide and with the aid of a restaur-
ant puz people's teeth in a con-
dition where they require the servs 
of a nearest dentist. In this 
picture Peggy wears a new kind of 
costume in the shape of a sand-
wich board.

Scenes from two forthcoming First National releases. On the left, Guy Bates Post in his dual role in "The Masquerader," which Richard Walton Tully produced; and on the right a scene from the Charles Ray production, "Gas, Oil and Water"
Cosmopolitan Films Ready

"The Good Provider" and "Find the Woman" Booked for Broadway

TWO pictures created by Cosmopolitan Productions will have a Broadway presentation simultaneously on April 9th. On that date, "The Good Provider" and "Find the Woman" will be seen at the Rialto, featuring Fannie Hurst story starring Vera Gordon and Dore Davidson, will be seen at the Rialto. The following week "The Good Provider" moves to the Rialto. Both are Paramount releases.

The Good Provider," which bears signs of points to "Humoresque," is said by Cosmopolitan to be superior to even that gold medal photoplay of 1920. It is written by the same author, directed by the same director—Frank Borzage, and has three of the noted film roles of the early period: Miss Gordon, Mr. Davidson and Miriam Batista.

This production, a story of the family life of immigrant folk who find in America the blessed land of opportunity and happiness, is declared to be Frank Borzage's finest. It is an appeal to those who have seen it in the projection room. It is in every way the sort of vehicle to enable the young director to display his humanness, his sympathy and his grasp of character. The scenario, written by Frank Borzage, is the Miss Hurst's original story which appeared in the Saturday Evening Post.

Find the Woman" with Alma Rubens. The camera and Cosmopolitan Production directed by Tom Terriss, the first being "Booerman. There are many leads to Miss Roche's story, all of which were skillfully woven together in a scenario prepared by Doy Hobart. Miss Rubens has support in this production. The cast includes: Eileen Huban, seen on the speaking stage as the star in 500,000 to 1,000,000 feet of film to satisfy the demands of the foreign offices and distributing agents. During one week over 10,000,000 feet, an absolute new record.

Last year two new Paramount organizations were formed—Famous Players-Lasky S. R. of Mexico, and Société Anonyme Française des Films Paramount, the latter having charge of Paramount distribution in France, Belgium, Egypt and the French colonies. Branch offices have already been opened in Brussels and Lille and arrangements have been made by Adolphe Osso, the resident manager, to open several new branches during the present year. Another important European Paramount organization is the Famous Players-Lasky Corporation of Copenhagen, with Ingvald C. Oes in charge. The details of the company's business in Denmark, Sweden, Norway and Finland are handled from this office. Distribution arrangements were also perfected for Germany and Central Europe and are now in operation.

Paramount offices are maintained in the following cities throughout the world:
London, Leeds, Dublin, Liverpool, Cardiff, Glasgow, Birmingham, Manchester and Newcastle, in Great Britain; Marseilles, Lyon, Bordeaux, Paris, Lille, Toulouse and Strasbourg, in France; Brussels, Belgium; Copenhagen, Denmark; Berlin, Germany; Rio de Janeiro and Sao Paulo, Brazil; Sydney, Adelaide, Melbourne, Perth and Brisbane, Australia, and Wellington, New Zealand; and Mexico City, Mexico.

Offices for the distribution of Paramount Pictures are maintained in other large cities throughout the world by some of the most important and influential independent export and import distributing agencies.

LET OTHERS TALK!
—We're Modest

"BIG BOY" WILLIAMS IN "BLAZE AWAY"

Exhibitors
Herald says:
WATCH the "BIG BOY" WILLIAMS SERIES!

Handcapped by a name reminiscent of bread-and-butter days, the star of this initial Frederick Herbst Production comes it to a large extent as he fights and loves his way through his first vehicle, "Blaze Away." "Big Boy" (Gus) Williams has a likable screen personality and he sure can fight.
Good, clear photography, well chosen locations, and high continuity assist in making a typical Western drama.
There is a love fight between the foreman and Williams, when Williams disarms the former, throws away his own gun and is punishing the villain properly when the foreman gets a grub-boat and attempts to kill him. Williams runs, climbs a high barn, and does some Fourth of July antics entrapping the foreman through the weapon in his mouth, after which he chases him and gives him a good thrashing.

All in all, this is a satisfactory Western, certain to please those who like their screen stuff full of action and simple story. A clean Western drama, full of action and thrills. Runs smoothly, is well photographed, light, and satisfying to lovers of true-to-type Westerns. Williams has pleasant personality and carries a wicked punch.

DI LORENZO INC.
135 WEST 44TH STREET
NEW YORK CITY
Produced by Frederick Herbst Productions
Directed by W. Hughes Curran
**The Bigamist** Is Set for April 2 Release

A PRIL 2nd has been set as the official release date of "The Bigamist," a drama of domestic life, by R-C Pictures Corporation. "The Bigamist" features Ily Duke and Guy Newell. A most favorable report has been received by R-C Pictures from the theaters which have given this picture a pre-release showing. Especially noteworthy is the performance of the beautiful star, Ily Duke. Miss Duke, states R-C Pictures, has been advertised by exhibitors as the most beautiful woman of the screen.

Another feature of this picture, in addition to the great beauty of Miss Duke, announce R-C Pictures, is the artistic staging of the production. Under the direction of Guy Newell, whose aim was to make each individual scene a beautiful picture in itself, "The Bigamist" ranks with any picture of the year in production value. The story is described as a powerful drama, and is laid in a wealthy Southern family in France. Dramatic strength is developed from the story of the sexless wife, who unhappiness suddenly settled by the knowledge that her supposed husband has a former wife with whom he would divorce him. A stirring climax results, and the ending is happy.

Fox News to Eliminate Competitive Views

All views appertaining to the radio, telephone, baseball players in practice, or individuals prominent in the public eye, which are a part of the sport of baseball are to be barred from the issues of Fox News, according to the recently adopted policy of that newspaper. The reason for the policy, according to word from the Fox headquarters, is that both the radio and baseball are proved competitors of the motion-picture theatre, and Fox News is determined to eliminate all subjects which might tend in any way to injure the business of exhibitors by encouraging patrons to go somewhere else.

Instructions in this effect have been issued by the Fox News office to all its cameramen in the field.

**New Movie Film Named "Reported Missing"**

"Reported Missing", has been defined as the end title for the big Selznick special starring Owen Moore who has been in the making on a long time and is to be released within the next few weeks.

The picture was staged by Henry King and was produced by Frank Southam. In addition to the star, Pauline Garon, Nita Naldi, Tom Wilson, Togo Yamamoto, and others.

The photo-photograph gives an idea of the difficulties encountered by Tom Terriss and his company in photographing exteriors of "The Challenge" with Dolores Cassinelli in the Adirondacks. From left to right those in the photograph are: Rodney Hickok, assistant director; Hal Sinterblick, cameraman; Mr. Terriss, Warren Richmond and Rod LaRocce.

**Comedies Only Will Be Made at Roach Plant**

Due to contracts with Pathe for additional material, such as the forthcoming "Snub" Pollard two-reel comedies and a series of two-reel animal and kid comedies now in preparation, the Hal Roach Studios will make no more serials and will concentrate all their activities on comedy production.

As recently announced by Pathe, production will end with the next two Roland serials has been contracted for with the United Film and the Bruntom Studios. "The Timmer Queen," starring Miss Roland, having been completed, work on the first of the two new serials began at the United Studios on April 1st.

Relieved of their serial responsibilities, the Hal Roach Studios promise much enlarged and provided with new and valuable equipment—are in an excellent position to meet existing contracts, and face the demand for the class of screen comedy distributed by Pathe.

Joseph Striker Engaged by Pyramid/Company

Joseph Striker has been signed to play the leading role opposite Martha Mansfield in the Pyramid production of "The Moulin Rouge," now in work at the Pyramid studio in Astoria, Long Island.

Mr. Striker's most recent appearances have been with Pearl White in "The Broadway Peacock," with Alice Calhoun in "The Matrimonial Web," and with Mary Carr in a Fox special production as yet unnamed.

**Pearl White to Start Serial in July**

The Pathe office announces that Pearl White will have completed all her European theatrical engagements in time to start work on her new Pathe serial during July. This announcement was made during the week to refuse impressions created in certain quarters that Miss White did not expect to return to this country at least this year in her professional capacity. Her appearance in the Joan of Arc Pageant will practically terminate her appearances abroad, it is stated.

**"Experimental Marriage" Is Talmadge Revival**

In the series of revivals that Select exchanges are circulating as part of the "Forty from Selznick" program for this season "Experimental Marriage" is set for circulation late in April. Constance Talmadge is the star with Harrison Ford. The 1921 release,1 adaptation of William J. Hurlbut's stage play, "Saturday to Monday," Robert G. Vignola directed.
Viola Dana in "Seeing's Believing" (Metro)

Marion Davies in "Beauty's Worth" (Cosmopolitan-Paramount)

Earle Williams in "The Man from Downing Street" (Vitagraph)

Mary Miles Minter in "The Heart Specialist" (Realart-Paramount)

"Too Much Business" (Vitagraph)
“Beauty’s Worth”  
Paramount—6751 Feet  
(Reviewed by J. S. Dickerson)

This is the sort of story, whether in fiction or fact, that apparently never grows old. It is orthodox “Pollyanna” from beginning to end but it will please the average audience. The characters develop naturally in and out of the story and in spite of a rather irritating persistence on the part of the titles to call for frequent intervals to the fact that the story is beautiful.

Director Robert Vignola and a noteworthy cast are mainly responsible for the success of this picturization. Mr. Vignola for taking a slender plot and stretching it for a multiple reel feature when in reality there was material for only two or three. He has really done well in making honestly and conscientiously with roles that had few possibilities and by sheer force of personality, putting them over.

As for the stars she is good, first as the modest Quaker maid in the traditional white and grey costume of the sect and later as a butterfly girl. Miss Davies looks “cute” in her Quaker costume and when the time comes to blossom forth in glad rags she certainly does it. There is one sequence that is a decided novelty. A charade entertainment in three scenes is presented with Miss Davies in the leading role. For this part of the picture some of the most gorgeous sets and costumes to be shown in any picture of recent release, and yet there is nothing to do with the story but the scenes have been so artistically done that they hold the entertainment, despite the story being badly and when the plot threatens to give out from stretching.

Among the supporting players who deserve particular mention are Thomas Jefferson, Lydia Yeaman Titus, Forrest Stanley, June Elvidge and Halam Cooley. 

But there may be some who think the picture might be cut to advantage especially in the matter of exess titles that have a great deal to say about nothing.

However, all in all, looking at the production from the patron’s standpoint, it ought to get by as well as anything Miss Davies has ever made.

The Cast

Praedence Cole—Marion Davies  
Alfred Ryder—Truman Sturges  
Amy Tillon—June Elvidge  
Esther Garry—Lydia Yeaman Titus  
Halam Cooley—Forrest Stanley  
Aunt Elizabeth Whitney—Martin Macton  
Aunt Cynthia Whitney—Aileen Manning  
Borden—John Dooley  
Keeper—Gordon Dooley


The Story—Quaker maid is induced to become society butterfly by society crowd, in order to win the heart of the sweetheart.

The artist designs beautiful gowns for her, stages a charades entertainment in which she can present them, wins honors and, finally, the man who she has wanted to marry confides to her that she decides that she hasn’t been in love with him but does care for the artist who has been so true and kind.

Production Highlights—Charades sequence, one of the most artistic and beautiful novelties ever presented in a picture. Gorgeous gowns of star and supporting players, pretty scenic backgrounds of all exteriors, acting of the star cast, and general excellence of production.

Classification—Romantic drama showing evolution of Quaker maid into suave butterfly on theme of “beauty is skin deep.”

Exploitation Angle—Number of players beside Miss Davies who have reputations and friends among the fans. The charade sequence, as an artistic bit. The theme of the story and the general idea of the plot make it appear to deal with the high brow in connection with the charades.

Not recommended for theatres where melodrama is preferred.

“Gypsy Passion”  
Vitagraph—Seven Reels  
(Reviewed by Laurence Reid)

The foreign invasion continues apace. Not only the great talking pictures by foreign companies but now the silent pictures. The foreign invasion is being made with a picture; in “Gypsy Passion” they have a picture which compares quite favorably with the European subjects. Certainly it contains high entertainment values if for no other reason than it is a remarkable commentary on the sentimentalism of the first order.

The title, probably for some of the reasons stated above, has been changed. The new title is “Gypsy Passion.”

Rejane’s name may not mean much to the average American, but her name is almost a legend in European circles, particularly amongst the oldtimers of the French stage. She has been to the screen in the past, but her part in this picture is her first real appearance since her premiership, and the portrayal of Romany Kate, the old gypsy woman, they are quite apt to appreciate her more than they ever could before. Rejane who died since the making of the production, stood at the top of her profession in France. The spectator will not take issue with Rejane’s performance since he has seen her excellent interpretation.

If “Gypsy Passion” possessed no other qualities than her portrayal the fact that she embroidered it with her gifted talent gives it a merit certain to be appreciated by those who place art above pretense. Louis Mercanton, the director, shows himself to be a straightforward manner and this is rather an amazing feat considering the fact that French studios are but poorly equipped and equipped for the making of the episodes which a good deal upon the subtitles.

This is to be expected. Furthermore, the pictures as a whole are not overstrained. In compensation, however, there is incorporated some extremely picturesque backgrounds and so the suggest a convincing element for the Westerners.

The plot itself is nothing original. But the director builds up a satisfactory climax in terms of adequate suspense. The onlooker really doesn’t guess the denouement. Consequently when it is shown that the hero is a gypsy and free to marry the heroine the episode arrives with a minor interest due to the element of surprise. The story is a melodrama one but Rejane’s performance, the colorful background, and the romantic phases are sufficient to interest seven picturegoers out of ten.

The Cast

Romany Kate, an old gypsy—Rejane  
Madame Rejane—Mme. Rejane  
Prudence—Mme. Mercanton  
In this picture is include several other gypsies and the whole story is re-enforced in the production. The story is a notable addition to the excellent cast which includes George Seigmann, Spottiswoode Aitken, Herchel Mayall, William V. K. Rose and Vaux. It cannot be said that these are the lady’s of the cast shine in proportion to the brilliance of the male actors.

The Story—Edmond Danton is falsely imprisoned in a French island dungeon. After
twenty years he makes his escape and following the diagram given him by a yellow prisoner lands in Washington. There he discovers a cave of wealth according to instructions. With his appearance entirely altered by his sufferings he returns to his home city as the count Monis Croito, who lavishes favor and entertainment on those about him, but his object is to encompass the utter ruin of those responsible. In his methods he does in a series of terrifying incidents.

Classification—A romance of the old school, full of impossible but interest-compelling situations, satisfying drama of the swift-moving variety.

Production Highlights—Fair fidelity to the Dumas story, good acting, and opportunities both in studio and exteriors, better utilizing the usual habit of Fox in taking liberties with classics.

Director—Richard Dix and Miss Chubbuck, two of the most renowned stars now appearing before the camera. The work of both in this picture is perhaps the best they have ever done.

Plot Summary—A formula story, a novel opening and close. The plot itself is supposed to be the unfolding of the screen of a book which the author of the novel has allowed to remain after a short prologue and holds one in a tight grip until the close. It's all about a certain financier who takes his holidays on the island by the crew of a Spanish galleon. And right here we want to say that it is some chase. The hero finds the map of the island showing where the gold is buried. The last man to own it lost his life trying to hide it. A gang of "wild men" find the hero who, however, is wise enough to make a duplicate and sew the original in the hem of his coat. The villains and the hero into the ocean, and it is left to the hero to retrieve the gold without the gold of the location. Here romance enters the person of the attractive Helene, who does an Annette Kellerman off the water. Croito is captured and hanged. In the meantime the villains, not knowing that they have a crude map, have started in search of the gold. Miss Chubbuck's role is commandeered by Carroll, the chief bad man. Parrish, regaining consciousness, explains his role to the hero.

The girl had been rescued by the Chinese captain when a baby during a volcano eruption in China. They decide to start the gold to the hero and a band of gold-hungry and reach an intensely exciting point when both gangs met at the treasure site. Parrish is the chief figure and the manner in which it is developed there is no reason why it doesn't offer fully as satisfying entertainment as a novel. After all, if the action in the picture. Attractive photography. Excellent acting.

Exploitation Angles—Two talented and attractive stars, whose popularity is increasing. The fame of the author. Good chance for lobby displays of old boxes painted to represent the beach. Any money bags from the bank, or any stack of old unadulterated paper and them in the lobby. Chinese action and Far East gowns worn by Miss Chubbuck might be worth considering.

Dracing Power—This should draw in the best houses. Stars are popular. Title attractive. Filled with action.

The Bearcat

Universal—Five Reels

(Reviewed by Laurence Reid)

THIS western relies upon its characterization for its appealing qualities. Since it cannot be a duplication of the Hoot Gibson chief figure and the manner in which it is developed there is no reason why it doesn't offer fully as satisfying entertainment as a novel. After all, if the action in the picture. Attractive photography. Excellent acting.

Production Highlights—The attempt drawn of the hero. The eruption of Vesuvius and its attendant destruction. The rescue of the girl by the hero. The plot of the villains. The hero's capture and rescue of the island. The fire aboard the Calliope. The final meeting of Carroll and Carmen in which both give their lives. The fine production given the picture. Attractive photography. Excellent acting.

Exploitation Angles—Two talented and attractive stars, whose popularity is increasing. The fame of the author. Good chance for lobby displays of old boxes painted to represent the beach. Any money bags from the bank, or any stack of old unadulterated paper and them in the lobby. Chinese action and Far East gowns worn by Miss Chubbuck might be worth considering.

Dracing Power—This should draw in the best houses. Stars are popular. Title attractive. Filled with action.


AUG 8, 1922

shows the son of an Englishman arriving in Canada in search of adventure. He joins the Mounted Police and is assigned to the task of bringing in crooks and saving the woman who is married to his mother. And she is forced to flee with him taking with her the baby girl who has just been born. The heroine knows too much about the crime of the smugglers.

The picture offers several thrills which take up the crook campaign. The battle in the canoes and the struggle in the water is sufficiently picturesque to score everywhere. Of interest is the story of the two crooks and the baby girl. In reality the climax is a long time coming, but the intervening moments are packed with excitement. Paul Holloway, the detective hero eventually meets his mother and falls in love with the girl. The story develops some new aspects and its supporting cast is entirely competent, showing the hero to be a man of unusual ability.

Classification—Story of romance and adventure. The treatment of the Northwest Mounted Police, the melodramatic incident and the typical Mix stunts.

Production Highlights—The canoes padding along, the dance in the canoe and the struggle in the water. The slight variation of an old theme. The picturesque shots. The西北警察的故事。这故事的叙述内容和冒险。西北警察的处理方式，带有戏剧性的事件和典型的MIX的技巧。
Paul Bern has directed Alice Duer Miller's story in fine manner. He has succeeded in putting some real pep in the fight scene between Allen and the villain. The opening shots of the old home in Ireland are well done.

The title of the picture comes from the fact that Dennis O'Neill, while living with his mother in Erin, is notified that his uncle in America has made him heir to his fortune and that he is expected to go to New York at once to live with his aunt. He complies with the request and takes his mother with him. His aunt becomes "the second mower." The picture contains many "situations" that pull at the heart strings. One is where the youngster, bitten by the "second mother," and on her way from Ireland, they are confronted by Mrs. Bryan, who does not want to be reminded of the "diabolical" nature of his Aunt. The latter, although Dennis is welcome, his mother must return to Ireland. Dennis, however, reluctant to lose his "second mother," moves and gets her off the boat just before it leaves. Then he joins the crowds on the dock and "waves goodbye." He hides in an apartment near the "second mother's" flat, giving a real surprise on his "other" family when they all sail in on him, believing that he is "leading" a double life. A romance grows for the fans when they see the dismay of the villain when a large screen topples over, disclosing the news.

"Me With Two Mothers" is finely acted, well photographed and attractively staged. It should be a good box-office attraction.

The Cast

Dennis O'Neill — Cullen Landis
Cherie O'Neill — Jean Harlow
Widow O'Neill — Mary Alden
Robert — Fred Halsey
Mary Bryan — Mary Lucan
Tim Donohue — Monte Collins
Chevrolet — Harry Vonberg


Production Highlights—Realistic fight between hero and villain. The good work of Mary Alden as the star. Cullen Landis is fine in a secondary role. Adequate production. Smooth running story.


Dracing Power — Should go well in every house regardless of location. Title is unusual. Especially, well suited to high-class neighborhood house.

"Hills of Missing Men"

Associated Exhibitors — 6500 Feet

(Reviewed by Eugene Carlton)

ALTHOUGH primarily a western picture, a pleasing mixture of mystery is woven into the main plot of "Hills of Missing Men," which adds much to the quality of the production. The theme does not deal with the broncho bustin' element of the typical western, but rather with the early governmental problems of the western border, portraying the efforts of a half-mad individual, who lived like a feudal monarch, to become a ruler of Lower California. There also is a love story, hinging around the activities of a government agent who barely escapes joining the "hills of missing men," who have gone before him.

It is a well written picture which plainly exposes the bounds of exaggeration, but this phase is so handled, through some good directing, to increase rather than decrease the interest of the viewer. The hero, in the person of this villain, a pretty girl who falls into unscrupulous hands, a notorious bandit who in reality is a government agent, together pack so well that the supporting cast all combine to stamp the picture as one worthy of elevation above the usual western. The several feats that could end disastrously, calls for commendation, while the settings are of the type that put the "west" in western.
With "News" Correspondents

INDIANAPOLIS

Officers of the Motion Picture Theatre Owners of Indiana are making arrange-ments to attend the Washington convention of the national organization May 8 to 12 at and the National executive committee will be composed of: President: Charles Miller of New Albany, vice-vice president: Mr. Milton Pen-son, secretary: C. R. Ant-her, treasurer: Harry Cohen, owner of the Colonial, Indiana-Opals, with Mr. Bingham, also will at the Hotel Washington.

President Schmidt of the Indian exibia will, last week formally announced plans for the annual exhibition for the Speaker for Senator on Marion county. He was a city councilman for the Thirty-three years. The primary election will be held May 2.

The newly formed Laporte Theatre Company of Laporte, Indiana, has an- nounced it will break ground in the next thirty days for a theatre costing $40,000 or $50,000. A. S. Sonnemann, manager, Norman Wolfe, vice president and J. L. Le- vine, secretary treasurer.

SAN DIEGO

S. S. Blachly has taken over the manage-ment of the new and theatre in the city, succeeding H. H. Heuser, who has been manager of the theatre for some years that he has been on the Pacific Coast, including the management of houses, including the Laughlin in Long Branch.

Manager Russell Rogers of the Plaza theatres has gone on a fact-finding trip to the East, said: "I am leaving for another showing 'The Four Horse- men of the Apocalypsis," and the follow- ing week he again presented "The Sailor Made Man," which proved such a popular feature on its first showing at his theatre a month before," the Harald Lloyd picture was also shown "The Idle Rich," featuring Bert Lytell.

C. E. Murray, house manager of the Vista Theatre in the City of Vista, has broken up the practice of reserving seats for out-of-town patrons. D. W. Davidson also has broken this rule. It's in the lobby of the State theatre. And every customer gets an individual seat. A customer picks up whatever is of interest, of course, that post is jammed full every evening to hear the radio. Another after the theatre is over, they enjoy it, they keep going in the same seats, out of 20,000 seats, 6,000 are down, and seen the State theatre program.

George Erdmann, manager of the St. Louis' theatre, has been arrested at the theatre in charge of the theatre. The manager of the theatre has been arrested at the theatre in charge of the theatre, and the manager of the theatre in charge of the theatre. The manager of the theatre in charge of the theatre.

LAKEWOOD

Lakewood, Ohio, a fashionable resi- dence suburb of Cleveland, has just thrown a new light on the entertainment of Lakewood Cinema Club. It is an aux- iliary, a branch of the National association of film theatres, and will endeavor to supervise pictures in the until 1921. The Cleveland Cinema Club has been in existence for more than six years. It claims to be a cooperative or- ganization, concentrating on national theatres, and not criticism. The objection is, according to Mrs. E. V. D. Corr, president of the club, to avoid the bad picture—not to knock the poor pictures.

The Lakewood Club will follow the lead of the the- atres in this, and will endeavor to super- vise pictures in the area. The Lakewood Cinema Club is open every evening to hear the radio. Another after the theatre is over, they enjoy it, they keep going in the same seats, out of 20,000 seats, 6,000 are down, and seen the State theatre program.

ST. LOUIS

The managers of the motion picture, vaudeville and dramatic theatres have dropped their demands for new working agreements with the Musicians' Union, with the object of permitting great liberty in employing play- ers, provided the musicians will agree to a satisfactory wage reduction. reduction. The managers of the theatres in St. Louis have dropped their demands for new working agreements with the Musicians' Union, with the object of permitting great liberty in employing play- ers, provided the musicians will agree to a satisfactory wage reduction. reduction.

Albert Luther Moody, proprietor of the Empress theatre, Springfield, Mo., has offered $500 for the best story on the subject of the pictures, with the United States District Court. He lists assets of $18,313 and liabilities of $1,915.

Fred Robinson, owner of the Irma and Robinson's Restaurant, has announced plans for the organization of a new national association of theatres in the city, which is now being formed. The award is given to the best story on the subject of the pictures, with the United States District Court. He lists assets of $12,915 and liabilities of $1,915.
**FEATURE RELEASE CHART**

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S.R. indicates State Right release.)

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<td>Man of Steel, The</td>
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(Continued on page 2103)
Full Release Information is an Exhibitor necessity.

Coming pictures and short subject releases are listed on pages 2104-2105.
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Cork Carpet Satisfactory for the Small Motion Picture Theatre

Has Many Characteristics Necessary for Desirable Floor Covering

It is always a problem for the smaller motion picture theatre to select a suitable floor covering. Various materials are criticized for one or more of their characteristics, such as the expenditure necessary for the initial installation and renewal or the difficulties in keeping clean. Again, a floor or floor covering may prove undesirable in that the noise caused by the people walking over it proves distracting to the audience. However, Cork Carpet, now being used by many exhibitors who realize its resiliency, durability and moderate cost, best fulfills the requirements for the theatre.

Why Cork Carpet?

Cork Carpet affords a floor covering that is both economical and durable. It is not only considerably lower in cost, but also much simpler to keep clean than many other floor coverings. Cork carpet tends to give a small theatre the same luxurious feeling under foot that is found in the larger playhouses, and will lessen the sound of traffic in motion picture theatres, unlike ordinary playhouses, there is a constant coming and going of the audience. The smaller the theatre the more noticeable is this disturbance. For this reason the resiliency and sound-deadening qualities of Cork Carpet are highly desirable.

Another feature possessed by Cork carpet in a greater degree than any other covering is its "non-skid" quality in wet weather. In motion picture houses there is often a decided pitch to the floor, which becomes dangerous when water is packed in. So a floor covering that minimizes the chances of slipping, in addition to its other features, is a very desirable asset.

The whole auditorium of a theatre may often be profitably covered with Cork carpet, but if this is not advisable, the use of this resilient material on just the aisles and back areas will be found to do away with an appreciable amount of noise.

Cork Carpet—What It Is

Cork Carpet, as its name suggests, is a floor covering similar to linoleum. However, it is made by a different process of manufacture, and of cork particles that are not ground so finely nor so tightly compressed. It is, therefore, thicker and softer than linoleum—more resilient and comfortable under foot. It gives the luxurious feeling and appearance of woven carpet, but costs considerably less, and is much more durable.

Attractive in Appearance

Cork Carpet comes in attractive shades of brown, green and terra cotta—six in all—with polished or dull surface. Some one of these colors will be found to harmonize with almost any scheme of decoration. The brown, however, is most often selected, probably because its neutral tones always look well, and also because it shows footprints less than the others.

Easy to Clean

Cork Carpet on a theatre floor means a saving in cleaning costs. A quick sweeping or mopping will clean it of dust and dirt in a very few minutes. This kind of cleaning saves time and labor, and consequently lessens cleaning costs.

Economical

It costs considerably less to install Cork Carpet than hardwood, tile or a composition flooring. In fact, initial cost, low maintenance expense, and extreme durability all considered, Cork Carpet is a remarkably economical floor covering.

Where It Can Be Used

A distinctive feature of Cork Carpet is the fact that it may be used throughout the entire theatre. Its practical, attractive and sound-deadening qualities make it equally appropriate for lobby, foyer, auditorium, rest rooms and offices.

By having Cork Carpet installed on all the floors throughout a theatre, the annoyance of having two or three different floor coverings, each requiring different care and attention, is abolished. One floor covering and one cleaning system saves time, labor and money.

How to Buy Cork Carpet

The best grades of Cork Carpet are about one-quarter of an inch thick. Cork Carpet of this weight will give good service. It is possible to obtain Cork Carpet that is guaranteed by the manufacturer to give satisfaction, and though these guaranteed goods may cost a little more, they are obviously to be preferred.

When arranging for bids on Cork Carpet for a theatre, it is wise to have the estimates submitted in either a lump sum for the entire floor, or per square yard of floor area covered. Under this arrangement the contractor will cut waste to a minimum.

Must Be Properly Laid

A good, responsible contractor should be employed who will lay the Cork Carpet properly. If he knows his work and uses the best material he should be perfectly willing and able to guarantee a satisfactory job.

Each length of the material should be (Continued on page 2120)
Entire Seating Capacity, 1500, of the Lorain-Fulton on One Floor

The Lorain-Fulton theatre, Cleveland's newest motion picture theatre recently erected at a cost of $300,000 by Thomas J. and John M. Urbansky, at the intersection of Lorain and Fulton Roads, is unique in many ways. Not only has the house every modern convenience and appliance for operating and rendering service, but it stands alone as a memorial. The Lorain-Fulton theatre was erected as a permanent memorial to Thomas Urbansky, father of Thomas J. and John M. Urbansky was not only a prominent leather merchant of Cleveland, but he was also a public spirited man, and believed that the motion picture theatre was the greatest and most far-reaching influence of the present day.

From the art stone exterior of the two-story building, right through to the last electric switch button, the Lorain-Fulton theatre spells service. The outside of the building is highly ornamental, with wrought iron railings around the roof of the second story, and elegant in appearance, to accord with the surroundings. The marquis is wide, and at either end is equipped with illuminating light signs announcing the attractions of the day. Above the marquis, and extending to the roof of the building is a huge electric sign with the name Lorain-Fulton in bright lights.

The lobby of the theatre is of white Italian Terazzo. Its Italian marble side walls with rose tinted ceiling afford a striking contrast to the black and gold fixtures. Large panels are artistically placed in the side walls to admit the placing of posters and advance notices. These posters are encased in glass doors.

Six sets of doors finished in silver oak open into the foyer. Here the color scheme of the lobby is amplified. Delicate rose shade and cream white are blended to the best advantage. Heavy rose-colored carpets cover the floor, of a deeper shade than that used for upholstering and interior decoration.

The Auditorium offers an unbroken vista. There are no posts to obstruct the view from any angle. Every one of the fifteen hundred seats in the Lorain-Fulton offers clear vision of the screen. The floor of the theatre proper is made of cement. The aisles alone are heavily carpeted. An arched ceiling over the auditorium also carries out the rose color scheme which is first introduced in the lobby. Elaborately designed grilles cover the air ducts. They are tinted in cream and accented with bas-reliefs of classical figures done in cream with a pale blue background.

The lighting fixtures all through the building are distinctly different from what is usually shown in theatres. They are candle stick lighting fixtures mounted on wrought iron brackets in black and gold, which contrast well with the delicate walls. The overhead fixtures are also done in black and gold, with stained glass of deep purple and red for the subdued lighting effects.

The Lorain-Fulton theatre is equipped with a complete stage measuring 40 ft. x 18 ft. A heavy velvet curtain, operated automatically, hangs in front of the screen.

In addition, there are ample lounging room on the main floor, luxuriously appointed. The furniture and decorations of the Lorain-Fulton theatre follows the Adams period of design. Panels, grilles, lighting fixtures were all designed to conform with this period.

The Urbanskys have provided real music for their patrons, also following the thought of their father, who believed that the Motion Picture Art was on a par with the other fine arts. The Lorain-Fulton theatre is provided with the largest three manual and echo organ in Cleveland. In addition there is a twelve-piece orchestra, under the direction of Professor Paul Lampkowitz, a graduate from the Warsaw Conservatory of Music.

In addition to the beauties and comfort which are visible to the patrons, great care has been spent in providing the comforts which are not seen. To this end, the Vento Radiator method of ventilation has been installed by Herbert H. Holmes & Co. of Cleveland. Fresh air is constantly supplied by the use of a giant rotary noiseless fan. A Johnson service temperature and ventilating system automatically regulates both the heating and ventilating. This modulated steam system with low pressure steam of 2½ to 3 pounds from Peerless down draft double grated smokeless boilers, with 9,800-foot capacity, insures comfort in the most extreme weather.

The second floor of the building is devoted to a dance hall.

The Lorain-Fulton theatre has one of the finest projection rooms in Cleveland, including the recent million dollar houses which were

(Continued on page 2110)
The Barton Console in the
PALACE THEATRE, WAUPACA, WIS.

This wonderful Barton is the most versatile instrument and the most practical for theatre use made.

It has the famous Barton Divided Manual, that gives it innumerable combinations of instruments never before obtained.

Box Office Music!

Box office music can only be produced by something that really appeals to your audiences, something that soothes or delights them and makes them happy.

A Barton Orchestral Organ with its endless variety of pure harmony brings to every exhibitor who installs it the gladsome sound of increased profits, because every one of his patrons goes away with the memory of music that is worth coming back again to hear.

The Barton gives more for the money and gets more for you. It is sold direct from the factory at a lower cost than any other fine organ of any type. It has exclusive advantages that cannot be obtained in any other including the famous Barton Divided Manual.

Ask Mr. A. M. Penny, owner of the Barton Equipped Palace Theatre at Waupaca, Wisconsin. He hears box office music everyday.

Right now is an advantageous time to buy—prices much lower than you expect and terms that leave no excuse for your staying out of the bigger profits the Barton will bring you. Write for details.

IT'S A Barton ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
313-316 MALLERS BLDG.
CHICAGO
erected here last year. Every modern convenience for securing perfect projection and for providing the operators with comfort and consideration has been provided. Two new Motograph de Luxe projection machines, made by the Enterprise Optical Company of Chicago, were installed by the Oliver Motion Picture Supply Company of Cleveland. This is the first theatre in Cleveland to use the G-E high intensity arc lamps for supplying illumination for the screen. This equipment, used in connection with the special Diamond Bead Screen, made by the Diamond Screen Products Co. of Cleveland, and installed by the Oliver Motion Picture Supply Co., gives sufficient light so that all details of the picture stand out clearly from the rear seats, 175 feet away, without eye strain. There is a 175-foot throw, projecting a picture 15 x 20 feet. The projection room is further equipped with motor re-winds, special film cabinets and other modern fireproof conveniences. In keeping with the general high class type of installation, the projection room also has a complete speedometer equipment, by which the orchestra leader is advised at all times of the speed at which the machines are operated. Hot and cold water lavatory conveniences adjoin the projection room. In addition to the machines, the projectionist also operates the velour curtain by an electrical contrivance placed near the projection machine. A fire-proof curtain that hangs in back of the bead screen is also manipulated from the projection room and insure added protection against fire. A complete dimmer system which controls all the lights in the house are, also manipulated by the operator. This is done to insure proper lighting effects for the pictures.

One of the most unusual features of the new Lorain-Fulton theatre is a generator room, separate and distinct from the operating room. This generator room has one 240 ampere G-E motor generator. This is to provide plenty of light for both screen and house illumination. A 120 ampere G-E motor generator was also installed as an auxiliary device. The machine is to be used only in case of emergency. Having the generator room apart from the projection room also eliminates all possibility of generator noises reaching the auditorium.

The theatre was designed and executed by Henry Hradilek, architect, of Cleveland. Charles Peterson Company of Cleveland were the general contractors. Painting and decorating was done by Zema & Wiesenbroe. Bagnall Taylor and Company supplied the ornamental plastering. T. H. Brooks and Company did the structural and ornamental steel work. The Electric Construction and Sales Company put in the electrical equipment and fixtures.

The Lorain-Fulton theatre has adopted a first-run policy, with the popular admission price of 25c. The opening attraction was “What I Want?” No expense has been spared to give the patrons of the West Side the high class entertainment, with the best surroundings possible.—E. Loeb.

Marr and Colton Prepar for Spring Business

The Marr & Colton Co., Inc., Warsaw, N. Y., are building many concert organs for spring delivery. Among the theatres to be supplied are the New Ford theatre, Pittsfield, Mass.; the Terrace theatre, Indianapolis, Ind.; the Rivoli theatre, Syracuse, N. Y.; the Karbal & Karl theatre, Detroit, Mich.; the New Putnai Jacobs theatre, Westfield, N. J., and the splendid new Motion Picture theatre which is being built by the Cataract Amusement Company at Niagara Falls, N. Y.

Theatre Supply Compan: Opens New Branch

The Theatre Supply Company, Cleveland, will open a branch in Cincinnati, having leased storeroom at 520 Broadway for two years at eight months at $2,100.
The New

Motograph DeLuxe

Arc Lamp and Lamp House

Constructed so as to stand the high amperage used in De Luxe Houses.
An innovation in Projectors—
A scientifically built masterpiece—
Easy and convenient in operation—
Extremely simple, yet very rigidly constructed—
Parts reduced to minimum.

THE NEW ARC STRIKER
One slight turn of a wheel strikes the arc. This keeps the arc in perfect focus—absolutely no adjustments are necessary after striking the arc.
Truly a Time and Current Saver.

THE NEW MOTOR ARC FEED
A mechanical feed mounted on the rear of the lamphouse—
Very positive in action—
The variation of the voltage does not in any way affect its control of carbons.

THE NEW DELUXE ARC LAMP MEANS
A Better, Brighter Picture for Your Theatre.
The Compactness — Simplicity — Dependability of the
Arc Lamp — Arc Striker — Motor Arc Feed
are all desirable and worthy features.

INVESTIGATE NOW!

Write for Literature

The Enterprise Optical Mfg. Co.
564 W. Randolph St.
Chicago, Ill.
Announcement

New National MAZDA Motion Picture Lamp

The perfection of the new National MAZDA Motion Picture lamp and its practical application to projection service is the result of several years of exhaustive research and development work in the MAZDA lamp laboratories. The satisfactory performance of this lamp has been proved by more than one thousand very successful theatre installations.

Simplicity, efficiency, convenience and economy—advantages that made the MAZDA lamp the one illuminant in the usual classes of service—are equally important in the highly specialized field of light projection. They are attributes of the new National MAZDA Motion Picture lamp.

This lamp is the last word in motion picture projection. It projects a picture of correct tone effects with high lights and shadows as they should be. It projects a picture without any annoying flicker, for the light source is unvarying. It projects a picture that may be restfully enjoyed even by the patrons in the front seats.

Because the new National MAZDA Motion Picture lamp gives off no obnoxious fumes and gases, it has made a hit with the projectionists. And, because this lamp requires no adjustments after the initial setting, the projectionist has more time to watch the picture on the screen to make better the attraction for which people pay the admission price.

More than one thousand exhibitors have used this lamp in actual theatre installations. These exhibitors endorse the lamp on two counts—it makes possible a saving in current consumption of from one-third to two-thirds, and it projects a better picture. It sends patrons away from a theatre with the desire to “come again and come often.”

The 900-watt National MAZDA Motion Picture lamp can be used successfully with proper incandescent lamp projection equipment in theatres having main floor seating capacities up to 1,000, or picture widths up to 16 feet, or throws not exceeding 120 feet. It gives better results than an alternating current arc, and is the equal of the direct current arc up to 50 amperes. It is rated at 30 amperes, 28-32 volts. Its rated life is 100 hours. List price $6.75.

You, Mr. Theatre Owner, want to increase your attendance and reduce your operating cost—to increase your net profits. The new National MAZDA Motion Picture lamp will enable you to do just that. Write today for more complete information and for recommendations for installation in your theatre. Nela Specialties Division, National Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio.

NATIONAL MAZDA LAMPS
Mazda Lamps for motion picture projection mark another step forward in economy and ease of operation

Good Pictures on Alternating Current With the New G-E Incandescent Lamp Projector

The General Electric Company's new Incandescent Lamp Projector gives constant, even and steady illumination for motion pictures. It can be used successfully in theatres having a main floor seating capacity up to 1000, at a throw not exceeding 120 feet and with a picture not over 16 feet wide. It gives better results than an a. c. arc and is the equal of the d. c. arc up to 50 amperes.

*It has other important advantages:*

**Adaptability:** The G-E Incandescent Lamp Projector can be attached to any projection machine made in the United States.

**Economy:** The 900-watt Mazda lamp and regulator consume but 1 kw. an hour as against 4 kw. an hour consumed by a 50 ampere d. c. arc. The cost of lamp renewals does not exceed the cost of carbons for the arc and there is a further saving in the absence of any carbon dust to injure the delicate moving parts of the projection machine.

**Simplicity:** The Incandescent Lamp Projector requires no adjustments while operating.

**Healthfulness:** Being hermetically sealed the Mazda lamp gives off no fumes nor dust to contaminate the atmosphere of the projection room.

*Send for literature and prices including all necessary fittings*

**General Electric Company**

General Office
Schenectady, N.Y.
Sales Offices in all large cities
President 306 Starts Service Station

Welcome news to projectionists of greater New York and in fact the members of the craft in the surrounding territory is the announcement of the opening of a service station for all makes of projection machines by Samuel Kaplan, president of Moving Picture Machine Operators' Local 306, and for many years chief inspector for the Precision Machine Company.

The new service station is conveniently located on the second floor of 729 Seventh Avenue, in the equipment center maintained by B. F. Porter, and it is expected will fill a long felt want by operators in this territory.

Kaplan has recognized ability in this line of work and it is said that the opening of this service station will give the exhibitors and projectionists a place for expert workmanship.

Aside from the business aspects of Kaplan's new service station there is a new thought in better projection in its opening. The popular president of Local 306 has been constantly striving to instill in the minds of the men a sense of pride in the important function they perform for exhibitors. It is to further this plan that Kaplan first entertained the idea of an up-to-date service station where the men could visit to talk over their machines and the problems encountered. A complete stock of parts is carried in stock, as well as loan heads, and a big feature of the service is to be thoroughness and speed in repairs.

Southern Equipment Co. Activities

There is one supply company that is not complaining about hard times. We say this after an inspection of a letter received by the Motion Picture News from this equipment company. The letter reads as follows:

"We are enclosing herewith a list of sales and installations in the past six or eight weeks. "You will note from this list that in one instance, that is of the Fairfax theatre in Miami, we had the pleasure of practically equipping this theatre completely, and we believe this is one of the largest single orders for equipment ever handled by one supply house in the Southern States."

"Fairfax Theatre, Miami, Fla.—Two Power's 6-B projectors of latest model with type "E" equipment—Double arc 75 ampere transverter—Minusa Gold Fibre Screen 13 ft. 6 inches x 18 ft.—Monsoon Ventilating System consisting of four 10 ft. and two 8 ft. fans—Complete se- nary display frames and special designed ticket booth—Fifteen hundred upholstered chairs—Ticket selling machines—Spotlight—and other miscellaneous items."

"Pach Theatre, Ashville, N. C.—Two Power's 6-B projectors of latest type with type "E" equipment—Double arc 75 ampere transverter—Minusa Gold Fibre screen 13 ft. 6 inches x 18 ft.—Twelve hundred and twenty upholstered chairs."

"Colonial Theatre, Miami, Fla.—Two Power's 6-B projectors, regular model—Minusa Gold Fibre screen—Six hundred chairs."

"Crystal Amusement Co., Dayton, Fla.—Two Power's 6-B projectors of latest model with type "E" equipment—Double arc 75 ampere transverter—Minusa Gold Fibre screen 12 ft. x 16 ft."

"Roanoke Rapids High School, Roanoke Rapids, N. C.—Two Power's 6-B projectors of latest model with type "E" equipment—Double arc 75 ampere transverter."

"Majestic Theatre, Camden, S. C.—Two Power's 6-B projectors of latest model with type "E" equipment."

"Gate City Amuse Co., Atlanta, Ga.—Two Power's 6-B projectors of latest model with type "E" equipment."

"Alamo Amusement Co., Atlanta, Ga.—Two Power's 6-B projectors with type "E" equipment."

Controls Three Houses

J. R. Davis, of Shattuck, Texas, has leased the Fox theatre. He proposes to show three times each week, Tuesday, Thursday and Saturday. Davis is running picture shows both at Shattuck and Gage.
POWER'S PROJECTORS
Have Just Been Installed in the
ALDINE THEATRE
One of Philadelphia's Representative Motion Picture Houses

"The Aldine Has a Wonderful Projection Room"

The Moving Picture World said in an elaborate article published December, 1921

Four Months Later
The Aldine Installed Power's

The Moving Picture World states in its issue of April 1, 1922

"The Motion Picture Equipment Corporation reports the following installation: Aldine Theatre, Philadelphia, three 6-B, Type E, Power's Projectors, and full booth equipment."

POWER'S PROJECTORS
installed in the Aldine, have demonstrated in a practical way the general superiority of POWER'S, and, of course, greatly improved the projection.

Nicholas Power Company
Incorporated
Edward Earl, President
Ninety Gold St., New York, N.Y.
High Class Theatre in Moderate Neighborhood Proving Success

The Republic theatre, Grand and Keap Streets, Brooklyn, N. Y., one of the newest, largest and finest houses in greater New York, is located in a neighborhood which ordinarily would be provided with a small sized house giving a mediocre performance in the shortest possible time. The owners of the Republic theatre decided that the plan of packing audiences into a theatre, rushing them through a performance and then rushing them out again is hard on the audience and hard on the management. It is unquestionably hard on projectionists, projectors and films. The Republic theatre, seating over thirty-five hundred, is not on a main thoroughfare, no transit lines pass the doors and is surrounded by moderately priced flats occupied by people who work in the near-by factories and the docks, which are a short distance away. The people who attend the Republic are not, as a rule, automobile owners, and this theatre almost entirely depends upon people who live within a short walking distance. When making their plans the principal owners, Messrs. William and Frederick Small, said: "We will build a fine, big, roomy house which will compare favorably with anything in the city. We will give a good vaudeville show and provide the best photoplays and good projection. In this way we will get all the people in our locality, and have them come back often." These plans have been carried out to the letter, and the Republic has been highly successful since the night it opened last year. This theatre is equipped with a Raven Halftone screen, 14 x 16, and has a throw of 130 feet.

The manner in which an owner builds a projection room is a fairly good way to gauge what he intends giving his audience. If he gives his projectionist good working conditions and provides the best possible equipment, it is fairly good evidence that he wants his employees happy and wants his audiences kept the same way. The projection room of the Republic is in keeping with the theatre as a whole. It measures 12 x 16 feet, is well lighted, well ventilated and properly located with a properly supplied washroom adjoining, and the G. E. generator set safely located in another room close by. The projection room is equipped with a battery of three Power's 6-B type-E projectors equipped with Power's G. E. High Intensity arc lamps.

Mitchel Fiskin is chief projectionist of the Republic, and with his assistants, Clinton S. Hancock, J. Hersh and E. Bendheim, has had entire charge of the installation and operation of the projection equipment since the opening of the theatre last October. Mr. Fiskin, who is a member of the I. A. T. S. E. Local 306, was born in Europe, and back in 1906 operated for Pathe through various European countries, using gas in the earlier years for illumination. Some time after he came to this country, and in 1911 began working for Fox, Loew and other well known exhibitors. Mr. Fiskin was greatly pleased when he heard he was to help install and to operate the new G. E. high intensity lamp, and immediately set to work to learn as much as possible regarding them. After operating the Power's G. E. lamps for nearly six months, Mr. Fiskin expressed himself as being very well pleased with the Power's G. E. High Intensity arc lamps and would not want to return to the old type arc lamps. He also states that it has been a pleasure both for himself and assistants to have been pioneers in the field of high intensity illumination for motion picture machines, and adds that they have had no troubles which could not be readily overcome by a moderate effort and by the knowledge which practical projectionists should possess.

Precision Machine Co. Takes Precautions to Insure Perfect Parts

The Precision Machine Company has submitted a copy of a letter that they are sending to all those handling the Simplex machine in which they have outlined a new policy that insures, to a great degree, perfection in every respect of the intermittent parts. Below we are publishing the complete letter as received by us which presents the reasons and details of this plan:

Gentlemen:

Here we are with a most important announcement, and one which we feel you will welcome. And so that you can easily and quickly digest it, we will make it brief.

As you know, all the parts which go to making up our intermittent movement are made to within a one-thousandth of an inch, in order to insure not only perfect fit when used in replacement instances, but to provide for long service as well.

To do this, it is necessary to maintain the strictest sort of supervision during the manufacturing stages as well as a most minute inspection service, all of which gives us the assurance that when the parts are ready for delivery each one of them is absolutely accurate and perfect.

We have found, however, much to our dismay, that after taking every possible precaution in the handling and manufacturing of these parts, they reach the ultimate user in a different condition than when they left the factory, this being due to knocking them against one another, or otherwise scarring them in handling. This has caused some men to doubt the impression that our parts are not what they used to be, which is not the case and of course injures all of us.

And then again, the "fake" or spurious parts that are finding their way onto the market are becoming so generally distributed, that we feel called upon to fully protect our distributors, our users and ourselves.

So we have arranged to send out all inter- (Continued on page 2120)
EASTMAN POSITIVE FILM

Bears the words "EASTMAN" "KODAK" — in black letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in white on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Dear Editor:
I joined the N. A. M. L. about three months ago and have used up all my blank stamps, so please send me more.

I wish to inform you of my experiences as projectionist at the largest suburban theatre in the southwest, "The Parkway." I have two Powers 68 machines, Type E, Lamphouse with 50-50 motor generator set. These machines are both 22 models and I think the most thorough and complete projector on the market.

My projection room is 16 x 18. You can readily see the advantage I have in a well constructed concrete and plastered wall for work, so I'm able to project the perfect picture on the screen.

Now the motor generator, I notice where there has been lots of discussion on this. There is only one thing that need be said. Keep the bearings well oiled and the motor and generator clean, and you will have no trouble. We have a Minusa Gold Fibre screen, the best made. You can see the results, I guess.

We also have a $15,000 pipe organ. Next to the finest in Dallas. With the Film Music Cue we do all the shows in accord with the picture.

As soon as I can get a picture of the projection room will send you one, and you can see more clearly the kind of projection room I have.


Brother Vineyard certainly has a department to be proud of and I'm sure he is keeping everything going in tip top shape. If we all could have this quality of equipment I'd say the projectionist who kicked would need to be kicked. However, the time is coming when the projection department will be recognized as one, if not the most important, ends of the theatre as the tendency is today to build better projection rooms. Show them, fellows, that you deserve it.—Ed.

Dear Editor:
You will find enclosed the blank for new League members which I have filled out.

In reference to having bronze buttons made and charging League members whatever the buttons cost you, I think it is a good idea. I don't think that any operator would object to paying 25 or 30 cents for a good bronze button. Besides it is not fair for you to have to stand all the expense of the buttons.

I am, yours for Better Pictures,
LAWRENCE MILLER,
Palacios, Texas.

Dear Editor:
Will try and kick in with a few lines again. Am still on the job, and getting some films in pretty bad condition the last few weeks. But have sent them all back in between weeks. Received them. I think some of the exchanges depend entirely on the N. A. M. L. members to keep their films in good shape but certainly think they should meet us 50-50 at least. I have got a couple of A's which I haven't decided whether I shall frame them or what I will do with them. I may as well quit this kicking as it doesn't do much good.

I am sending you an application signed by my helper for the N. A. M. L. which I hope will be accepted, as he takes a great interest in helping
The Peerless
The Completely Automatic
ARC CONTROL

"The Watch Dog of the Arc"

—AND OF COURSE—
America's Finest Theatre—
the new four million dollar

CHICAGO THEATRE
uses PEERLESS Automatic Arc Controls
Essential to perfect projection
Write for circular

MANUFACTURED BY

THE J. E. McAULEY MFG. CO.
30 N. Jefferson St.
Chicago

LIBMAN-SPANJER CORP.
BUILDERS OF
LOYAL FRAMES DE LUXE
CHANGEABLE SIGNS
TICKET BOXES

Factory: NEWARK, N. J.
Office: NEW YORK

1600 Broadway

H. ROBINS BURROUGHS
M. AM. SOC. C. E.
CONSULTING ENGINEER
THEATRE SPECIALIST
Structural

469 FIFTH AVENUE
NEW YORK

FOR BETTER MUSIC
THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.
64 E. JACKSON BOULEVARD
CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.
Cork Carpet (Continued from page 2107)

solidly cemented to the floor base. Tacking or cementing the edges alone will not last.

Some manufacturers recommend the insertion of heavy felt paper between the floor base and the carpet, all four surfaces to be cemented together. It is doubtful, however, if this method is advisable, because there is some serious question whether four surfaces cemented together will not give more trouble than just two, and whether the tensile strength of felt paper is sufficiently great to stand the constant pull between floor and Cork Carpet.

One large manufacturer who has made extensive study of methods of laying Cork Carpet publishes a complimentary booklet on laying, as well as specifications. The new improved method recommended by this manufacturer does away with the troublesome felt paper.

Care of Cork Carpet

Though exceedingly durable in itself, proper care will materially increase the life of Cork Carpet. To clean it, use just tepid water and pure, mild vegetable soap. Caustic soaps and scouring powders are to be avoided because they eat into the cork and cause its disintegration. Mop off the floor, first with soapy water, then with clean water (using always as little liquid as possible), and dry it quickly.

The success of Cork Carpet has already been demonstrated in many motion picture houses all over the country. When well laid and properly cared for, it can be said to take at least one worry off the shoulders of the motion picture theatre owner, for he will have to give little or no thought to his floors while they are covered with Cork Carpet.

Precision Machines (Continued from page 2116)

mittent parts in separate boxes, each box sealed up tightly and each box containing detailed instructions for installing the parts contained therein. These boxes are so made up that they can be readily distinguished and are marked with distinctive markings. This program of course calls for additional labor and expense on our part which we feel, however, is justified, when we consider the very great amount of benefit that such individual packing and sealing will mean to us all.

Commencing with March 15th, we will ship in boxes only and in the March 25th issue of the trade press we will advertise our new method of sending out in sealed packages. This schedule will allow you two weeks in which to move your present supply of the following items:

B-16 Star Wheel Cam Gear and Shaft
B-15 Fly Wheel Shaft and Gear
S-51-B Star Wheel and Shaft
W-131-B Intermittent Sprocket
B-4 Eccentric Bushing and Sleeve
W-145-D Upper Feeder Sprocket
W-146-D Lower Feeder Sprocket

Placing that we may have your fullest cooperation in making our proposed program a success, and assuring you that the success of this program will result in unlimited benefit to us as well as to our users, we are, Yours very truly,

Precision Machine Co.
RAVEN HAFTONE SCREEN was installed in the CAPITOL THEATRE Broadway and 51st Street New York City August, 1921, and is still there in regular daily use

In the March 25th issue of the Exhibitors' Trade Review we were compelled to publish the name of a competitor who by indirect statements attempted to question our claim that Raven Haftone Screen is in regular daily use in the Capitol Theatre, largest motion picture house in the world.

RAVEN SCREEN CORPORATION One Sixty-Five Broadway New York

GOERZ

"Ignal" Condensers Resist Heat

The new glass in these condensers resists the heat from high-power arc lamps and practically eliminates the breakage that causes no end of annoyance and expense.

Put an "Ignal" Condenser next to the arc and a Goerz Crown Lens in front, and you'll have an ideal combination.

Ask your supply house for particulars, or write to
C. P. GOERZ AMERICAN OPTICAL CO.
317 1 East Thirty-fourth Street, New York City

TRANSLVETER changes alternating current into a direct current which gives five times more light.

TRANSLVETER double arc type, provides two arcs of equal light value simultaneously, making possible a perfect dissolve.

TRANSLVETER permits changing the arc amperage for light or dark films by turning a simple control.

TRANSLVETER eliminates effect of line current variations.

TRANSLVETER arc amperage is maintained constant and steady because of its automatic voltage regulation.

TRANSLVETER is economical, giving a perfect arc without the aid of ballast.

TRANSLVETER meets every requirement of artistic projection.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
Cleveland, Ohio

MARQUEISE
FOR ALL STYLES OF BUILDINGS

MADE FROM
GALVANIZED IRON SHEET COPPER
CAST WHITE BRASS CAST BRONZE

WRITE FOR CIRCULAR AND PRICES

PROBERT SHEET METAL CO.
CINCINNATI—OHIO
You'll pay for a cooling system this summer

Whether you install Monsoon Cooling System, or whether you don't, it makes no difference—you're going to pay for it anyway.

If you don't have it you'll pay its price in the receipts you lose during hot weather. And this price you'll pay every summer—year after year.

But if you do install Monsoon Cooling System, you pay for it only ONCE, and then it'll pay back its entire cost this summer.

"I can truthfully say that my increased business, as a result of installing Monsoons, paid for the entire system inside of ten weeks."

CHAS. W. BOYER
Palace Theatre, Hagerstown, Md.

Now, which will you do: Install Monsoon System, NOW, and pay for it only ONCE—or go without it and pay for it anyway—this summer and every summer?

Think it over—and install Monsoons for this summer

Write for Booklet N-14

MONSOON COOLING SYSTEM, Inc.
71 North Sixth Street
BROOKLYN, N. Y.

CUT YOUR COSTS IN TWO
INSTALL CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
753 Jersey Avenue
Jersey City, N. J.

BASS EVER IN THE LEA
A 300 ft. capacity new Universal with Autocolor Theatrical Shutter, Tomas F16.5 lens, complete with Universal Panorama and Tilt top tripod. Price $425.00. Without tripod, price $399.00. Telluride colors shipped same day received. Write deposit, balance C. O. D.

A few left of the 400 ft. Liberty War Model Universal complete with lens, film magazine, carrying case. Price per each, $39.00. Universal panorama and tilt top tripod at the record breaking price of $18.00 each.

Write or wire to the Motion Picture Headquarters of America.

BASS CAMERA COMPANY
169 No. Dearborn St.
Dept. 111
Chicago, Illinois
ALL SIMPLEX USERS

are hereby notified that all of the above intermittent parts and units are now boxed and sealed at the factory.

This method assures the user that these parts reach him in perfect condition and give the added assurance that they are genuine Simplex parts.

Full instructions for installing enclosed in each container.

INSIST UPON FACTORY SEALED PARTS
We are justly proud of the fact that the Sacred Films' prints which created such favorable comment when exhibited at the Capitol Theatre, New York, the Allen Theatre, Cleveland, the Howard Theatre, Atlanta, the California Theatre, San Francisco, etc., were made at our laboratory.

The Sacred Films productions are under the personal supervision of Dr. Edgar J. Banks, scientist, author and lecturer of international repute; the theological authenticity is being sponsored by the best authorities; the prints are all laboratoried under the personal supervision of Joseph Aller.

The Marriage of Abraham and Sarah from the fifth Old Testament narrative "Abraham."
GET YOUR COPY IN

The advertising forms of the second edition of

The Booking Guide

are now closing.
The GUIDE is constantly in use.
Hence your pictures are advertised, not for a day, a week or a month—but continually.
The new edition will contain full data on subjects released between September 1, 1921 and March 1, 1922.

MOTION PICTURE NEWS
729 Seventh Avenue New York City
LEE-BRADFORD

presents

"Determination"

A Few Character Studies Appearing in This

$1,000,000.00 PHOTOPLAY

WORLD RIGHTS

Controlled by

LEE-BRADFORD CORP.

Produced by

U. S. Moving Pictures Corp.

Available on the Independent Market

701 SEVENTH AVENUE
An immortal American novel, and a play that has enjoyed perennial success.

Now produced by the man who made "Three Live Ghosts" and "Peter Ibbetson."

The most beautiful settings you ever saw, combined with a knockout cast, make it one of the year's biggest.

Cast includes Anna Q. Nilsson, Norman Kerry, Dorothy Cumming and Jose Ruben.

From the play by Booth Tarkington and Harry Leon Wilson. Scenario by Ouida Bergere.

Adolph Zukor presents a George Fitzmaurice Production

"The Man From Home"

With James Kirkwood

A Paramount Picture
"THE BACHELOR DADDY"

The logical successor to "The Prince Chap." A human document replete with heart-interest, thrills and everything that makes entertainment.

With the Good Luck Star in one of the most appealing rôles of his career. Leatrice Joy and a bevy of delightful kiddies in the cast.

One of the most wholesome pictures ever made, with lots of sobs and tears scattered through it. Every section of every community will revel in it.

From the novel by Edward Peple, author of "The Prince Chap." Directed by Alfred E. Green. Scenario by Olga Printzlau.

A Paramount Picture

Coming—

Thomas Meighan in

George Ade's First Original Screen Story

"OUR LEADING CITIZEN"

A Paramount Picture
REID

in

"ACROSS THE CONTINENT"

A picture with humor, swift action and abounding love interest. The dramatic vindication of the poor man’s automobile. The free-for-all transcontinental race is a succession of sensations with a thrillingly desperate finish, and a great happy ending. The story is by Byron Morgan, author of "What's Your Hurry?" The cast includes Theodore Roberts, Mary MacLaren, Betty Francisco, Walter Long and many other favorites. An unusual picture of definite box-office appeal.

Story and Scenario by Byron Morgan.
Directed by Philip E. Rosen.

A Paramount Picture
Here's a great star combination that means money anywhere.

Jack Holt recently made the hit of his life in his first star picture "The Call of the North." And as for Bebe Daniels — the people never will forget her in Cecil B. DeMille's "The Affairs of Anatol," nor in her own star pictures.

It's a western story full of humor and romance. No finer tale could be written for these two popular stars.

Directed by Joseph Henabery. From the novel by Vingie E. Roe. Scenario by Will M. Ritchey.

A Paramount Picture
You’re Right, Mr. Harris — and Thousands of Exhibitors Know It!

PALACE THEATRE
High Class Motion Pictures

Mr. S.R. Kent, General Manager
Famous Players-Lasky Corp.
486 Fifth Avenue,
New York, N.Y.

My dear Mr. Kent:

I want to commend the good judgement of Famous Players-Lasky in offering exhibitors the re-issues of "The Miracle Man," "Male and Female," "Old Wives for New," "Don’t Change Your Husband," "On with The Dance," "Dr. Jekyll and Mr. Hyde," and "Behold My Wife!"

These productions were top-notch box office attractions upon their initial release and they still have wonderful drawing power. We have played all of the attractions mentioned above and are glad to have an opportunity of playing them again for the results, I am sure, will be satisfactory.

Cecil B. De Mille found his stride when he made "Old Wives for New," "Don’t Change Your Husband" and "Male and Female." Although his later productions have attracted more attention, they do not contain any more vital themes or greater dramatic strength than this trio of winners. The crowds that witnessed these pictures will come again and enjoy them as much as the newer ones.

George Loebe Tucker’s "The Miracle Man" smashed my box office record and hundreds of exhibitors who played this one will agree it is bound to draw as a revival. "Dr. Jekyll and Mr. Hyde" and "Behold My Wife!" have permanent pieces among the old-ever-new classics that combine humor and pathos with a distinctive characterization. The public repeats many times on such stories in book form and on the stage and exhibitors will find that they will repeat on the screen.

Paramount has more classics that will stand reissue.

Yours very truly,

W.F. Harris

And here are some current Paramount Classics

BETTY COMPSON in
"The Green Temptation"

ETHEL CLAYTON in
"The Cradle"

"IS MATRIMONY A FAILURE?"
With an all-star cast

"THE GOOD PROVIDER"
Created by Cosmopolitan

DOROTHY DALTON in
"The Crimson Challenge"

GLORIA SWANSON in
"Beyond the Rocks"

JACK HOLT AND BEBE DANIELS in
"North of the Rio Grande"

GEORGE FITZMAURICE’S
"The Man from Home"
With James Kirkwood

AGNES AYRES in
"The Ordeal"

THOMAS MEIGHAN in
"The Bachelor Daddy"

WALLACE REID in
"Across the Continent"

"OVER THE BORDER"
With Betty Compson and Tom Moore

GEORGE MELFORD’S
"The Woman Who Walked Alone"
With Dorothy Dalton
A Rodeo Hero Comes to the Screen

Riding hell-bent into trouble, a laugh on his lips.

Lickety split into peril and out again with romance in his heart and a bashful look in his eyes.

Fighting single-handed and winning against a gang of cattle rustlers—for the government and for "the girl."

That's the kind of a story you get in a packed-with-action picture

Directed by Cliff Smith
and presenting

PETE MORRISON
in
DARING DANGER

An unashamed "Western" picture that is a Western—hard riding, hard fighting and a hero ready to go plumb-to-the devil for the girl he loves.

Sold at a price to make you a profit.
Seventeen men and one beautiful woman in a snow-blanketed fur trading post of the far north.

Men bound together to uphold "the honor of the big snows;" a crafty, persuasive buyer from the big city seeking more than furs; a compact that held the woman safe from harm.

The familiar Curwood setting—dramatic, romantic, full of action, packed with adventure. A woman and her baby in danger. Blizzards, snarling dogs and the picturesque French Canucks!

All right, Operator!! Let's go.
Messmore Kendall presents
CARDIGAN
The First American Historical Production
From the Famous Novel by
ROBERT W. CHAMBERS
Directed by John W. Noble

We said the day we announced it: "'CARDIGAN' will be seized eagerly by exhibitors who have 'good show sense' because with it they can get more local newspaper and exploitation co-operation than with any other picture in years."

Four weeks have proved this with smashing conclusiveness. "Cardigan" is one of the big hits of the year and the greatest first runs and circuits of the country have booked it.

We have the honor to announce a single booking for 150 Minnesota cities and small towns under one contract—the largest booking ever taken within the boundaries of any one state in the American Union—a total of four hundred days. This follows right behind the booking of "Cardigan" by Finkelstein and Rubin for Minneapolis, St. Paul and Duluth.

All right, Operators! Let's go!!
For Heaven's Sake!

See PAGE 12 IN UNIVERSAL'S MOVING PICTURE WEEKLY ISSUE DATED APRIL 15, 1922

RED HOT STUFF!

If you fail to receive your copy of the Moving Picture Weekly regularly, please notify the circulation manager, Universal Film Mfg. Co., 1600 Broadway, New York
“The tremendous lines of Los Angeles theatre goers who have greeted ‘Foolish Wives’ at Mission Theatre prove it one hundred per cent box office attraction. Receipts far in excess of any picture heretofore shown at this theatre. I believe this picture will be the big bright spot of the season for exhibitors. Capacity house greeted our premiere performance. Seats sold at five, three and two dollars. Full anticipate a run of from eight to ten weeks. Congratulations.”

HARRY DAVID, Managing Director,
Mission Theatre, Los Angeles, Cal.

“Broke all records for house.”

HARRY ASHER,
Park Theatre, Boston, Mass.

“First week’s business with ‘Foolish Wives’ at the Roosevelt Theatre indicates record run on State Street. Press and public unanimous in their unqualified praise.”

NATHAN ASCHER,
Roosevelt Theatre, Chicago, Ill.
Records Everywhere
are crumbling before the
of this terrific sensation

"The most remarkable business that Philadelphia has ever known in the history of theatre business is being done at the Aldine Theatre where 'Foolish Wives' is playing. We are turning away more money than we are grossing at the box office. We were forced to stop seat sale at eight-thirty tonight. People demanded to be admitted."

GENE FELT,
Aldine Theatre, Philadelphia, Pa.

"Imperial played Wednesday to fifty two hundred seventy-nine people notwithstanding heavy rain all evening since six-thirty. Picture receiving great publicity and mouth to mouth advertising. All previous records of any picture production in any San Francisco theatre completely shattered."

C. A. NATHAN,
San Francisco

"Picture went over greater than anything ever attempted before in this city. Forced to close box office several times in order to keep traffic from being blocked. There is no question that Carl Laemmle's great expenditure will come back several times, as he is deserving of same. Picture pleased everybody and no question of today's success being continued."

HARRY HART,
Butterfly Theatre, Milwaukee, Wis.

Universal Super-Jewel
by and with Von Stroheim

WIVES"
"Great Stuff!"

says DAILY NEWS
OF NEW YORK CITY

"Brings gasps. Few Westerns with a bigger punch than this climax of the stampede."—N. Y. American.

"If you think you are thrill-proof, take a try at 'Man to Man.' None of Carey's past efforts can hold a taper to this one. Here is a thrill that is a thrill."—N. Y. World.

"Not one dull moment. Each more thrilling than the last."—N. Y. Evening Telegram.

"Made up of surprises. No other Western has pleased us nearly so well. Most interesting we ever saw."—N. Y. Tribune.

CARL LAEMMLE PRESENTS

HARRY CAREY
IN THE TREMENDOUS UNIVERSAL-JEWEL

"MAN TO MAN"

FROM THE NOVEL BY JACKSON GREGORY DIRECTED BY STUART PATON

TITLE OF FILM: "Man to Man."
TYPE: Western drama-comedy.
DIRECTION: Top (as the British say) hole.
PHOTOGRAPHY: Slick.
PLOT: Will do.
VALUE: 100 per cent.
This Sign Has Two Meanings

To the motion picture patron it means the certainty of a whole evening's entertainment—the assurance that the short-subject half of your program will be as good as or better than the feature.

To you, the exhibitor, it means a full house. And you do not need to be told that it is more profitable to show pictures which cost a little more to capacity audiences than to show pictures which cost a little less to empty seats. Experienced showmen choose their short subjects from this list:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TOONERVILLE COMEDIES
By Fontaine Fox
SHORT-REEL FEATURES
By Selig-Rork

WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAFS-CARTOONS
By Julian Ollendorff
FIRST NATIONAL KINOGRAMS
The Visual News of all the World
and specials like
THE BATTLE OF JUTLAND
and
HOW TO GROW THIN

Educational Pictures not only are the best obtainable, but they offer the widest choice and are

Nationally Advertised
Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.,
E. W. Hammons, President
"The Adventures of Robinson Crusoe"

They've got another Universal is taking H. G. Wells and history to account in their previous serial chapters. The two preceding productions, "Winners of the West," and "With Stanley in Africa," have now been rounded into a complete trinity. "The Adventures of Robinson Crusoe" looks up as a fitting member—a serial which is expected to enlist the attention of every child over the age of ten. It is our impression that this type of serial has paved the way for something absolutely new in screen production. Why bother with wild harum scarum exploits, the mad dreams of some highly imaginative hack, the sterile living, when the fertile dead are offering their wares for visualization? The field is inexhaustible. Universal has started something.

Good old "Robinson Crusoe"—the favorite of every boy in search of adventure has come to the screen with a fidelity which will kindle the imagination and bring back memories of one's childhood. It is an achievement which is bound to be heard from in box-office returns. Why not? Look at that title. Look further and find Harry Myers as the star. And the pages of DeFoe's classic and tramps up and down the deck of the pirate ship giving you forget your environment. And you follow the many episodes of this story unmindful of the fact that your memory is rather hazy regarding the story.

They're off! Crusoe and Friday, Figi-Leg and all the rest of 'em. The picture offers unlimited opportunities for exploitation. The widely read novel, the star, the educational and story values—these should be capitalized by the exhibitor. Three of these better serials have reached the screen, and "Buffalo Bill" is coming. Get out the paper, distribute the bills, hire a band—the chance has arrived to crash the money gates with this opus. —LAURENCE REID

Go to it! Declare yourself in on a share of the $7000 in cash prizes offered by Carl Laemmle for the best exploitation ideas submitted on "Robinson Crusoe."

Send your name at once to the Contest Manager, Serial Dept., Universal Film Mfg. Co., 1600 Broadway, New York City, regardless of when you show this chapter-play. After you have put over your stunt, write it up and send it in with a photograph of it and one of yourself. All reports must be in before July 31st.

During each of the months of April, May, June and July, $1750 will be split up among 16 live showmen. The four most practical plans submitted each week will receive $50 each. At the end of each month the three best from among the sixteen winners of the weekly prizes for that month will receive the following additional grand prizes—the first, $450; the second, $350; and the third, $200. This will make a total of 64 prizes and 12 grand prizes, aggregating $7000 in cash. The exploitation stunts will be judged, not by their cost, but by their effectiveness, simplicity and practicability.

Send your name in at once.

Full details appear every week in Universal's "MOVING PICTURE WEEKLY." Address Circulation Manager at 1600 Broadway, N. Y. C., if you fail to receive it.
A Magnificent Spectacle

Maurice Tourneur

Announces the completion of his supreme achievement

"Lorna Doone"

A magnificent picturization of the story which has thrilled millions—
A tremendous dramatization of one of the world's greatest novels—
Elaborately produced by a master with a cast which includes Madge Bellamy, Frank Keenan, John Bowers and other noted players.

Eight months in production!

For Release in Early Autumn

Distributing Arrangements to Be Announced

Produced at the Studios of

Thomas H. Ince
The PHOTOPLAY-GOLDWYN Contest offers you a new angle for getting new patron interest in your theatre.

TIE UP WITH THIS NATION-WIDE QUEST!

HOW PHOTOPLAY AND GOLDWYN HELP

Every month, starting with the March issue PHOTOPLAY MAGAZINE, with a circulation of 500,000, carries lavishly illustrated stories on this contest.

Identification of your theatre with the New Faces offer at once gives you the full value of that circulation in your section.

Goldwyn will supply, absolutely free, copies of March and April PHOTOPLAY with the announcements already published. Month by month the magazine will afford a volume of material.

Goldwyn will supply the slide and entry blanks shown on the opposite page, together with the four 8 x 10 photos and the panoramic view of the Goldwyn studios shown in the suggested lobby display.

Make the request to your exchange.

WHAT YOU MUST DO TO GET BENEFIT

Show the slide at every performance. Put a display in your lobby. At the right of this double page we suggest a 3-sheet size announcement. Copies of the magazine and the photos are supplied free by Goldwyn. You supply only the board and the lettering.

Every newsdealer selling PHOTOPLAY will cooperate. Furnish them with window cards like those suggested. Get them used every month.

Distribute the entry blanks at your theatre. You can have a special day for receiving these entries.

Newspapers will cooperate. There's a tie up with photographers.

Get busy and play it hard.

The winner of this contest gets a year's contract at the Goldwyn Studios. Here are the dressing room she will occupy and an aero plane view of the studio. Both photographs free to you.

FOR MATERIAL FOR TIEING UP
What girl in this audience can act on the screen? If you have talent, and charm you may win a prize contest and a star dressing room at the Goldwyn Studios in Culver City, California. Turn your name and photo in to the box office of this theatre as soon as you possibly can!

Run this slide on your screen.

PHOTOPLAY Magazine-Goldwyn New Faces Entry Blank

Please enter my name in the Photoplay Magazine-Goldwyn New Faces Contest.

Miss or Mrs.

Street

City State

My age is _______ Height _______ Weight _______

Entered through _______ Theatre

Photograph must be submitted with entry or given theatre manager before entry can be sent in.

Pass out these blanks we provide.

This Dressing Room at the Goldwyn Studios Waits Some Fortunate Girl You may be the one!

Two suggestions for your newsdealer

Do You Want To Become A Motion Picture Star? read PHOTOPLAY now on sale here

Then enter the contest through EMPIRE THEATRE

Write To Your GOLDWYN EXCHANGE
Confusion

worse confounded, in the past, has prevailed in the
great and growing industry of employing

Shadows

on a lighted white screen for the entertainment of
countless millions of human beings. That is

WHY

a concern like

SECOND NATIONAL
PICTURES CORPORATION

was necessary to provide the best possible motion pictures
under fair and favorable conditions to distributors and exhibitors.

The manner in which the first three releases are being booked in all parts of the country proves that the Second National idea is right.

Releases:

"THE NIGHT RIDERS" "HER STORY"
"DAVID AND JONATHAN"

Second National Pictures Corp.

140 West 42nd Street New York
Prints on "Dollar Devils" will be at all Wid Gunning, Inc. Exchanges on May 1st. Screenings for the big first runs are now being arranged.

"Dollar Devils"—which has received such a strong personal endorsement from Wid Gunning—is the first of four VICTOR SCHERTZINGER PRODUCTIONS to be released by Wid Gunning, Inc.

It is the ONE real big, whale of a picture, on the horizon at this minute. Don't let it get away from you.

Foreign Representatives, Apollo Trading Corp., 220 West 48th Street, N. Y. C.
George Arliss in "The Ruling Passion"
drew $24,000

Against two of the most heavily advertised and exploited pictures in the history of the industry: George Arliss in "The Ruling Passion" out-drew and out-sold them. Another evidence that the public likes the DISTINCTIVE IDEA.

George Arliss in "The Ruling Passion" may be secured thru United Artists Corp.

Distinctive Productions Inc.
366 MADISON AVENUE - NEW YORK
Why Your Public Should See "Fair Lady"

"Fair Lady" is a smashing good melodrama, one of the best all-round melodramatic romances that has been screened for a long time. It is full of love, mystery, adventure and intrigue.

A beautiful woman foregoes her vow of vengeance as love wells up in her soul and devotes all her energies to righting the wrong she has done to the final choice of her heart.

There is an all-star cast without a flaw and that contains such well known screen stars as Betty Blythe, Gladys Hulette, Thurston Hall, Robert Elliott, Macey Harlam and Effingham Pinto.

Every woman in your theatre territory always wants to see beautiful clothes and handsome costumes when properly worn. Every woman will see this in nearly every scene in "Fair Lady."

This melodrama is full of action and thrills from the very start to the final climax when the most stirring punch is delivered.

This picture is thorough and absorbing—a finished photoplay. It is sure to be popular wherever shown. It has in it all the elements for a first class emotional spasms and never fails to stir the pulses of the audience.

Every man, woman and child who likes stirring melodrama, well played, with thrills and action aplenty, will find what they want in "Fair Lady."

How to Get Your Public to See "Fair Lady"

Play up the name of Rex Beach, the photoplay being adapted from his popular novel, "The Net." His name is a big drawing card anywhere. Tie-up with bookstores on Rex Beach books. Concentrate on the title, "Fair Lady," which lends itself to all sorts of attention-attracting exploitation and gives a chance for co-operative tie-ups and window displays with almost every type of business house and merchant in any city. Go strong on the fact that this is a high class, romantic melodrama, with a stirring love story, full of action. Make much of the mystery element in the picture. Run a teaser campaign, based on the title of the film, and copy for which will be found in the exploitation folder. Start a newspaper contest. See the exploitation folder for this also. Use plenty of paper. The posters are unusually strong, and exactly suited to "Fair Lady."

Whitman Bennett presents

REX BEACH'S

"Fair Lady"

romance

Based on his famous novel
"The Net"

Directed by Kenneth Webb
Scenario by Dorothy Farnum

UNITED ARTISTS CORPORATION
MARY BADER
CHARLES CLARKE
DOUGLAS WARD-MELN
D. W. GRANT
HIRAM ANDREW JR. PRESIDENT
TO EXHIBITOR FRIENDS
A RED HOT BOX OFFICE TIP IS MESSRS. WARNER'S SENSATIONAL SUCCESS "WHY GIRLS LEAVE HOME"
A Pasteboard Crown

Colorful with the Lure of the Footlights.
Dramatic with the Trials and Triumphs of the Stage.
The Personal Observations of a Great Actress—
CLARA MORRIS

Portrayed By EVELYN GREELEY • ELEANOR WOODRUFF • ROBERT ELLIOTT
GLADYS VALERIE • J. H. GILMORE • ALBERT ROCCARDI

DISTRIBUTED BY PLAYGOERS • PICTURES
PHYSICAL DISTRIBUTORS PATHE EXCHANGE

A TRAVERS VALE PRODUCTION
BY NATHAN & SEMERAD

FOREIGN REPRESENTATIVE
SIDNEY GARRETT
HERE ARE THE REASONS WHY THE PRESS UNANIMOUSLY ACCLAIMS "YOUR BEST FRIEND"

PRODUCED BY HARRY RAPF
DIRECTED BY WILL NIGH

featuring VERA GORDON

AS ONE OF THE SEASON'S GREATEST BOX-OFFICE ATTRACTIONS

A Star of unquestioned ability and popularity.
A title with unlimited exploitation possibilities.
A production elaborately and beautifully staged.
A theme as broad as humanity itself.

Distributed by WARNER BROS. New York, N.Y.
1600 BROADWAY,
THE BIG SMASH FOR EVERY EXHIBITOR'S PROGRAM

"The Finest Single Reel Subjects that ever played the Capitol!"
—Roxy Rothafel

Brilliantly artistic in execution—gay with sprightly wit and humor—informative and educational in the world-wide scope of their subject matter—Hy Mayer's Travelaughs are the acknowledged punch of the program.

Book Hy Mayer's Travelaughs. Take "Roxy's" tip and book 'em NOW! They'll transport your patrons all over the face of the earth—to the great capitals like London and Paris and Berlin and Constantinople—and to the strange little spots in remote domains about which they've never heard. And all in a novel brightly humorous manner guaranteed to pack jazz, and color and a SURE-FIRE LAUGH INTO YOUR SHOW!

Hy Mayer's Travelaughs have saved many a show from a clean flop. They've bolstered up many a weak feature. They've changed disappointment to roaring happiness and sent the folks home chuckling. They'll build good will. They did it for "Roxy." They'll do it for you. Book 'em thru your nearest R-C Exchange.

FIRST RELEASE: "SUCH IS LIFE" IN LONDON'S WESTEND
B.S. MOSS says "A 100 proof knock-out" as the picture of the hour takes Broadway by storm

100% Box-office proof

"The Bootleggers"

AL GILBERT'S

Will do the same for you!

Of course it's one of The Entertainment 10 At any WID GUNNING Exchange
An Exhibitor Says

"WID CERTAINLY PUTS OUT EXPLOITATION HELPS THAT GET THE BUSINESS. Any exhibitor cannot fail to get the money with this unless HE ABSOLUTELY SMUGGLES THE PICTURE IN AND OUT OF TOWN."
—J. J. Wood, Redding Theatre, Redding, Cal.

(From M. P. World, March 18, 1922)

Foreign Representatives,
APOLLO TRADING CORP.,
220 West 48th St.,
New York City

Book The Entertainment Ten
POSTERS
THAT WILL SELL TICKETS

The Blonde Vampire
DE SAGIA MOOERS
America’s Most Beautiful Blonde

The Blonde Vampire
DE SAGIA MOOERS
America’s Most Beautiful Blonde

The Blonde Vampire
DE SAGIA MOOERS
America’s Most Beautiful Blonde

The Blonde Vampire
DE SAGIA MOOERS
America’s Most Beautiful Blonde

Foreign Representatives,
APOLLO TRADING CORP.,
220 West 48th St.,
New York City

Now at all Wid Gunning Exchanges
The Entertainment Ten

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Denver — 1714 Broadway
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Minneapolis — Room 610, 16 No. 4th St.
New York City — 5th Floor, 729 7th Ave.
Philadelphia — 1225 Vine St.
Pittsburgh — 1201 Liberty Ave.
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Seattle — 2024 Third Ave.
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AN EXPRESSION OF THANKS

MACK SENNETT,
1712 ALSESAMO STREET.

THE REMARKABLE SUCCESS OF YOUR "MICKY" AND "MOLLY O" PROVE BEYOND QUESTION YOUR CONTENTION THAT THE FIRST ESSENTIAL OF A GREAT MOTION PICTURE IS "ACTION."

IN LOOKING OVER THE FIELD FOR A MAN WHO COULD FURTHER DEMONSTRATE THE SOUNDNESS OF YOUR THEORY WE SELECTED DIRECTOR HENRY LEHMAN, WHO OWES MUCH OF HIS SUCCESS ALONG THESE LINES TO HIS LONG ASSOCIATION WITH YOUR ORGANIZATION.

THE RESULT WAS "REPORTED MISSING," STARRING OWEN MOORE, WHICH THE INDUSTRY OWE A VOTE OF THANKS TO MEN LIKE YOURSELF WHO ARE NOT ONLY VOICING THEORIES, BUT ARE PUTTING THEM INTO PRACTICE FOR THE GOOD OF THE BOX OFFICE.

MYRON SELZNICK
NEW YORK 3:30 P.M.

WESTERN UNION TELEGRAM

MARCH 30 1924
LOS ANGELES CAL 111 PD DL

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MYRON SELZNICK
NEW YORK 3:30 P.
When Youth Calls and Hot Blood Surges amid the Sand-Swept Stretches of the Desert.

HE spurned Life, but Raced with Death for Love.

SHE set the Trap, but Fate baited it with her own Heart.

And the ARAB Spun his Web to Catch them Both.
ZANE GREY'S

The LAST TRAIL

A wonderful, stirring western tale of desperate daring and deep devotion

Staged by Emmett J. Flynn
WILLIAM FOX SUGGESTS THREE
PROVEN BOX-OFFICE WINNERS FOR
EXHIBITORS WHO SEEK PROFITS

A PHOTOPLAY WITH A NEW IDEA
SEE a picture that is
NOT a namby-pamby love story
NOT an old type melodrama-

BUT—Entirely Different
from any Photoplay You
Have Ever Seen.

Recently shown at
these successful theatres:

STANTON  -  Phila.
RIALTO    -  Oklahoma City
COLUMBIA  -  Dayton, O.
STRAND    -  Atlanta
MOON      -  Omaha
PLAZA     -  Wheeling, W Va.
MAJESTIC  -  Louisville, Ky.

A Wise Choice for
the Box Office
WILLIAM FOX SUGGESTS THREE PROVEN BOX-OFFICE WINNERS FOR EXHIBITORS WHO SEEK PROFITS

SEE the lurid life in the Orient
SEE inside the palace of an Oriental potentate
SEE the life battle with wolves in the Arctic
SEE how the lash of shame and the ancestral ghosts made a merchant prince a fugitive of fear!

A story of striking power and wonderful appeal

With

JOHN GILBERT

Staged by

EMMETT J. FLYNN
"Never trouble trouble till trouble troubles you."

Sol Lesser

Presents

JACKIE COOGAN

in "TROUBLE"

Now Ready!

The results that Jackie Coogan achieved in "Pecks Bad Boy" & "My Boy" definitely establish him as a star of the first magnitude —
"Trouble" will equal if not exceed this brilliant record.

All Star Feature Producers

NOW IN PRODUCTION —

JACKIE COOGAN

in a picture that will startle the world — Broadway will see this one at two dollars top First.

Direction Frank Lloyd
Here's a Big Surprise for You!

Charles Ray in a new kind of picture but never for a moment do you miss his same personality that has made him the favorite of millions.

- Secret Service Mysteries
- Daring Deeds of Banditti
- Thrills on the Mexican Border
- Trapping of Smugglers
- Autos Speeding in the Night
- Aeroplanes Whirring Overhead
- Motorcycles Roaring Down the Borderline

Story by Richard Andres; Photographed by George Rizard; Directed by Charles Ray and produced by Charles Ray Productions, Inc.

ARTHUR S. KANE Presents

CHARLES RAY
"GAS in OIL WATER"

Released on the Open Market
DISTRIBUTED BY FIRST NATIONAL EXHIBITORS CIRCUIT, INC.
Biggest Crowds of Critics Call 'Pay Day'

Joseph Plunkett, managing director of the big Broadway house, said there hadn't been such vast throngs crowding the Strand this year—nor had he seen such delighted audiences.

The S. R. O. signs were up, and the crowds lined up for a block trying to get in. The police had all they could do to keep traffic open.

Charlie Chaplin did it—with PAY DAY

Written and directed by Charles Chaplin

A First National Attraction

Yep! You Can Bet That 'Pay Day'
Year at N. Y. Strand
Chaplin At His Best

Every New York Critic unites in praising latest Chaplin film

NOTHING FUNNIER THAN "PAY DAY"

ONLY CHAPLIN COULD DO IT
"Screamingly funny—such as only Charlie himself could think of. You'll laugh till you swallow your teeth. Chaplin is still inimitable."—New York Sun.

COULDN'T ASK FOR ANYTHING FUNNIER
"Add Chaplin's personality to the glorious subject of pay day and you could not ask for anything funnier or more pleasing."—New York Evening World.

CHAPLIN AT HIS BEST AND HE IS SUPREME
"Chaplin is the supreme comedian. There is only one Chaplin. He is a supreme artist—he is great. He not only makes you laugh but he touches a responsive chord in the soul. 'Pay Day' is uproarious. It is Chaplin at his best. To say more is to paint the lily."—New York Evening Mail.

ENOUGH FUN FOR 10 REELS
"Enough in these two reels for 10 or more for most comedians. Such a human quality in it, such a wealth of laughter the frostiest patron thaws."—New York Evening Telegram.

BEST BRAND OF LAUGHS EVER
"The best brand of laughs the market has to offer. The average star in 10 reels yields no more than Chaplin does in two."—New York American.

CROWDS BIGGER THAN CAPACITY
"A continuous riot of laughter. The people trying to get in considerably outnumbered the capacity of the Strand."—New York Globe.

ONLY SORRY IT WASN'T LONGER
"Short and snappy—in fact too short. We were sorry there was not more. Shouts of delight went up at the Strand and children danced in the aisle."—New York Daily News.

CHAPLIN IS GREAT GENIUS
"One runs the danger of getting appendicitis from laughing. Chaplin is unquestionably a genius."—New York Herald.

COPS CALLED TO OPEN TRAFFIC
"You can go early but you won't avoid the rush. The public is falling over itself in trying to get in. It took the best efforts of the traffic cops to keep passers-by moving. The picture is filled with new stunts that nobody ever thought of before. Don't miss it."—New York Tribune.

PATRONS SCREAMED AT FUNNY STUNTS
"They screamed at the stunts at the Strand."—New York World.

ONE OF CHAPLIN'S BEST COMEDIES
"An event in the motion picture world. 'Pay Day' is one of his best."—New York Times.

NO ONE IS SO AMUSING
"No one so amusing as Chaplin in 'Pay Day.'"—New York Telegraph.
A Newspaper Editorial of Money Value
To Every Exhibitor!

Here's something most unusual. Seldom does a great newspaper devote its editorial columns to a single picture. But the Chicago Tribune, one of the most influential papers, uses its editorial space to tell the public that this marvelous picture will inspire all who see it!

Speaking of

Joseph M. Schenck's presentation of

NORMA TALMADGE

in

“Smilin’ Through”

Adapted by James Ashmore Creelman from Allen Langdon Martin's Play. Directed by Sidney A. Franklin.

A First National Attraction

All the Screen Can Give!
The Keynote at Washington

WE assume that the keynote of the Washington Convention of Theatre Owners in May will be the encouragement of the independent producer.

There couldn't be a better keynote.

If we are to have enough good pictures—pictures which will satisfy the entertainment fancy of the great motion picture public—we must have independent producers. A lot of them! A lot of good ones. And, constantly, new ones!

There's no further question about that.

But there is a question; a very practical one.
And that question is: How shall the independent producer be encouraged?

First of all the independent producer must be encouraged by distribution. He asks and must have a fair deal; in other words, all the action his picture deserves.

Here then is the first big hurdle. If it isn't successfully cleared you can orate and debate and prognosticate—till doomsday, and the independent producer won't be one dollar better off than he is today; and today he is about ready to quit.

Is he to distribute through an exchange system owned by other producers, or affiliated with, or heavily committed to, other productions?

Is he to distribute through independent or neutral exchange systems already existing—either national or state rights?

Is a new exchange system, owned and run by exhibitors themselves, to be inaugurated?

This is a weighty question.

It can't be decided hastily. It isn't, for instance, a convention matter. It will take a number of intelligent men a considerable time, and they will want a lot of figures, before they will decide conclusively so serious a business problem.

Distribution is the very backbone of this business. It is a big and specialized activity demanding the undivided time of specialists. That is true in every other trade.

Distribution isn't something that follows easily and automatically just because you have something else in hand. It is highly competitive. It calls—to be successful—for the last word in selling force, and selling economy. Exhibitors, whose time is or should be entirely used in their own specialized branch, will never be successful distributors—unless they give up the exhibiting business.

After all, isn't the encouragement of the independent producer right up to the individual exhibitor?

Is organized effort necessary? Isn't it simply a matter of how the individual exhibitor buys his pictures?

We had occasion to speak of this important matter right after the Minneapolis Convention, last year.

And what we said then seems to hold good now.

We said:

"The primary aim of the convention was the encouragement of the independent producer."

"Well, just what is it that discourages right now the independent producer?"

"Not a thing in the world except the profitable sale of his pictures."

"Profitable sale means a sufficient number of bookings at a sufficient price."

"And who will settle this problem?"

"No one in the world except the exhibitor. Not necessarily the organized exhibitor; not the formation of an exhibitor-owned distributing corporation. But simply the individual exhibitor everywhere."

"And he'll settle it, not with sentimentality, not with resolutions for independence, but simply with hard, cold, business sense."

We repeat, the independent producer wants bookings, at fair prices.

And this will depend, largely, first upon the box-office value of his pictures and secondly upon how the exhibitor buys.

At the Albany Convention of New York State Exhibitors a few older and wiser heads stated that no organized effort to reduce rentals was needed if the individual exhibitor used good business judgment in buying.

It seems to us that exactly the same advice applies to the independent producer and his pictures.

Encourage him! Yes, by all means.

Very well. Encourage him by booking his worth while pictures.

WM. A. JOHNSTON.
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Different States Making Hot Censorship Fight
Public Officials and Editors Give Support in Opposition to Movement

F

ROM all parts of America reports are coming regarding censorship conditions in the different states. Many public officials and others are expressing their views on the situation and some lively tilts are expected before definite conclusions are reached.

A new factor is arising amidst the strife and turmoil of blue law and censorship battles in Missouri. A factor which bids fair to forever silence the "mud slinging," self-appointed reformers of the "Show Me" state—the public press. The following statement of C. D. Morris, editor and publisher of the St. Joseph Gazette, one of the leading metropolitan newspapers of the state, typifies the sentiment of the press towards the screen.

"The public school stands out in the annals of civilization as the greatest instrument of freedom and progress. The public press, from its initial development, has been considered the greatest educational force with which the common man is blessed. The screen, indeed, the two, the screen and the press, united in an alliance for the promotion of an intelligent and worth-while citizenship, form a combination never dreamed of a quarter century ago, and the power of which can not, even now, be adequately estimated. Many theatres are today showing the actual transaction of news-making."

With Sunday openings at stake in many Missouri towns in the election April 4, the following statement was issued by Attorney General Jesse Barrett of Missouri, regarding censorship.

Censorship of the silent drama is certainly unnecessary if we do not also need censorship of the spoken word. The latter can make a much more harmful appeal. If you are to censor the theatre through Government inspectors, why not then the magazines and the press? Considering the small salaries of public office, where are you to secure men of that rare intelligence and wisdom which should be required to decide what it is proper for the multitude to see? What has happened to the common sense of the general public that it cannot any longer be trusted to think for itself? Since when must human nature be strait-jacketed by government? Since when has the character and the morality of the people become the burden of our legislators?

A new aspect of the censorship muddle in the State of Ohio, and one which hits directly at the moving picture going public of that state, has resulted from the Ohio Censor Board's attitude towards news reels.

The week-end print of the International News, it is understood, reaches Ohio early Saturday afternoon. Being news and needed for immediate release, it should be censored without delay so that theatres through the State might show it Saturday night or Sunday.

Mrs. Snow has definitely refused, however, it is said, to censor this reel after 12 o'clock on Saturdays. Therefore, it has to lay on the shelf until Monday.

George Arliss, screen and stage star, delivered a radiophone address from the Amrad broadcasting station of the American Radio and Research Corporation of Medford Hillside, Medford. Arliss spoke on "Censorship of Motion Pictures and Stage Plays."

"It is much better for a growing boy to grow good through the influence of his conscience, rather than through the application of the birch. The motion picture industry is a growing boy. It is growing better and purer every day of its own volition. If it is let alone it will grow to healthy and useful maturity. If it has the life beaten out of it with the thick stick of censorship it will become dull and heavy and stupid, without originality and without spontaneity."

Mr. Arliss' address also included a resume of the history of censorship back through several hundred years and quoted from famous authorities who were opposed to censorship in their own days. Radio experts were of the opinion that the star's words reached as far as the Carolinas and the Canadian provinces.
WILL H. HAYS will be tendered a dinner in New York on April 26th by the publishers of the United States. The double occasion is Mr. Hays's retirement as Postmaster General and the combined meeting in New York of the Associated Press and the American newspaper publishers Association. Speakers of national prominence will be heard. The dinner, sponsored by the National Publishers Association and the Publishers Association of New York, will be a very large one. Mr. Hays will probably address over one thousand of the leading editors and publishers of the country.

* * *

A LONG the New York Central tracks at Irvington-on-the-Hudson several hundred feet of large letters proclaim "Urban Motion Picture Industries and just above them is the large, imposing plant formerly occupied by the Cosmopolitan Magazine which John Brisben Walker. This exterior, however, imposing as it is, gives little idea of the size of the industrial equipment within. Briefly, a trip through this plant will give most any film man, as it did to the writer, a feeling that he has been asleep at the switch.

Eighty thousand feet of floor space, not to mention outside and contributing equipment is devoted to the making of educational pictures, color pictures, projection machines, and still more largely to the construction of the Spiragraph, the Urban home projection machine and the disc film records for its use.

The big job is all but finished. It has been done efficiently, economically and completely. And the whistle is all but ready to blow.

There's a story here of vision, persistence and industry—all spelled with capitals. It's a big story. Charles Urban began working on all these big developments years ago, and with this visual realization unmistakably before you you can't help taking off your hat to him. Surely, it looks as if the vaguely large fields of the home and the school room were soon to be actually tilled.

* * *

Watterson R. Rothacker's attractively well-written treatise on motion picture advertising is not only a credit to Rothacker printing and developing but also to industrial pictures in general and, in fact, to the motion picture industry. For the good news we hope it will have a large circulation in the business world. It is inspiring.

* * *

Nick, of the Hotel Astor, reports a favorable outlook for the industry this Summer. Figuring on table clothes took a sudden spurt two weeks ago and the pace is still rapid. In the months of January and February laundry bills showed no increase over the depression period that became definite in the Summer of 1921. The graph was broken however about March 15th. Only one table cloth, too, has totals exceeding ten millions in annual profits, which indicates a new conservatism and stability. Star's salaries also show declines of several thousand dollars a week. Twenty-two new companies await incorporation.

* * *

SOME producers have good policies; some; have good productions. Arthur Friend has both. "Disraeli" and "Ruling Passion" are plain and consecutive proofs. And we predict more of the same sustained quality. This isn't hit or miss production. There's nothing back of the proven ability. We are not going to allude to these productions as clean pictures. They are fine dramatic pictures; and the public throughout the United States high and low, native and foreign born, liberal and provincial wants them.

PICTURES AND PEOPLE

Chicago Daily News, is one of the most forward steps thus far taken in production. It has called forth over 27,000 stories from 20,000 authors, all of them presumably written directly for the screen. The appeal for original screen stories has always been shouted from the industry's rooftops. This contest certainly must have, with one scoop, produced the results.

Some interesting facts have been brought forth by the contest.

For one thing, the prizes have gone almost entirely to amateurs. According to Eugene Mullen, Goldwyn's scene editor, there were hundreds of professional writers entered but they gradually fell behind in the race, and in the final list, with one or two exceptions, are not represented at all.

This, however, parallels the experience of most fiction contests in national magazines. The prizes are generally won by the unknown writer.

Another interesting point is that contestants not only entered from every State in the Union but also from Canada, Africa, England, Ireland, Scandinavia, Philippines, Hawaii and Cuba. It is just this diversity of creative outlook and effort that the screen needs—and needs badly today.

The winner of the first prize of $10,000 is Miss Lavinia Henry, nom de plume for Miss Winifred Kimball, Apalachicola, Florida, a town of 3,000 inhabitants. The story "Broken Chains" has already been sent to Culver City, California, where the Goldwyn staff will immediately prepare the script for filming.

We cannot but believe that Goldwyn productions will show the splendid effect of this story contest.

* * *

HOWARD E. JAMEYSON, advertising manager of the Doric and Liberty theatres, Kansas City, has put out a book of advertising aids "prepared by an exhibitor for an exhibitor" called "The Idea," Mr. Jameyson says the book is designed to "bridge the gap of poor press sheets that span the distance between good ones."

The "Idea" is a good idea. Mr. Jameyson's book is along the lines of advertising service prepared for retail merchants. Advertisements, headlines, catch lines, etc., are prepared to fit most any kind of picture on most any exhibitor's program.

"I belong to the school of old-fashioned advertising men," says Mr. Jameyson. "I am one of the few who place straight confidence in the power of printer's ink. The wave of 'nut ballyhoo,' other picture stunts, etc., hasn't quite washed me off the deck."

We agree with Mr. Jameyson. We, too, believe in newspaper advertising.

The Columbus Citizen says that the State Education Director has been quick to make several much needed reforms in the State Censorship Board following the recent utterances of Mrs. Evelyn Snow; and in conclusion the "Citizen" makes this pat comment—"That these were bills which needed correction is obvious."

* But what brought the correction? Publicity!
Suppose there had been censorship of the press as well as of the movies. Would the bills then have been corrected?

No. Why?

Because the publicity would not have been permitted by the censor.

A busy man, P. A. Parsons, Pathe advertising manager. But the office saw nothing of him last Saturday, for he was busy in a different direction—mighty busy redeeming a new arrival. Lorette Dutton Parsons, lusty, shouting, and weighing 91 3/4 pounds, Mother and child both doing well, and P. A. himself mighty proud.

Thomas H. Ince sends us the following letter:

"My dear Mr. Johnston:

"Mr. Maurice Tourneur has very nearly completed, at my studios in Culver City, a magnificent picturization of 'Lorna Doone.'

"This production has been created with all the skill of Mr. Tourneur, and there has been spent upon it all the money that was necessary to faithfully bring to the screen this classic of English literature.

"I am informed from creditable sources that there are in existence several other editions of 'Lorna Doone,' including one very inferior importation, and that these other editions are being held in abeyance awaiting the release of Mr. Tourneur's picture, so that they can be exploited upon whatever success it attains.

"I am sure that you appreciate as much as anyone, the desirability for bringing to the screen the best stories of the world's libraries, and you are familiar with the inadequacy of legislation for the protection of these works when they are converted into pictures.

"The condition which exists will certainly discourage the legitimate producer from filming the Classics unless our industry does devise some means of combating this brand of piracy.

"The evil of 'leech pictures' has been increased by the resumption of production in Europe on a large scale, and while I feel that no American producer of standing fears the competition of pictures which are imported solely for exploitation upon American successes.

"I understand that your policy has been to discourage this form of piracy, and speaking particularly for Mr. Tourneur, as well as for other reputable producers, I trust that we will have your support in event an attempt is made to force an inferior version of 'Lorna Doone' upon the public.

"It seems to me that the exhibitor by booking pictures of this kind for such purposes is undermining the thing he most needs, the confidence of his public, and certainly the motion picture industry can ill afford to deliberately invite another black eye."

It goes without saying that we concur heartily with Mr. Ince. We have stated our views on the "leech picture" editorially a number of times. The matter is largely, if not wholly, up to the exhibitor. If he wants productions filmed from the Classics and wants them done by the best producers, in the best possible way, he must encourage these efforts by protecting the producer against the "leech picture." There is no argument in the matter at all.

"Reported Missing," characterized by the Selznick Company as the real big picture of its corner, was shown in the Grand Ballroom of the Ritz-Carlton on Friday evening, April 7th. The review follows in our next issue.

That is a novel slant on the star salary question evinced by the Wisconsin Exhibitors in their resolutions published in this issue. Taking the stand that the public makes the star they propose to tell the public how the star's salary has grown to such a point that it either cheats the picture or makes it impossible for an exhibitor to show it at reasonable prices, that is, they propose to do this unless the star sees fit to take a reasonable salary.

The Motion Picture Theatre Owners of Michigan have followed the lead of several other State organizations in a move to secure lower rentals. H. M. Richey, manager of the Michigan organization, has sent out a thorough-going questionnaire to all theatres in the State.

ONE looks to William H. Swanson, founder of Universal City and former treasurer of Universal, to spring surprises every once in a while.

Swanson put Salt Lake City on the map in so far as amusements are concerned. He gave the city some of the most elaborate picture theatres in the country five years ago, and has followed it up by giving them good entertainment in those theatres.

Now he has hit upon a new note, and put into effect a long cherished idea—none other than the erection in his American theatre of a ball room, built in as a part of the theatre, and operated that as any other feature of the house.

"The Dansante" is the name given this Salt Lake institution, and it is for patrons of the theatre only. Those who come in late can while away their time until the feature again comes around, or until a second show begins, by exercising their teppichorean art.

If that isn't meeting competition, and giving that old bug-a-boo "Hard Times" a run for his money, what is?

Matthew A. Taylor, for several years on the editorial staff of Motion Picture News, and who conducted the State Right department of the magazine, has become associated with Robertson-Cole Pictures. He will handle the publicity for that company, under Nat Rothstein. The best wishes of his associates on the News and his many acquaintances in the industry, goes with him in his new enterprise.

Chester Smith, well known San Francisco newspaper man and former sporting editor, and who has handled country-wide drives for the Salvation Army and a number of banking enterprises, succeeds Mr. Taylor on the Motion Picture News.

In Town—Willard Paterson, from Atlanta; Morris Schlank, from Los Angeles.

W e are in receipt of a recent copy of "Colonel Mayfield's Weekly," Vol. 1, No. 27, published at Houston, Texas, bearing the catch line slogan "Just to pep up the game: this slow life is killing me."

The Colonel is out for the nomination for Lieutenant-Governor of the State.

The Colonel is also out after the movies. In two articles on his front page he states that his consuming ambition is to save the people of Texas from motion pictures, and he characterizes the latter with words that young ladies at boarding school are not supposed to look up in dictionaries. Evidently the Colonel doesn't believe in censorship of the press. The Colonel's paper is printed on a brilliant pink. Judging from his first page he is strong for the Ku Klux Klan.

He carries several full pages of oil stock advertisements, one of which is headed "$2,500 for each $100 invested." We wonder if the Colonel guarantees his advertising as he guarantees his statements against motion pictures.

And still we also wonder how on earth the people of any State in the United States, in this more or less enlightened time, can stand for this sort of obvious guff.

But they do. The Colonel's paper has a very large circulation.
PAUL BRUNET’S fourth anniversary as head of Pathe Exchange finds him the proud possessor of a volume de luxe testimonial of loyalty and confidence signed by eighteen hundred executives and employees. The autographed vellum pages of the book amount to a practically complete muster roll of the Pathe industrial army, stationed at the Home Office, the factories and laboratories and at the thirty-five branch exchanges. On behalf of all the donors of the testimonial, General Manager Elmer Pearson presented the volume to President Brunet on March 25, the date of the closing of the “Brunet Anniversary Sales Contest.” In the course of his report to the organization regarding the presentation, Mr. Pearson made use of these expressions:

“Those of us in the Home Office who constitute ourselves spokesmen for you found that the testimonial itself made any words of explanation superfluous. It was the best possible assurance of our appreciation of the many kindnesses and the consideration each of us had enjoyed while helping to carry out Mr. Brunet’s organization policies. This presentation was the crowning feature in connection with the sales and collection drive in honor of President Brunet’s Fourth Anniversary, which, from the figures at hand, is certain to prove the most successful in Pathe history. It was but natural that out of such organization spirit should come an idea for the preservation of Mr. Brunet of suitable evidence of the love and esteem in which we all hold him.

“Mr. Brunet responded with the request that we convey to you his thanks and deep appreciation of a token so beautiful, so obviously sincere, of so much more value to him than any other thing we could have done.”

The testimonial is bound in rich Levant. Into the front cover is set a bronze medallion portrait of Paul Brunet by the celebrated sculptor Jenö Juszko, member of the National Sculpture Society, Architectural League, Numismatic Society, etc. The signatures are autographed on leaves of Japanese vellum, following those containing the beautifully illuminated inscription and address. The volume was made in detail under the direct supervision of Harry Lewis, manager of the Pathe Art Department. The inscription and address are as follows:

“To Paul Brunet, president Pathe Exchange, Inc.,

Greetings!

We, the Pathe family, by this token of our hands express to you the Gratitude, Love and Esteem in which we hold you.

This month of March, Nineteen Hundred and Twenty-two, marks the Fourth Anniversary of your leadership, so capable and resourceful as to have won the respect and admiration of the entire industry; so considerate and fair as to have built up the affection and unswerving loyalty of your employees.

The success with which your administration has been crowned, despite the difficulties encountered, reflects great credit upon you, has brought profit and prestige to the company, and has touched the lives of its many employees with newer hopes, higher ambitions and renewed enthusiasm.

“It is accordingly our pleasure to wish you many more years as president of Pathe Exchange, Inc., and to extend the assurance of our loyalty and best efforts that we may continue to merit the favor of your counsel and command.”

The Brunet Anniversary Month competition during March is also hailed by Pathe officials as another evidence of the evidence of the success of Mr. Brunet’s four years’ administration. The contest opened February 27th after a six weeks’ qualifying competition conducted for the purpose of classifying the exchange branches in the five divisions, within which, respectively, each branch made its fight for its division’s definite list of prizes. It was supervised from the Home Office by General Sales Manager E. A. Eschmann from the time of General Manager Elmer Pearson’s announcement to the branches that the contest was in honor of President Paul Brunet’s fourth anniversary as chief of Pathe, and that, “the winners, figuratively, will have to take off their coats, roll up their sleeves, and work as they never worked before.”

“They certainly have done all that, and more,” said Mr. Eschmann, making a general statement of the result. “It was much more than an ordinary sales contest for cash prizes. It was a practical and spontaneous whole-hearted expression of regard for Paul Brunet personally, and of loyalty and confidence in the President of Pathe Exchange. The remarkable re-

(Continued on page 2176)
There are two types of economy, according to Frank L. Newman, owner of the Newman theatres, Kansas City—economy in price and economy in business methods. In no other industry is this statement more adequately adapted than in the motion picture business. It is the latter form of economy upon which Mr. Newman has based his success in theatre operation. The $1,000,000 Newman Theatre, the Royal and Twelfth Street theatres in Kansas City stand as tributes to his success.

“One of the most closely adhered to rules of my policy always has been to sell every show at the same price,” said Mr. Newman. “True, many productions warrant higher admission charges on account of their unusual merit and cost of production, but my patrons have never been made to bear the extra burden of expense. There has been much comment as to whether an exhibitor can maintain a 40-piece orchestra, stage occasional prologues and songolouges and yet keep his audiences primarily interested in the feature pictures can be done, easily.

“A prologue should be something that improves a picture, not take the place of it or tell a part of the story in advance of the picture. The prologue should merely be an added attraction and should leave the public in a receptive mood for the feature production. Directors who devote their entire time to the making of pictures are much more capable of bringing out the vital points of a production than an exhibitor.

“I am a staunch believer in good music. My orchestra of 40 pieces at the Newman Theatre is one of my largest expenses, but I never allow the music to dominate the picture. As to economy in operation, a complete sprinkler system installed by me not long ago has resulted in a reduction of 85 per cent in my insurance. All suggestions made to me by fire inspectors are carried out at once. Give the public every consideration—provide comforts that will make your patrons feel that they are indirectly attached to the theatre. All of my houses are fully equipped with fire preventives. An exhibitor owes this much to his patrons.

“Yet, never forget the picture. That is the thing. I believe in featuring a type of program that includes orchestra, current events, prologues, songolouges and short subjects. Sell the feature picture—nothing else. The box office value controls film rentals. Due to the fact that vaudeville houses now are showing first run pictures, in addition to several acts of vaudeville, the ‘average’ picture is gradually losing in rental. All of which makes it imperative that a feature picture must have real merit and drawing power, in order that it may withstand the competition of combination houses. Expen-

sive settings do not necessarily increase the drawing power of a picture, but, on the other hand, if the production is especially adapted to lavish settings and they will increase its drawing power—they should be used.

“As the public, not the exhibitors views the situation, censorship is proving a great barrier to good pictures. ‘Impossible’ climaxes and endings are being forced in productions, in order to appease the wrath of censors, which give the pictures an untrue ring, improbable and unnatural in actual life. The novels from which productions are taken are not censored—why should the picture then be censored? Is it any worse to read than to see?”

**Portland Exhibitor Winner in Prize Contest**

Paul E. Noble, manager of the Liberty Theatre, Portland, Ore., has been declared winner of the first prize ($1,500 cash) in the exploitation contest among exhibitors conducted by Associated First National on “The Silent Call.”

Willard C. Patterson won second prize ($100.00) for the campaign he put over with “The Silent Call” at the Metropolitan, in Atlanta.

Third prize ($50.00) was won by W. J. Bittner, manager of the Cambria, Johnstown, Pa.

The awards were made by a jury composed of John Spargo, Exhibitors Herald; Epes W. Sargent, Moving Picture World; J. S. Dickerson, Motion Picture News; R. W. Baremore, Morning Telegraph, and Charles Simpson, Exhibitors Trade Review.

**Paramount Announces More Sales Force Changes**

S. R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, has announced the following additional changes in the Paramount sales organization.

W. P. Moran has resigned the position of Branch Manager at Salt Lake City and is succeeded by O. Wog, the appointment being effective March 27.

H. E. Elder has been appointed Branch Manager at Cincinnati, the appointment being effective March 20. Elder succeeds M. C. Hughes, who has been transferred to the position of Branch Manager at Pittsburgh, effective March 27.

C. M. Regan has been appointed Branch Manager at Indianapolis, the appointment being effective March 27. Regan succeeds J. B. Bugger, who has been transferred to the position of Branch Manager at Detroit, effective April 3.

**Sixteen New Incorporations to Promote Pictures**

Sixteen motion picture companies incorporated in New York state during the past two weeks, and filed the necessary certificates at Albany. These companies show an aggregate capitalization exceeding $600,000, and include the following:


**10-Year Contract Signed by Selznick and Select**

Selznick Pictures Corporation have just signed a ten-year contract with Select Pictures Corporation for the distribution of their product through Select exchanges. The new contract was executed last week, President Myron Selznick appearing for the producing company and Lewis J. Selznick, President of Select, signing for the distributing concern.

The new contract was made necessary by the termination of the previous contract of what have for a long time been known to the trade as the Selznick interests through which Select Pictures Corporation and Selznick Pictures Corporation were entirely divorced from each other in a business way. The designation of the Selznick producing company as merely one independent unit, moreover, is in line with Select’s recent announcement that it was in the market to distribute worthwhile photoplay attractions made by any producer.

**New York F.I.L.M. Club Holds Entertainment**

The F. I. L. M. Club of New York again gave one of their very entertaining parties to their many friends on Saturday evening last at Automobile Club, 247 West 54th Street, New York City. About 300 couples attended and enjoyed the festivities.

There were many out of town guests including Mr. Alfred S. Black of Boston. The punch bowls were well patronized.

Mr. W. E. Raynor, Chairman of entertainment committee, acted as master-of-ceremonies, ably assisted by Messrs. Murray, Iris and Rodner.
"Cut Rentals or We Lay Case Before Public"

Wisconsin Exhibitors' Demand for Reduced Expenses Extend to Studios

As a result of a meeting of the Board of Directors of the Motion Picture Theatre Owners of Wisconsin held February 21, the findings of which are now only been made public, a battle if some proportions is threatened between the theatre owners, producers and others in the industry. It was the sense of the meeting that, unless radical reductions were made in rental prices of films, what are alleged as true conditions would be widely exploited and the fight put directly up to the movie going public, which is responsible for the success of any production.

At the conclusion of the meeting resolutions were adopted demanding of screen stars, directors, producers and distributors that they modify what was termed 'their insatiable demand for exorbitant remuneration for the pictures they make a order that such pictures in question may be put into the hands of the theatre owners at fair and equitable prices.'

According to a statement made the claim is put forth that the Government tax reports for 1921 show that exhibitors paid eleven million dollars more for rentals in 1921 than in 1920 and the same reports show a loss of forty-three million dollars in receipts for the same period.

Owners of theatres, according to a resolution adopted, are largely responsible for establishing prominent stars by supporting and boosting and generally establishing them. The claim is made that the exhibitors and their patrons are almost entirely responsible for the profits to directors, producers and distributors. It is said that the exhibitor is entitled to more consideration in the price of his film, and the patent entitled to more consideration by a reduction in admission prices that would be possible if rental prices on pictures were reduced by the exhibitor.

A part of the resolution reads as follows:

"RESOLVED, That unless reliance in the measure above requested be granted us, that we, the Motion Picture Theatre Owners of Wisconsin, shall with pitiless publicity lay our case before the tribunal of public opinion and shall do our best to enlist the co-operation and support of our patrons in supporting only those who show a disposition to co-operate with us in our efforts to keep open our theatres and to bring the price of screen entertainment within reach of our patrons at a time when they need, as never before, the diversion the screen affords, and which they now find it so difficult to benefit by, owing to the general depression and high prices of entertainment."

The part of the resolution relating to a reduction in salaries by the directors, stars and others reads:

"RESOLVED, That we, the Motion Picture Theatre Owners of the State of Wisconsin, make a demand upon the stars particularly, the producer, directors, and distributors, to voluntarily reduce their salaries and demands for remuneration to the extent that film rentals can and will be cut forty (40) per cent from 1920 prices."

To further impress those upon whom these demands are being made, the resolution continues:

"RESOLVED, That a printed copy of this resolution be mailed directly to every screen actor of note, to every trade journal, to every distributor, and to every producer, and that sufficient copies be mailed to the officers of every state branch of the M. P. T. O. of A., to reach every exhibitor in every state, as well as copies to be placed on file with our national headquarters."

Gunning Pictures Sold for Foreign Field

Trading Corporation Consummates Deal Involving Tremendous Sum

The most important foreign deal consummated in many months was closed early this week, by which the Apollo Trading Corporation (Lawrence Weber, Hobart Bosworth) is to handle the foreign market on all productions released by Wid Gunning, Inc. According to officials of the Apollo Trading Corporation, the contract runs into the million dollar figures.

The announcement, coming at this time, is of particular interest to the industry and to business at large, because of the general belief that the foreign market was stagnant, and that American business men were marking time until more table conditions obtained abroad.

That the officials of the Apollo Trading Corporation, who have been watching the foreign market with the greatest care, should now enter into the deal, is taken generally as an indication of their confidence in the recuperation of Europe economically.

According to the statement of the Apollo Company, the term of the contract will run for a long period of years, and will call for its handling exclusively the releases of the Gunning organization.


In announcing the closing of this big deal, the officials of the Apollo Trading Corporation issued this statement:

"The Apollo Trading Corporation has followed with extreme care and study the pulse of foreign distribution, which is generally believed to be now stagnant. Reports and indications from many foreign countries, however, have been garnered, and are the basis for the belief that the foreign market is now on the upward trend, and will develop steadily towards a once more normal condition.

"The Apollo believes that American pictures of high class, with universal appeal, not only will not meet with opposition in foreign countries, but will actually be welcomed.

The Gunning pictures meet the requirements of the present foreign market to the highest degree, in that they contain maximum mass interest, story value, production and acting.

"In addition to the pictures already released, there was taken into consideration in putting through the deal the fact that important production plans are under way, under direct supervision of Wid Gunning, and that a number of big productions are forthcoming in the near future.

"Among these productions are a number of pictures directed by Victor Schertzinger, of which one, "Dollar Devils," has been completed; future productions by Lois Weber, who made "What Do Men Want?" and "The Blot," two big winners; and twelve specials to be made by Wid Gunning with noted directors."
Goldwyn Manager Tells of English Conditions

A. George Smith, managing director of Goldwyn, Ltd., Goldwyn’s English branch, arrived in New York from London last week to confer with the home office executives. A summary of Mr. Smith’s comments on English conditions follows:

A campaign is under way to secure the abolition of the entertainment tax which is a big handicap. A substantial reduction, if not a complete revocation of the tax, is looked for.

Censorship is but little discussed. The government is disposed to accept the trade’s own censorship.

The ban on German pictures has been removed by the C. E. A. Early showings of German product are looked for.

British pictures are steadily improving. A National Association to which both producers and exhibitors belong has been formed. Trade conditions have been bad, but there is a commendable disposition to improve present theatres and build newer and greater buildings.

The cinema business has had a rough season. Careless selection of programs is partly the cause. Blind booking prevails, and costs, a considerable extent. Exhibitors are still backward in the matter of advertising. Only recently there has been any ready sympathy on the part of editors to encourage the industry.

Sam E. Morris Sails for England April 11th

On April 11 Sam E. Morris, accompanied by Mrs. Morris and their son, Edwin, sails for England, where as recently announced, he becomes president of Select Pictures, Inc., a corporation formed to handle Select’s foreign distribution.

One of the pleasant episodes in connection with the departure of one of the most popular and highly esteemed of Select’s officials was the entertainment a number of his friends in the picture business and the employees of Select and Selznick tendered him the evening of April 8.

Kansas Exhibitors to Have Business Manager

Within a week a business manager of the M. P. T. O. Kansas will be appointed, thereby constituting the initial step towards transforming the exhibitors’ organization into a business institution. Since the adoption, at the semi-annual convention at Wichita, Kan., of a plan to employ a business manager to assume charge of the organization’s business affairs, Mr. Prag, president, has been considering men eligible for the position.

Since the return of Mr. Van Prag to Kansas City from the convention every exchange, which was not represented at the convention, has pledged itself to refrain from renting films to non-theatrical institutions, with the exception of United Artists. Educational and scenic films were not included in the agreement.

More on Press Books

THE following from Peter Bylsma, Manager of the Victory Theatre at Napoleonville, La., is self-explanatory:

Motion Picture News, New York City.

Gentlemen:

I have read with considerable interest, your recent editorial; also articles from various exhibitors anent the press sheet question.

It certainly is remarkable what a vast amount of ignorance is displayed by those responsible for the issuance of press sheets and exhibitors’ campaign books.

Just why advertising matter that the exhibitor wants to use for exploitation purposes should be rendered absolutely useless because of stuff (Stuff is right), that concerns the distributor and exhibitor only, stuff spread over every page, such as “Launch this Campaign,” “Flash this beautiful slide at every show,” “Catch lines!” Catch what? The public does not regard with favor any implication that it is a sucker, and “Catch” suggests fish.

Almost every page contains “inside information” which offsets completely, any value such sheets may have as an advertising medium.

The only way I have been able to utilize any of this “stuff” is by cutting out columns, or half-columns, of reading matter that gives information about the picture itself, thus eliminating “Teaser paragraphs,” “Suggestions for throw-away.” Who wants a suggestion of this nature when you feel like throwing the whole thing away.

Oh yes, a press sheet might assist the exhibitor materially if it could be used verbatim instead of “verboten.”

In conclusion, if an exchange or distributor wants to offer me advice as to the best method of advertising, I’m willing, but don’t disgrace the press sheets with a lot of “stuff” not intended for the public eye, the public wants information about the picture. My business methods may not interest the patron at all if he gets what he has a right to expect.

(Signed) PETER BYLSMA, Mgr., Victor Theatre.

New Cinema Cable Code Is Being Compiled

A new cable code, designed exclusively for the use of the motion picture industry, is now being compiled by the American Cable Company and will be ready for distribution in the near future. The National Association is actively engaged in the plans.

The new code for the motion picture industry will be known as The Cinema Code. It is an abbreviation of all existing codes inasmuch as three-letter words will prevail, instead of the five-letter words which are at present are used by other industries.

Cut Price a Success

MAX MARCUS, owner and manager of the U. S. Theatre, Wonderland, Oklahoma, and Golden Theatre, Cleveland, everybody’s friend, and a man whose word can be implicitly taken, made the unique statement the other day that he is filling his house every night and that he is making money.

In the face of so many contrary statements from other exhibitors, it is interesting to diagnose Marcus’ house, his location, his clientele, and his method of procedure.

The U. S. Theatre is a big place, has 1,400 seats. Marcus says he can do easily stand up 400 more. The theatre is located in the midst of a foreign settlement. His patrons are all dependent upon the Saturday night envelope. None in that district has been seen.

One reason for the success of the U. S. Theatre is the fact that Marcus foresees the labor conditions and cut his prices ten cents just as soon as the bubble burst. He had been getting up to 30 cents during war time. Ten cents was his pre-war admission price. His patrons can continue to pay ten cents. They still continue to find ten cents somewhere in their pockets and the result is that the U. S. Theatre has a financial success.

“The only way to meet the present condition,” says Marcus, “is to cut down the overhead. I did that first. Then I cut the admission price. In order to make more money exhibiting a picture, it is necessary to fill your seats. I am doing it at ten cents a seat. And it’s been such a successful enterprise that even at ten cents I can not give my patrons more for their money than I could a year ago. When I started I cut my prices I eliminated the orchestra; I kept one piece.

“When business became stabilized for me, and I saw things coming fairly well, I put in a second musical piece. A third took care of an East and West end piece orchestra and making money. What do I give ‘em for 10 cents? I give ‘em five-reel feature, a two-reel western, or serial, a news reel, and a comedy.

“You see, it’s this way: I’d take a whole lot rather fill my house every night, as I am doing, at ten cents a seat than play to empty benches at 30 cents a seat.”

The Allen theatre of Cleveland has exchanged hands. This was learned on Friday, when the Allen Cleveland Company was incorporated in Columbus.

The deal disclosed the fact that control of the Allen theatre has passed from Jule and J. J. Allen to a group of Clevelanders whose names have not been made known.

The taking over of the Allens’ nine-year lease by the new company marked the termination of the Allens’ management of the first theatres secured in the United States by the Allen Theatre Company, and it is said, however, that the Allens are still retaining an interest in the new Cleveland organization.
Goldwyn Names Winners of Scenario Contest
Goldwyn-Chicago Daily News Competition Had
Entry List of 27,000 Stories

Michigan M. P. T. O. Sends Out Questionnaire

Following is the list of questions which were submitted to Goldwyn Company as part of the contestants' entry for the $20,000 prize open to all exhibitors in Michigan by Mr. H. Richey, general manager of the M. P. T. O. of Michigan. The questionnaire is a part of the state organization's campaign to reduce rentals.

1. Are you operating at a loss? If so, to what do you attribute the cause and why?
2. Have you reduced other operating expenses? Be specific. Tell where.
3. Have your film rentals increased or decreased during the present season? Give percentage.
4. What exchanges are selling you films at a rental that you feel is fair, or at a price that you can get a legitimate profit?
5. What exchanges have made no reductions in price and are demanding prices that are excessive or are causing you a loss?
6. Is competition in your neighborhood keeping up the price of film rentals?
7. In your opinion, is the most effective method of reducing film rentals, and are you willing to cooperate with the association to reduce rentals?
8. Would you be willing to submit your books and other facts and figures to an arbitration committee of exhibitors in an effort to secure a livable rental?
9. What has been your experience with so-called 'super' specials, etc. Be specific with name of picture, facts and figures.
10. Have you posted up-giving paid dates on pictures because you could not afford to play them at a loss? What exchanges?
11. With what exchanges have you unexpired contracts?
12. When did you have ceased to draw at your theatre, making it impossible for you to play them?

Elmer J. Allman, 950 North Laramie avenue, Chicago, Ill.; "Lost—An Umbrella."

Brianne Barret, 9 Dresser street, Newport, Rhode Island; "Forever."

Rose Curr, 827 Montrose avenue, Chicago, Ill.; "The Great Orchard."

Jennie R. Maby, 823 South Fourth avenue, Pocatello, Idaho; "The Woman Takes."

Joseph F. Hook, Granger, Washington; "The Turning of the Worm."

Dorothy Bronson, 233 Long avenue, Chicago, Ill.; "The Mating of Marcella."

Third Prizes, $500 each, to:

Edwin M. Stahle, 230 East Ohio street, Chicago, Ill.; "Cantwell."

Florence Drake, Tecumseh, Okla.; "The Victorious Steneles."

Mrs. Larry Byrne, Union Wholesale Library Company, Raleigh, North Carolina; "The Seekers."

Mrs. C. K. McIntosh, care Navy Department, Washington, D. C.; "Shame on Mary."

Berton B. Bales, 1314 Starks Bldg., Louisville, Ky.; "One Night in Gotham."

Harry P. Smith, 333 Greenwich avenue, Greenwich, Conn.; "The Market Changes."

Marion H. Krehis, 5510 Gates avenue, St. Louis, Mo.; "The Golden Slipper."

Alda Jack Carver Snell, Minden, La.; "The Goal."

Elizabeth Redfield, 150 East 35th street, New York City; "Peggy and the Poet."

William Wallace Cook, 603 North Kalamazoo avenue, Marshall, Mich.; "Comrades of the Glory Road."

Herbert J. Spence, 318 North Tenth avenue, East Duluth Minn.; "James Is Calling for Me."

Harry Sah, 30 West Fourth avenue, Denver, Colo.; "The Aftermath."

Mrs. N. M. Kessler, 3504 North Lincoln street, Chicago, Ill.; "His Brother's Keeper."

Celeste H. Barman (Mrs. Maurice Strauss), 16 South Market street, Chicago, Ill.; "It's a Wise Father."

Nina Almond, 4 Lasner street, Stanford University, Calif.; "Come Out of the Garden, Eve!"

Mrs. Cora Jones Davis and Mrs. Maxine Myers, Alexandria, Va. (writing under the pen names of John Marshall and Katherine Harrington) collaborators on "The Witch of Fauquier."


Mabel A. Coan, 60 Vine street, Wyandotte, Mich.; "God's Garden."

Helen K. Peters, 3426 Calumet avenue, Chicago, Ill.; "Romany Road."

Lila E. Dean, Tucson, Ariz.; "The Woman of LaGruta."

THE Chicago Daily News on April first announced the winners in the $30,000 scenario contest and some of the facts brought out in conjunction with the announcement and the results of the contest may prove revolutionary in the history of screen writing.

The scenario contest, which closed last November, with an entry list of over 27,000 stories and 20,000 authors, has provoked wide interest and considerable discussion in screen circles during the last few months. The Goldwyn Company, which, with the News, read all the submissions, has contracted to produce the first prize-winning story. From November until the end of March, the Goldwyn Company was busy reading all the submissions and all the resources of the New York editorial department, under the supervision of Eugene Mullin. Editor, with a staff of five and trained technicians, were brought into play to give each manuscript the thorough reading an analysis of the importance of the contest warranted. It is rather interesting to note how the Daily News and the Goldwyn Company handled these submissions. Although the judges were, for the most part, moving picture authorities and trained technicians, the prizes have gone almost in their entirety to amateurs.

Mr. Mullin, in commenting upon the final results stated: "Professional writers, of whom there must have been hundreds entered, gradually fell behind in the race and, in the final list, with one or two exceptions, are not represented at all.

The matter of finally selecting the last 31 involved a great deal of spirited discussion and clashes of opinion among the judges during the final days of the contest, which was rendered all the more exciting by the fact that the judges in question, D. W. Griffith, Samuel Goldwyn, Norma Talmadge, Charles Chaplin, Rupert Hughes (all of the film world), Gertrude Atherton, Governor Morris, Mary Roberts Rinehart authors, and Amy Leslie, dramatic critic of the Chicago Daily News, the Culver City and New York editorial departments of the Goldwyn Company were all scattered in various parts of the country so that final agreements were reached only after the exchange of many long and exciting letters. Right up to the last day the matter of the first prize was in doubt, but in the final voting the $10,000 check went to Miss Lavinia Henry, nom de plume for Miss Winifred Kimball of Apachicaloa, Fla., whose story is "Broken Chains."

Second Prizes, $1,000 each: Albert D. Barker, Prospect Street, West Bridgewater, Mass.; "The Verdict of the Sea."

Kent Curtis, Captiva, Fla.; "The Quinn Millions for Millions of Quinns."

Anna Blake Mezzuha, 696 Pine street, San Francisco, Cal.; "What the World Expects."

P. H. Limberg, Fairmont, Minn.; "Somebody's Mother."
Brunet Honored

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sult means unequivocal admiration for a quality of industrial leadership that is all too rare, in these or any other times. It is also an expression of gratitude for the privilege of uninterrupted employment, of security through a trying economic period, gained only under leadership of such proved capacity.

"Although the returns are far from complete as yet," said Mr. Eschmann, "yet the winning teams accordingly not yet determined, the gross sales and collections resulting from the Brunet Anniversary Contest exceed the most sanguine Home Office anticipations. The fact that general business conditions were less favorable than existed at the time of previous contests does not seem to have had any influence on the spirits or energy of the contestants. The certainty that the business was there is proved by the circumstance that they went out and got it. Practically every branch quota is exceeded, with returns still coming in.

"The extent to which sentiment entered into the contest is a convincing expression of the personal popularity which President Brunet has won in all ranks of the Pathé organization. These returns have not yet determined with certainty what teams are winners. In each instance the prize money will be divided on the basis of forty per cent for the branch manager and sixty per cent to be shared equally among all the winning Pathé salesmen, assistant manager, booker, cashier, etc. Wherever a tie results, the full award will go to each branch thus tied.

The capital prizes fought for within each division are: First Division, $2,500; Second Division, $1,500; Third Division, $1,000; Fourth Division, $750; Fifth Division, $500.

New Film Ruling Made on Rental Tax

A RULING of much importance to the motion picture industry was announced yesterday in Washington by Deputy Commissioner A. C. Holden of the Bureau of Internal Revenue regarding the application of the 5% rental tax to certain forms of contracts made in 1921.

The official ruling follows:

"Where a deposit of approximately 10% of the rental is exacted but the film is not exhibited and the balance of the rental paid until after January 1, 1922, the tax imposed under Section 906 does not apply in the case of a transaction of this nature. However, where the full rental is paid at the time of entering into the contract and such contract is made prior to January 1, 1922, the tax would apply.

"If a contract of this kind was not fulfilled and the rental charge refunded, the tenant would be entitled to a refund of the tax thereon.

"Respectfully,

"(Signed) A. C. HOLDEN,
Deputy Commissioner of Internal Revenue.

Illinois Theatre Owners Hold Convention

T HE Illinois Motion Picture Theatre Owners convention was held Tuesday and Wednesday at the Sherman Hotel in Chicago. The last of the two days was spent in building up and strengthening the organization. The Board of Directors was increased to twenty-seven, eleven from Chicago and sixteen from outside cities. A sharp debate resulted over the candidates. At the suggestion of John Silba, Joe Hepp, Della and Louis Frank withdrew as candidates in the interest of harmony and the election of the following: Nathan M. Joseph, Ludwig Siegel, George Hopkinson, Julius Tamin, D. Chriissis, H. Geldson, Sidney Selig, Harry Kaufman, Verne Langdon, Sam Abrams and A. Powell of Chicago; Glen Reynolds, Dee Robinson, W. W. Watts, L. M. Rubens, Ben Beive, Charles Lamb, William Pearl, J. C. Miller, J. Taber, Adam Dernbach, Charles Law, Gus Keresotus, outside of Chicago. This leaves four out of town members to be elected from districts not now represented.

Among the resolutions passed was one calling for national officers to bring about closer relations with the producer and distributor organizations and report steps taken toward this end.

The growing number of special producer's weeks was condemned and a resolution was passed declaring the Association does not oppose to the Motion Picture Producers and Distributors Association.

Woman Commissioner Given Suggestions

On March 29, a party of Rochester motion picture exhibitors tendered a luncheon at the Hotel Rochester to Mrs. Deloss G. Eldredge, who had as her guest Mrs. Eli T. Hosmer, member of the New York State Motion Picture Commission, who was in Rochester as a delegate to the convention of Republican women of the state.

During the luncheon Mrs. Hosmer invited questions regarding the processes of the Motion Picture Commission and the exhibitors questioned her freely. Mrs. Hosmer admitted she had received valuable suggestions as to future operation of the board, among which was one that the commission should issue a catalogue of pictures together with their license numbers for the information and protection of exhibitors, and that provision should be made so that an exhibitor in the absence of a license number on a film might avail himself of temporary emergency measures.

Discuss Nationalization of Indiana Endorsement Plan

The nationalization of the Indiana plan of photoplay endorsement was discussed at the annual meeting of the Indiana Indorsers of Photoplays at the Claypool Hotel, Indianapolis, on Wednesday, April 5. Mr. W. D. McGuire, head of the Indiana Indorsers and of the National Indorsers of Photoplays, presided at the meeting, W. D. McGuire, executive secretary of the Board of Review, attended.

Convention Plans Include Accessory Exposition

An unusually large response of a favorable nature, from theatre owners, in a part of the United States that illustrates the far-reaching results sent out from the headquarters of the Motion Picture Theatre Owners of America for the big National convention of the body, which will be held in Washington D.C., week of Monday, May 8th. A large number of accessory manufacturers and others have arranged to be present at this accessory Exposition which will be held at the Coliseum on Pennsylvania Avenue.

The convention proper will be held in the ball-room of the New Willard Hotel, which accommodates upwards of three thousand people. The first session of the convention will open about noon Monday May 8th, and then regular morning and afternoon sessions will be held until Tuesday evening, when it is expected the full work of the convention will be considered. Prominent officials of the Government will be present at different sessions, and there are a number of very pronounced surprises of an agreeable character in store for the exhibitors.

Changes Are Announced in Lasky Departments

Claud Saunders, director of Paramount exploitation, announces that J. Albert Thorn has been placed in charge of the organized department of Lithographs and Lobby Accessories.

Thorn has been with Paramount six years. Since S. R. Kent, general manager of distribution for Famous Players-Lasky Corp., established the lithograph department under the Division of Exploitation, Thorn has been conducting experiments with multi-colored lobby cards and other new departures in accessories.

John J. Fried, for many years public relations manager for the Hostetter theatre throughout the country, has joined the Paramount exploitation staff and has been stationed at Des Moines.

Claude Saunders, director of Paramount exploitation, also announces the transfer of Albert Boasberg from the Detroit exchange to Albany. John D. Howard, exploiter at Albany exchange goes to Detroit to succeed Boasberg.

Robertson-Cole Wins Suit Over Carpentier Photos

THE suit brought by Lumiere against Robertson-Cole for alleged infringement of copyright of photographic rights of Carpentier, has recently been decided in the U. S. Circuit Court of Appeals. The decision of the lower court favoring Robertson-Cole was affirmed, on the ground that Lumiere was hired to make the pictures for which he was paid for the use of Robertson-Cole, to whom they belong, together with any rights of copyright. This case is of interest to the motion picture industry, because of the numerous suits brought by Lumiere, actions against Pathe, Goldwyn and others, being still pending.
**Musicians Lockout Likely in St. Louis Houses**

Danger of a lockout of the musicians of the St. Louis moving picture shows on May 1, when the present contracts with the Musicians' Mutual Benefit Association expire, looms more alarming.

On Friday, March 31, the United Theatre Managers of St. Louis representing all the moving picture houses charging more than 15 cents admission and all the vaudeville and dramatic houses, served an ultimatum on the musicians, notifying them that the houses would play without music at the expiration of existing contracts unless the latter in the provision immediately signify their intention of accepting a 30 per cent reduction in wages and agree to certain changes in the working agreement.

The legitimate houses have contracts for the remainder of their season, but will not sign a new contract unless wages are cut.

The Board of Directors of the musicians' union was in executive session all day April 1, but no statement was given to the theatremen or the press as to the intentions of the union.

**Hoy Plan Extends to Five More Territories**

The first practical step in the direction of nationalizing the exchange managers boards of trade and the Hoy Reporting Service was taken last week. In five cities existing managers' associations were reorganized and re-named, the Hoy Reporting Service was installed and is now functioning with arbitration boards composed of equal representation of exhibitors and exchanges. These cities are: Detroit, Cleveland, Pittsburgh, Philadelphia and Washington, D. C.

The inclusion of these cities in the Hoy Service plan brings the total of exchanges now functioning as film boards of trade with the Hoy Reporting system of the Hoy Service up to ten in number. The other exchange centers are New York, Albany, Buffalo, New Haven and Boston.

**New York Law Provides for Standard Buildings**

The McGinnis bill, providing for a New York state standard building code, with movie picture theatres and other places of public gathering, was signed by the Governor this week. The bill was introduced in the legislature following the enforcement of the code last year, which led to the building of the Barkerooker theater in New York, D. C.

The law gives the state industrial board authority to issue building permits and to require construction of standard buildings. The state building code will be required in all parts of the state where the code is in effect. The state building board will be required to issue a certificate of occupancy to any building completed or altered under the state building code.

**American Legion Meets and Will Organize**

The Assistant Directors in the East met Monday evening in New York for the purpose of discussing the forming of an association, similar to the one now existing in Los Angeles. Bert Sutte, who is D. W. Griffith's Assistant, was made Chairman of the meeting with Walter R. Sheridan acting as secretary.

Among the other equally well known assistants, who were able to be present on that occasion were: Ben Behrens, George Klein, Warren Fromme, Joseph Boyle, Charles Berner, Frank Bates, Eddie James, Al Reibach, Charles Van Aredale, Bill White, Chaddow, Graham, William Harvey and Cullen Tate.

The next meeting will take place next Wednesday evening.
**The Reader Has His Say**

"Dear Mr. Johnston:

"I have just finished reading Mr. Eppstein's article in your March 18th issue and I cannot tell you how glad I am that I've found somebody who is not obsessed with the admission lowering mania and who is possessed of the two-day feature run for small towns. Again, I cannot refrain from asking: "Haven't small town exhibitors yet discovered that the two-day booking policy is two-thirds of their salvation?"

"As outlined in my recent 'Seeing It Through' article, I am showing every picture two days and have been doing so for seven months. Receipts have increased, not decreased—because they do not see one of those impossible 'star series' pictures once a month. The two-day policy was inaugurated at this theatre seven weeks after I took over this theatre. With it, admission (adult) was increased from 25C to 30C. This theatre, however, is unusually elaborate for a town of 3,200 population—thus the 30C admission.

"Experiences differ, of course, but in towns of 2,500 population, or more, where there is but one theatre, it would appear that the two-day policy could not help but be a great advantage. Our move in that direction was prompted by a six-weeks' study of patrons, through which we discovered that there were not ten people who attended the theatre every night. Buying a new picture for ten people is hit or if on the face of it. The majority, of course, attended two or three times a week, but a change every other day gets them just the same.

"I have the utmost respect for Mr. Eppstein's policy. Apparently, he has a broad knowledge of the fact that a small town theatre will not run itself more than the New York Rialto will. Such a simple and inexpensive little trick as that of putting a couple of faces behind the scene to play "Humoresque" during the screening of that picture, according to the music cue sheet, was considered quite a novelty merely because no details were ever worked out here before. It's all on the thousand and on problems of presentation.

"More power to our Southern brother and his undeniable conspicuous knowledge of showmanship!"

"Yours very truly,

"Frederick C. Hinds,

"Cresco Theatre,

"Cresco, Iowa."

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**International to Increase Studio Facilities**

The International Film Corporation, controlled by William Randolph Hearst, is planning extensive additions to its New York studios, at present taking in a full block between 126th and 127th streets and running from First to Second avenues. The newly acquired lot just purchased from the estate of Mary A. F. Draper takes in a block front on the west side of First avenue. The plans for improvement include the building of a large studio on the site, according to press reports.

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**Western Penn. Exhibitors to Hold Conference**

The Motion Picture Theatre Owners of Western Pennsylvania will hold their second annual convention on Monday, Tuesday and Wednesday, April 10-11-12, at the Fort Pitt Hotel, Pittsburgh. Sidney S. Cohen, National President, and Senator Jas. Walker, National Counsel, will attend.

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**Paramount Anniversary Closes with Ball**

The celebration of Paramount's Tenth Anniversary Month was brought to a fitting close the evening of March 31 when a thousand people danced into the early hours of April at the annual ball of the Paramount Club at the Hotel Commodore. It was one of the largest social affairs of its kind ever given within the industry and was attended by a notable galaxy of celebrities of the motion picture and theatrical world.

Nils T. Granlund was master of ceremonies following the dancing and introducing many professional entertainers. Among those contributing to the program were: Phelps and Tanning, Alexander Carse, Eddie Cox, Brook Sisters, Frisco, Johnny Hines, Bernard Granville, Harry Rose, Gay Marble, George Martin, Sissle and Blake, Frankie Parsons, Jim Barton, Baby Dorothy Olive, Miriam Battista and Aleta Dore.

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**Stanley Co. Buys Interest in Philadelphia House**

The Plaza theatre, at Broad and Jackson streets, Philadelphia, one of the largest and most elaborate buildings exclusive motion pictures in South Philadelphia, has been acquired for Stanley Company of America by the purchase of Edmund J. Bamberger's interest in the enterprise by Jules E. Maibbaum, President of the Stanley Company. Mr. Morris Spier retains his interest.

The Plaza theatre, which was erected during the latter part of 1912 and completed and opened to the public on May 30th, 1913, was then considered to be the most modern house of its kind in the city. It occupies a lot of 180 feet on Broad street by 100 feet deep, and seats 1,600. The stage is equipped with the latest devices and was built to accommodate vaudeville and other productions on a large scale, besides motion pictures.

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**St. Louis Theatres Act to Reduce Musicians Wage**

The moving picture, dramatic, and vaudeville theatres of St. Louis have demanded of the local Musicians' Union that the wages of musicians in the city be reduced approximately 30 per cent when the present contract expires on April 30.

The musicians have rejected these demands, and at their last meeting appointed a special committee to meet a similar committee of eight representing the theatres to see if a compromise can be reached. The first of these conferences was held in the Musicians' Union headquarters on Tuesday, March 21.

The theatre owners insist that there must be a substantial reduction in the price of music. The general public is demanding lower admission prices and the musicians must do their part to make it possible to meet the wishes of the patrons of the shows, the exhibitors maintain.
"The other day I had quite a chat with the owner of our leading daily; in the course of our conversation, he told me that his newspaper was in serious financial trouble and that the management was considering cutting costs by limiting the number of movies it could afford to run. I told him that I thought this was a mistake, and that the newspaper would be better off in the long run by maintaining its coverage of the arts and entertainment. He seemed to agree, but the newspaper's financial situation continues to be a concern.

And so, I'll continue to support my local newspapers and entertainers, even if it means spending more money on books and movies. After all, a healthy arts scene is essential for a vibrant community."

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**M. P. T. Ass'n Changes Name**

The association hitherto known as the Motion Picture Theatrical Association has changed its name to the "Better Pictures' Association of the World." An announcement to this effect was recently issued by John A. Quinn, president of the organization. Mr. Quinn declares the movement for "Better Pictures" sponsored by his association is meeting with the cooperation of many representative men and organizations among the public and the press. A Southern California division will be formally launched in the near future, according to Mr. Quinn.
Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

S. A. Shirley, district manager of Metro, is confined to his home at 725 Irving Park Boulevard, fighting off an attack of grippe. Mr. Shirley had been feeling badly for several days, but refused to give up to the illness till the first of this week.

King’s Theatre, in Forest Park, was the scene of a fire Monday night which wrecked the building. The blaze started after the last of the audience had left for the evening, and no one was injured.

Fred Aiken has severed his active connection with Superior Screen Service, although retaining his interest in the exchange. Mr. Aiken will take a short vacation and upon his return to the city will announce his future plans. He is one of the pioneers of the industry, and it is understood that he soon will again be actively connected with the picture business.

Ed Silton, who has been manager of the Pioneer Exchange, of Illinois, whose failure followed that of the New York Pioneer Exchange last week, states that the majority of pictures that Pioneer had been releasing in this territory were his personal property, and that so far as possible he will carry through booking contracts with exhibitors and see that their deposits are protected. Mr. Silton desires the good will and cooperation of exhibitors in carrying out this endeavor and will open a new state right exchange with offices at 831 S. Wabash Avenue. Jack Barry goes with Mr. Silton to the new exchange, and will be sales manager.

Mr. Silton is leaving for New York this week where he will secure a number of high class feature pictures for release in this territory through his new exchange.

May 14th to 20th will be Rozelle Week in Chicago territory. Manager L. A. Rozelle, of Metro, is calling on his exhibitor friends to cooperate with him in making this a big event for his company and for the box offices of their theatres. Rozelle Week will celebrate more than six and one-half years of continuous service by Mr. Rozelle to exhibitors in this territory, a record of which he is proud.

L. M. Rubens sends a postal card from Cairo, Egypt, stating that he is enjoying the land of the pyramids and harem veils, and is in good health and spirits. It probably will be some time before he returns from his prolonged foreign trip.

Aaron J. Jones is back in Chicago again after an absence of more than three months, during which he has traversed France, Hungary, parts of the old Austrian Empire, and visited the Holy Land, Egypt, Italy and Morocco. While he enjoyed every moment of his trip, he states that he is glad to be back in good old Chicago once again. His son, John J. Jones, booking manager for the Jones, Linick & Schaefer Circuit, and Ralph T. Kettering, general representative, met Mr. Jones in New York when he landed from the Olympic, and accompanied him on his journey to Chicago.

John F. Dittman has fixed the opening date for his new quarter million dollar theatre at Freeport, Illinois, for April 17th, and plans are under way for a number of feature productions. The dedication ceremony will be held in Chicago late in the afternoon, traveling on special Pullman cars, and will return early the following morning. The new house will be called the Lindo, a word coined by Mr. Dittman from the names of Lincoln and Douglas, the two statesmen whose historic debate at Freeport, Illinois, the theatre commemorates. Rapp & Rapp, who designed the Chicago, Tivoli and Riviera theatres in Chicago, are the architects of the Lindo, which has a seating capacity of over twelve hundred. There is no balcony in the house, all the seats being on one floor. It will be one of the finest theatres in northern Illinois.

August Bossen, who has taken over the Princess at Mendota, Illinois, from E. J. Degenhardt, has closed the house for two weeks and will redecorate and bring it up to date before reopening.

The Idle at Canton, Illinois, has been rechristened the American Theatre by the proprietor, Joe Ross.

Balaban & Katz report that the week of March 26th marked the highest attendance record ever made at the Chicago Theatre, "Smilin’ Through," the fine Norma Talmadge picture, being the feature production. The record is all the more remarkable when the weather is taken into consideration, almost every day and night being either rainy or snowy.

YOU NEED

The Booking Guide

An invaluable compendium of information on all pictures released in the past six months

The second edition is now going to press

Order Your Copy NOW

Gladys Walton in "The Wise Kid," a new Universal production

"The Midnight Call," an R-C release
In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

Atlanta

Arthur S. Dickens is back in town after having helped H. B. Farley put over "The Four Seasons" in Montgomery.

The Rialto theatre has booked through Enterprise Distributing Corp. fifteen two-reel features of the Sherlock Holmes series. Enterprise states that the Rialto was booked for this series within a week after their having bought them.

H. B. Mably, Y. M. C. A., Ware Shoals, S. C., was in Atlanta this week booking pictures for his home town.

Major John W. Quillian, of Enterprise Distributing Corp., is in Macon having an operation performed which was necessitated by an injury received in France.

J. A. McWhorter, formerly salesman and branch manager for Pathe and then sales manager in Atlanta territory, has resigned. He has now lined up with R-C Pictures. R. J. Ingram, Jr., of R-C, who has been covering the field at large, will return to his Alabama and Tennessee route.

U. T. Koch, local Goldwyn branch manager, is in Florida this week.

Frank Jene, New Orleans R-C Pictures branch manager, spent Saturday and Sunday with R. A. Davis of the Atlanta R-C office.

Charles Rogers, general manager of distribution for R-C Pictures, was in Atlanta the early part of this week, where he called a conference of Southern distributors for discussion of R-C's plan of distribution for the next season.

Albert Hill, formerly manager of the Arcade theatre, Jacksonville, Fla., has been transferred to the Lucas theatre in Augusta, Ga., where he is to succeed John Evins, who has resigned.

Carson Bradford was in Atlanta over the week end. He has again secured ownership of the Fairlane theatre in Atlanta, Fla., and will continue to run it.

Oscar Oldknow has returned to his branch managership of Consolidated after a trip to Jacksonville and Miami.

Harry K. Lucas of the Lucas Theatre Supply Co., Atlanta, has installed a radio receiving set and each night is entertaining friends and associates with concerts gleaned from the air. Mr. Lucas, in installing his set, is hoping to introduce the radio to exhibitors throughout the South and extend a cordial invitation to all exhibitors in town to call around and inspect and hear his instrument.

Buffalo

Colonel P. H. Smith has resigned from the United Artists sales staff. Mr. Smith was formerly branch manager for the same company. He also managed the First National office for some time. P. H. has won many friends while engaged in the business in this end of the woods and it will be a distinct surprise to the boys to know that he is about to enter the producing end of the business, with offices in New York. A number of Buffalo financial men are now organizing a company which Mr. Smith will manage. A well known star has been engaged. Details will be announced by Mr. Smith in a few weeks. Joe Daly, formerly office manager at the Hodkinson office, has been engaged as a member of the United Artists' sales staff by Manager M. H. Markowitz.

J. Emerson Dickmon, Esq., "salesman de luxe on the main line," for several years representing Nu-Art Pictures of Buffalo, has been engaged by District Manager Clayton P. Sheehan as city salesman for Fox, taking over the work of Charlie Johnston, recently promoted to branch manager.

Marion Gaeth, who last summer practically managed the Hodkinson office when it was located in the Pathe exchange, and who has been "out of the game" for several weeks and again, will be the new booker for Educational in the Nu-Art exchange, 221 Franklin Street.

J. L. Cook has resigned from the Pioneer staff.

Dave Gray, special representative for First National, has arrived in Buffalo. He will spend a few weeks in the territory. Manager E. J. Hayes is now directing a "Clean-Up Campaign" which will continue until April 29.

John Kimberly, executive manager at Nu-Art, announces the signing of "Where Is My Wandering Boy Tonight?" for presentation at the new Lafayette Square theatre. The same production has been closed by Fred M. Zimmerman for the entire Proctor circuit in the Albany territory. May 1 the Nu-Art exchange will move into the new film building in north Pearl street, replacing the second floor of the third floor. Pathe and Goldwyn will be on the first floor and First National on the second. J. Emerson Dickmon has resigned from Nu-Art to join Fox.

Manager C. W. Anthony of Vitagraph has been getting acquainted with exhibitors in Rochester. On a recent trip to the city town he found all doing good business. Mr. Anthony is planning a screening party around on "Too Much Business," the new seven part comedy drama.

Harry Rossier, formerly a member of the local Paramount exploitation staff and now stationed at Cleveland, jumped into Buffalo Friday, March 1, and took unto him to sell a wife. She's a Middletown (N. Y.) girl.

There's a wave of sickness at the Fox office. Orville Riefel, cashier; Bill Elliott, Syracuse representative; and Ray Cline, salesmen, and Clayton P. Sheehan, who, however, only has a bad cold, are all laid up.

A. W. Moses, R-C Pictures corporation manager, has returned from a trip down state, where he closed "Beyond the Rainbow" for a week run at the Empire, Syracuse, and the Regent, Rochester. Fenton Lawlor has been assigned to the Utica territory, formerly covered by Charles Faust, who is now with Universal.

There's some class to this fellow. Richard C. Fox. "Dick" is manager of the Select exchange, and in a recent number of the Brain Exchange, the Select organ, we find that the Buffalo exchange tops both the Operating Cost and the Film Rental Efficiency columns with a percentage far in advance of every other city in the country, including San Francisco, N. Y. This is the fourth time that "Dick" has been the headline this year.

Kansas City

The Progress Picture Company, which will distribute Arrow product in the Kansas City territory, has been organized by J. S. Jossey, representative of the Arrow Film Corporation. The Phoenix Film Corporation, which last week distributed business, formerly distributed Arrow product in the Kansas City territory. Joe Fox, former manager of Phoenix, is the manager of the new company, which has established headquarters at Nineteenth and Wyandotte streets.

Robert Withers and Y. Donnell, have joined the sales force of the Enterprise Distributing Company's Kansas City office. Mr. Donnell formerly was with Vitagraph, while Mr. Withers comes from Peacock Productions, Inc., having formerly been affiliated with Enterprise.

(Continued on next page)
Due to his wife's ill health, Harry Cohen, manager of Select's Kansas City office, resigned last week and will go to California. Mr. Cohen came to Kansas City from California about six months ago, having formerly managed the Selznick office in Los Angeles. Mr. Cohen's successor has not yet been named. Mr. Cohen has not decided upon his future business connections in California.

Following the announcement that all Universal exchanges were to be turned over to the employees during April and May, employees of the Kansas City Universal exchange have voted to share their profits with the exhibitors. C. Offert, Kansas City manager, says that he intends to offer a proposition that will unite the exhibitors in that territory.

A deal between Al Kahn and management of Crescent-Federated of Kansas City, and Warner Bros., last week provides for the distribution of all Warner Products by Mr. Kahn in St. Louis, Kansas City, Iowa and Nebraska. Among the pictures to be distributed are: "Bright Angel," "Why Girls Leave Home," "Your Best Friend," "Main Street," "Brass," "From Rags to Riches," and "Little Heroes of the Storm." The pictures in Nebraska and Iowa will be distributed through Mr. Kahn's Federated exchange in Omaha.

James M. White, manager of the Kansas City Fox office, has been ordered to report to the New York office in New York. As to just what his "assignment" will be Mr. White does not know. He will be succeeded by Bert Edwards, manager of the Oklahoma City Fox office and former salesman out of the Kansas City office.

The Richards and Flynn Film Exchange, Kansas City, has acquired the distribution rights in the Kansas territory of the film "Ten Nights In the Bar Room," the new Arrow production, at what is said to have been a record price. The picture is ready for immediate release, according to Mr. Flynn, and an extensive exploitation campaign will be launched within the next few days.

Howard E. Jameson, advertising manager of the Liberty and Doric theatres, Kansas City, has just completed a year of genuine labor on a publication which is the basis of "The Idea." The book is a compilation of original catch lines, newspaper advertising and effective exploitation that is intended for use by exhibitors.

An exploitation department, solely for the benefit of exhibitors, has been established at the Universal Kansas City office by C. Calvert, branch manager. It was made possible through open to exhibitors and unlimited aid in increasing attendance through effective publicity will be offered.

Peter Evans of Kansas City, has purchased the Tepee theatre at Terrace, Kas., while a Princess theatre, Sterling, Kas., has been purchased by Greshan and Greshan from J. H. Peats.

The Linwood theatre, Kansas City, has been sold to the Capitol Enterprises and improvements costing $30,000 will be put in this summer. The Capitol Enterprises is the new $1,000,000 company organized by the Liberty and Doric theatres, Kansas City. The Linwood is the first of a string of theatres in Missouri, Kansas and Oklahoma that the new company expects to buy.

"The Adventures of Sherlock Holmes," a series, has been obtained by the Enterprise Distributing Corporation, according to truly B. Wildman, Kansas City branch manager, and is now ready for bookings. These two-reel pictures dealing with mystery are taken from the stories by Sir A. Conan Doyle, there being fifteen of them in number. An unlimited field for exploitation, includingimitation detective badges, is offered, Mr. Wildman said.

The Kansas City Pathe office has qualified in the $1,500 sales contest, according to Harry Graham, branch manager. The entire personnel of the Kansas City office is jubilant over the apparent prospects of nosing under the wire ahead of the field.

Following the announcement of Al Kahn, general manager of Crescent-Federated Film Exchanges, Kansas City, that "Alamo" was ready for distribution in Western Missouri and Kansas, long distance telephone calls and telegrams began to pour into the offices of exhibitors. That the production will set a new record in the Kansas City territory is the firm belief of Mr. Kahn. Exhibitors will be taken care of in the order in which their contracts are received, Mr. Kahn said.

Four changes in ownership and management of theatres in the Kansas City territory have been announced during the last week, including the purchase of the Coy theatre, Lyons, Kas., by J. L. Coborn from F. E. Edwards, the purchase of the Fairport theatre, Fairport, Mo., by Phil Ausmus, the purchase of the Schnell theatre, Harrisonville, Mo., by Mr. Foxkins and the purchase of the Star theatre, Yates Center, Kas., by E. L. Kirkham.

"Bob" Calvert led the field in Universal's sales contest in February, but he is confronted with lively opposition this month as Arthur A. Jacobson now is covering the territory in a $3,250 Jordan sport model car. Business is great, Jacobson said, but made no definite specifications as to "what business." Incidentally with this report came word from Fairport, Mo., that Phil Ausmus, owner of the Fairport theatre, had agreed to receive Universal products exclusively. "Yep," there will be one show each week, rain or shine.

A "private" contest is being aided by C. McPherson and Joe Rosenbur of the Hodkinson sales force at the Kansas City office. A new spring "lid" is the stake and both men are working with energy that bids fair to mount the sales records a notch or so higher.

C. S. Trowbridge, assistant general manager of the United Artists Corporation, is in Kansas City for a conference with T. Y. Henry and incidentally to look over the territory in that section.

Plans for the annual convention of the Illinois Motion Picture Theatre Owners, which will be held at the Hotel Sherman, Chicago, on April 4th and 5th, are being completed and the program as outlined insures an interesting series of meetings from the time the convention convenes at 11:00 A.M. on the 4th, until it adjourns on Wednesday night. The Chicago branch of the organization will be host to the visitors at a luncheon, to be held at the Sherman Hotel, on the second day of the meeting, and other features of entertainment will also be arranged for those in attendance. According to officers of the association, the importance of matters to be considered makes it extremely desirable that every member of the association may find it possible should attend.

Cleveland

MAx Leffowitz, owner of several prominent downtown motion picture theatres, including the Capitol at 2nd and East 73rd Street, with Harry Greenberger, has bought the Keystone theatre, in 800-seat neighborhood house, at Waterloo Road and East 15th Street.

Harry Greenberger formerly was a half partner of Mr. March in the Market Square theatre, one of the largest houses on Broadway.

Frank Gross, prominent local exhibitor, has purchased Harry Greenberger's interest in the Market Square theatre. Gross has also purchased the Grand theatre, at Broadway and East 72nd Street, in addition to which he has taken over the management of the Park National.

R. C. Steuve, the genial exhibitor from Canton, well known as the owner of the Orpheum theatre, was visiting one day this week. Steuve says business is picking up in Canton.

O. I. Bannon of Elyria, Ohio, has taken over Elyria's four downtown picture houses from the Standard Film Service of Cleveland. These houses include the Strand, American, Dreamland and Colonial.

Jack Soglovitz, prominent in local film circles, has joined up with the Standard Film Service of Cleveland as a salesman. Soglovitz has recently been in the poster rental business.

Des Moines

A. R. Cunningham of the First National Exchange has left Des Moines for Sioux City, where he will be the new charge of the Princess Theatre. Noone has replaced Mr. Cunningham as exploitation man for First National.

The Pathe exchange of Des Moines has a change in management. Mr. N. D. Baumeister, for some time in charge of the exchange, was not able to continue the arrangement taking effect on Monday, May 2nd. Mr. W. W. Flues takes his place. Mr. Flues is from New Orleans, where he was connected with Vitagraph. He also was a prominent exhibitor in Greenville, Miss. It is expected that Mr. Baumeister will accept a position in Des Moines with some picture concern

John J. Friedel of the Paramount exchange, has been visiting points in Iowa, including Ottumwa, Cherokee and Nevada, and reports that exhibitors are interested in "Mission of the West," and are booking it in a way that looks good for the feature serial.
Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

Outstanding Features of This Week’s Section

If you are going to play “The Barnstormer” the cut above showing the lobby front on this picture arranged by Willard Patterson of the Criterion theatre, Atlanta, offers suggestions.

Another lobby display of interest is shown on page 2185 explaining how the Old Mill theatre, Dallas, Texas, decorated for the showing of “Ten Nights in a Barroom.”

Metzgar’s “mystery box” explained by the story on page 2186 is an idea that is worth borrowing when you play “Unseen Forces.”

Johnny Jones, manager of the opera house, Centreville, Md., borrowed Willard Patterson’s “rain insurance” stunt and it worked for him just as it did for “Fat.” See story on page 2187.

Manager Fred Meyer of the Palace theatre, Hamilton, O., is reviewing his pictures without kid gloves for the benefit of the fans. The idea is explained by the box at the top of page 2188.

Even New York falls for the hokum stuff. For evidence see story and cuts on page 2189 explaining how the Broadway theatre, New York, is putting over “The Bootleggers.”

This lobby front on “The Barnstormer” was originated by Willard C. Patterson, managing director of the Criterion theatre, Atlanta, Ga.
"Just Around the Corner"
Tie-up at Ontario

"Just Around the Corner," the feature attraction at Loew's Theatre in London, Ontario, for March 30 to April 1, afforded an opportunity for a splendid "hook-up" with numerous local merchants whose places of business are situated just off the main thoroughfare of the city. A special combination page was published in the London Free Press on March 30, the advertisers in which used the title of the picture to indicate that their stores were "just around the corner." These included automobile dealers, home furnishers, restaurants, jeweler, tobacconist and clothes shops. Incidentally, the names of two local people, taken from the directory, were printed in each of the nine advertisements on the page and those who spotted their own names were entitled to a double pass to the current performance.

Harlem Drug Stores Help Regun Theatre on "Saturday Night"

Five Harlem drug stores tied up for "Saturday Night" combination sales offering $1.25 values for $1.00, and with each purchase a pass to the Rialto theatre.

All it cost Manager Morris Weiser, in addition to the passes, was the idea, which he got for nothing from Fred Greene, the New York exploiter. Each drug store came through with a window.

Houston's "Sailor Made Man" Stunts

H. C. Houston, manager of the Gem theatre, Sherman Texas, put over a number of exploitation stunts in connection with his showing of "A Sailor Made Man."

At a special "kids' matinee" the opening day he gave sailor hats to more than 350 small boys, and the youngsters, in wearing these away, proved an excellent walking advertisement.

A special front, in keeping with the nature of the comedy, had been arranged on the sidewalk, the ticket-taker and the ushers wore sailor suits, and at all performances a quartette, in sailor uniforms and wearing Harold Lloyd glasses, sang several nautical selections. After the first performance, he borrowed an idea recently explained in an issue of Motion Picture News. A window next door to the theatre was boarded up and a sign reading "This window broken by vibration, caused by the roar of laughter of audiences viewing "A Sailor Made Man," now showing.

"Nomads of the North" Lobby Pleases Augusta Fans

"Nomads of the North," at the Rialto Theatre, Augusta, Ga., was exploited by Manager Frank Miller, with a huge transparent screen across the front of the theatre, leaving only a narrow space on either side for entrance and exit.

On this transparent screen the figures of the hero and heroine of the picture, life-sized, had been cut out and pasted. Around them were some of the animals which play such a prominent part in the picture. The two people seemed to stand in water, as if fording a stream, and the banks on either side were thickly wooded. Back of the woods on one bank, was the ominous red glow that suggested a forest-fire.

The whole thing was effectively mounted, but did not show up in its full beauty until night, when the rest of the lobby was left in darkness, and an ingenious arrangement of lights behind the transparency gave life and color to the scene.

Art Panels Prove Effective Drawing Card

The Strand Theatre, Albany, N. Y., is responsible for an innovation that has been a big drawing card at the house, a big exploitation asset for the showings there, namely, art prologues. Specially painted art curtains have been dropped over the stage during the playing of the overture and just before the start of the feature picture. Their artistic excellence and their appropriateness to local conditions have made them especially popular features at the Strand.

For the showing of "R. S. V. P." a drop was used of the siege of the Block House at Lake George. The virile style of the drawing and its fitness as a memento of Colonial history won favorable comment in the Albany newspapers and was a good exploitation bet for the Strand.

For the showing of "Love's Redemption" a drop was used typifying the spirit of motion pictures. The figure of art at the top winding out reels of film with Intellect and Originality at each side was explained in the programs and the audiences applauded this tribute to their favorite form of entertainment.
Barroom Lobby Front Interests Dallas Fans

“Ten Nights in a Barroom” was booked at the Old Mill, Dallas, Texas, and Assistant Manager Robertson was delegated to plan an exploitation campaign for it.

The result was a barroom lobby display that was good for hundreds of dollars’ worth of extra business for a cost of one dollar. This is the way that Mr. Robertson got so much for his money.

Robertson sold the Electrified Water & Machine Co., of Dallas, on the idea of a Ginger Ale display in the Lobby of the Old Mill. The local manager promoting this new Ale is paying for good space to exhibit his “drink” atop of the Hotel Adolphus and he could readily see the advantages of accepting the free offer to place an Exhibit in the Old Mill Lobby. The Electrified Company installed a complete Bar on the right-hand side of the Old Mill Lobby at their own expense. Sunday’s crowds saw frosted mirrors in back with old familiar signs of Beers, Ales, etc. They saw also the real thing. Mahogany top counter, Marble sides, brass foot rail and everything. On the shelf in back were displayed pyramids of vari-colored Liquor bottles and bottles of Electrified Ginger Ale and near Beer. A red faced bar-tender in white apron dispensed free drinks of Ale to every thirsty theatre patron.

Sawdust was on the lobby floor, while the “empty kegs” were placed either side of Oil paintings and a cut-out. The ledges of the box-office were “decorated” with Bevo, Budweiser, etc., also loaned for this occasion.

Jamestown Merchants Help Put Over “Molly O”

In presenting “Molly O” at the Wintergarten in Jamestown, N. Y., a full-page advertising tie-up was used in the Evening Journal, a novel feature of the ad being the use of telephone numbers at the bottom of each merchant’s display. The numbers and names were taken at random from the city phone directory. Anyone who saw their names in the ad were given free admission to “Molly O.”

Tooker Makes Cooperative Display Serve Double Purpose

One of the recent converts to exploitation is George Tooker, manager of the Regent theatre, Elmira, N. Y., but now that he is converted hardly a week passes but something good is put over in the city where they send bad New York boys for indefinite vacations.

Recently Mr. Tooker wanted to get a line on the stars that have more than an ordinary following at the Regent but he didn’t want to spend money to do it, so in connection with the engagement of “Her Husband’s Trademark” he talked twenty local merchants into a scheme to accomplish his purpose at their expense.

Here’s the way the stunt worked:

A double truck was loaded with the twenty merchants footing most of the bill for their co-operative displays. With each of the twenty ads was a picture of a Paramount star. The truck announced the details of a most unique contest.

The contest cut out the ad containing the features of his favorite male and female star (two ads) and then wrote a 50-word explanation concerning his choice and sent it to the paper.

The male and female stars getting the highest number of votes were then determined and the best essays on each were adjudged the winners and the writers awarded $10 cash prizes. The writers of the best essays on each of the losing stars were given two tickets to the Regent.

Stage setting for the prologue number on "Hold the Woman" recently presented at the Bramford theatre, Newark, N. J.
Kashin Originates Prologue on "School Days"

Morris Kashin, in charge of presentation at the Elsmere Theatre, New York, recently presented a prologue for "School Days" which won the plaudits of the theatre's patrons.

The number opened with the orchestra playing the song "School Days."

A small spotlight revealed the back of a barefoot boy in tattered clothes slowly advancing from the wings. The barefoot boy made "her" way to the centre of the stage, still humming "School Days." There he discovered a huge blackboard and pulling a piece of chalk from his pocket began writing in a childish hand. In simple words he told what a treat was in store for all those who saw his friend "Wes" Barry in "School Days," which was shown to be shown at the Elsmere. A bit of pantomime followed.

With the last stroke of the chalk the humming ceased, the spot faded out and the show continued.

Gillen Uses "Peacock Alley" as Fashion Show Vehicle

When Fred Gillen put on "Peacock Alley" at the Strand in Binghamton, N. Y., he arranged a Fashion Promenade with several local merchants which brought the theatre a lot of free publicity in the local newspapers. The revue was put on between the evening shows. Six attractive young women of the city displayed the latest modes in feminine attire on the Strand stage. A half dozen concerns co-operated. All the merchants taking part in the fashion show also put on special window displays calling attention to "Peacock Alley" at the Strand.

Newspaper Impanels "Law and the Woman" Jury

The Hamilb, Mo., Courier-Post turned its readers into jurors to decide the guilt or innocence of Betty Compson, arraigned for murder in "The Law and the Woman," playing at the Star theatre.

The Courier-Post did not require the jury to see the picture. The paper printed the facts and briefed both the case for the prosecution and the case for the defense.

The reader was to render a verdict and write a brief essay giving reasons for it. The best essays were awarded the prizes.

The Star theatre gave $10 in cash and twelve tickets to be distributed by the paper. Instead of requiring contestants to see the picture before rendering their verdict, the Star elected to publish a resume of the plot.

This secured the interest of a greater number of people and sold the picture to them.

Uses Novelty Float to Ballyhoo "Saturday Night"

Manager H. J. Adams of the Palace Theatre, Corsicana, Texas, used ballyhoo stuff to put over his showing of "Saturday Night."

An up-to-the-minute bathtube was placed on the chassis of an old automobile. Two strangers rode on the float and at intervals pretended that they were about to disrobe. The chassis carried an appropriate sign. This sign was painted in red letters, shaded with blue, on white beaver board.

Metzgar's Mystery Talking Box Sold "Unseen Forces"

"Unseen Forces" was rightly named according to Creston, la., which came close to a stage of panic with the exploitation Manager E. Metzgar of the Strand Theatre devised when he played this attraction. A mystery talking box was suspended from the ceiling of the lobby and gave answers to questions asked by passersby and occasionally identified them by name and described the clothes they wore.

It had every equipment for arousing the inquisitive, for it was apparently not connected with any part of the theatre except for a hemp rope that ran from the ceiling and the end of which was in plain sight of every one. Unknown to the fans, however, a very thin wire from the side of the building entered the rope just where it touched the talking machine and furnished the connection.

The same exploitation medium was used in showing "Stranger Than Fiction." Prizes were offered this time for anyone giving a correct answer as to how this machine was manipulated so that it could play violin solos and converse with patrons; but so closely had the secret been guarded that no one came near a correct solution. It was later placed in the theatre itself, hung from the ceiling and proved a big drawing card.

This "Three Little Ghosts" ballyhoo put the picture over for Manager Cohen of the Rialto theatre, Brooklyn.

Lobby display on "The World's Champion" put over by Frank Miller, manager of the Modjeska theatre, Augusta, Ga.
Huntsville Merchants Help Sell "Law and the Woman"

When "The Law and the Woman" played in Huntsville last week not one, but several stores co-operated with the Lyric theatre in helping put over this attraction through neat window displays. In each case photos and cut-outs of Betty Compton were used in connection with the ladies' ready-to-wear department and toilet preparations. One store went so far as to make this statement: "Two places in Huntsville to get the best for your money—one is here, the other at the Lyric theatre.

A drug store stated: "You can have a beautiful complexion like Betty Compton if you use our high grade toilet preparations."

In addition to these tie-ups mentioned above, Manager Crute displayed four seven-yard banners at the most prominent gathering places of the city. He also ran a preambulator two days prior to the showing of this picture.

Rain Insurance Gag Sets Town Agog

W HEN something new hits Centreville, Md., the town folk get "hit up" about it.

Manager Johnny Jones of the Opera House, sprang Rain Insurance on them during the run of "The Sheik" and started something.

He sent a story to the local newspaper that if as much as one-tenth of an inch rain fell it would cost the Hartford Fire Insurance Company $300. The story went on to explain that leading insurance companies all over the country were guaranteeing amusements against inclement weather.

Right after the newspaper sprang this gag, Mr. Jones saw to it that the populace kept talking about "The Sheik" through a street ballyhoo of a man clad in the true Arabian costumes.

Winnipeg Dickens Fans Boost "Our Mutual Friend"

The 350 members of the Dickens' Club in Winnipeg, Manitoba, co-operated with the Lyceum Theatre, Winnipeg, for the presentation of the feature, "Our Mutual Friend." Members of this club came out strongly in favor of this picture and an arrangement was made whereby every member undertook to sell theatre admission tickets among friends and others to boost the engagement.

Miniature Volcano Works Over-time at the Albemarle

The Albemarle theatre, Brooklyn, exploited "Vesuvius Conquered," a feature of a recent issue of Fox News, in a most interesting manner.

In the lobby a miniature volcano belched smoke, and in the cloud above a tiny model of an airplane whirled. Beside it stood a large specially printed poster featuring the short subject. The volcano was about six feet in height and made of papier mache. The smoke was effected by the burning of punk within the "crater."

Cooperative Ads. Big Help in Selling "Hail the Woman"

One of the big talking points about "Hail the Women" is the number of players in the picture who are stars in their own right. The Liberty Theatre, Zanesville, O., capitalized this fact by using cuts of eight different players in the eight advertisements that went to make up a two-page advertising tie-up in the Zanesville Dispatch the day the picture opened. The cuts were run without captions and prizes were offered by the Dispatch to the first four readers sending in a correct list of who these players were.

The advertisements also tied up cleverly with the picture, "Hail the Woman" who gives her children Youngman's Bread was the opening line of a well-known bakery. "We 'Hail the Woman' with a Banking Service Unexcelled," said the Old Citizens' National Bank, "'Hail the Woman' and Hail the Opportunity to Own an Automobile," declared a dealer in second hand cars starting a sales' drive.

A special pre-view showing was arranged for a Citizens' Committee before the opening.
Cooperative Ads. for “Foolish Wives”

MARC LACHMAN, Universal exploitation representative, arranged a shopping tour for Miss du Pont and effected an advantageous newspaper tie-up with the Brooklyn Eagle in connection with the showing of “Foolish Wives” at the Brooklyn Mark Strand Theatre.

Other stunts included a window display in a local music store window as shown by the accompanying cut.

Two pages of advertising purchased by the leading merchants of Brooklyn were run in the Eagle on Tuesday, March 21st, announcing a shopping tour during which Brooklyn could get a real “close-up” of Miss du Pont, feminine lead in “Foolish Wives.” Miss du Pont also appeared in person at the Mark Strand. Every ad carried a picture of the star and announcement of the theatre run. A five-column banner across the top of each page announced the stunt in bold face type.

In brief, the idea was as follows: Miss du Pont visited the stores, met the customers and in several instances went behind the counter and sold merchandise while huge crowds swarmed in the aisles. The stores were decorated with “Foolish Wives” banners and announcements. They were very effective in creating a personal atmosphere to accompany the actual appearance of the star.

At noon Miss du Pont visited the Eagle plant and dined with the composers, reporters and office force in the Eagle lunch room. A special motion picture camera took shots of the various stores and beginning on Thursday, the pictures were shown on the screen of the Strand during the remainder of the “Foolish Wives” engagement. This brought many to the theatre.

Indianapolis Specializes in Directions by Indirection

In Indianapolis they don’t say “The Baldwin Piano Company is at 2201 Pennsylvania Ave.” They say “Just Around The Corner from Washington Street on Pennsylvania Avenue there is a Baldwin Piano Company.”

This was the clever phraseology invented by the Ohio Theatre to put over “Just Around The Corner” with a page of co-operative ads in the Indianapolis News that catch lines read like this. “Indiana’s two busiest cigar stores are ‘Just Around The Corner’ from the Ohio Theatre” and “There a Book Store handy around the corner.”

Meyer Tries “Nothing But the Truth” Policy

RED MEYER, managing director of the Palace theatre, Hamilton, Ohio, has struck out on a new path. He is issuing a monthly bulletin to his patrons, telling them exactly what he thinks of his coming attractions. If he likes the shows, he boasts them. If he doesn’t, he tells them so. But he goes further than that. He has agreed to follow up his criticisms of his own shows with a financial statement, showing whether he made a good guess or not, in connection with the picture mentioned in the bulletin the previous month.

Of “Never Weaken,” Harold Lloyd comedy, which he played March 5, 6, 7, 8, he said: “Compared with all the Lloyd comedies we have seen we would rank this among the five best. Entertainment value 90.

“White Oak,” a William S. Hart picture, Meyer said: “Some steen hundred of our patrons have asked us why we never show a Hart picture. There’s nothing like trying anything once, and here’s the attempt. White Oak” is neither better nor worse than any of the other stories that have made Hart popular. As a western, we rank it at 75. A very good cast makes the offering dependable.”

This is something new in motion pictures. An unbiased, truthful opinion about attractions, with actual entertainment value, as it strikes the man who is most vitally interested. It’s interesting to see just how much profit this candor will bring the exhibitor from Hamilton, Ohio.

“Foolish Wives” window display put over by Marc Lachman, exploiter for Universal, during the run of this picture at the Brooklyn Mark Strand theatre

This “A Midnight Bell” lobby is the work of the Travis theatre, Sherman, Texas, and is part of John Paxton’s “First National Week” campaign
"Bootleggers" Stunt Amuses Gotham

McDonald's Ballyhoo Gets Even
Broadway's Attention

MANAGER CHARLIE McDoNALD, of B. S. Moss's Broadway Theatre, made the Gay White Way stop, look and read with a thorough-going campaign of exploitation on "The Bootleggers," when that timely offering was shown there last week.

Manager McDonald started his campaign a number of days before "The Bootleggers" opened at the Broadway. He wanted a trio of men to act the part of bootleggers, but he did not want to engage the usual type of unconvincing ballyhoo, with "ad" sticking out all over him.

So he hired actors—experienced players—and told them to do their worst. The result was a little group who looked as if they had hit Broadway right from their still in the Tennessee Mountains. There were two tall, rangy men, and one short one. The tall ones had on dilapidated slouch hats, flannel shirts, bright neck-cloths, corduroys, mountainer boots, and a stubble of beard of weeks' growth. The little one was covered with a raincoat, from the depths of which he produced flasks and bottles now and again.

The two tall "bootleggers" started up Broadway from the theatre, perhaps a block ahead of the little fellow. They would stop at some corner, and engage in conversation with the nearest person—a policeman, perhaps—asking the way to the nearest Mills Hotel. The crowd which gathered around them was so thick at times that traffic was stopped, and they were forced to move on.

The little man then arrived to complete the tie-up. On his back, he bore a sign, stating that "The Bootleggers" would arrive at the Broadway within a few days. Then the trio would move on, the two bigger men gradually moving on ahead until the next jam collected.

The actors were well made-up, and the genuineness of their costumes was evidenced by the curious remarks of the bystanders. When the flask was produced, there was always an immediate heightening of the interest. As prohibition is a topic on everybody's tongue and in every newspaper headline, the appearance of the bootleggers and their flasks crystallized the common topic of discussion. It is safe to say that thousands were started talking about "The Bootleggers" by the appearance of these picturesque characters on busy Broadway.

The method of working the street stunt was to keep the sign hidden until the crowd's curiosity was aroused. The sign-bearer would lean nonchalantly against an automobile talking to his "pardners"—then, when there were enough lookers to satisfy him, he would turn his back, and reveal the ad.

They would stop in front of rolisteries and other restaurant windows. While the two looked longingly in the window, making loud comment, in mountaineer dialect, of what they would do to large globs of that food if they could get it, the little man leaned against the window. Then he would suddenly become interested in the sizzling chicken on the spit—and another crowd knew about "The Bootleggers."

Several days of covering Broadway in this fashion, particularly during the hours when theatre crowds were about, reap'd its reward when the picture's run began. The "bootlegging" trio divided their time between working the streets and standing in front of the theatre, where they interested and amused the crowds by their running fire of repartee and comment on things in New York. Hiring men of intelligence, instead of $l-a-day men, brought a new note of real fun and interest into the stunt.

The front and lobby of The Broadway helped materially in putting across Manager McDonald's timely ideas on this timely picture. A big sign called "The Bootleggers" "The Sensational Expose of 1922" and "A 100 Proof Film Knockout."

All around the marquee of the theatre were strung pennants of white, on which were painted in bright colors a series of snappy remarks anent prohibition, drink and bootlegging. A group was continually stopping to read and smile at such as these:

"What'll You Have, George?" "I'll Have a Pony of Horse-Radish." "Have You a Little Bootlegger in Your Home?" "Water, Water Everywhere—But Who Wants to Drink Water?" "Drink Hair-Tonic High-Balls and Grow a Beard on Your Liver."
Franklin's “My Boy” Campaign
Elaborate and Complete

One of the finest exploitation campaigns ever put over by Harold B. Franklin at Shea's Hippodrome was that used in connection with the showing of “My Boy.”

There were two big features of the campaign. One was the big party for the orphans of the city. This was a tie-up with the Buffalo Evening News. “My Boy” was shown for the city waits at a special screening Saturday morning. The News gave the event a two-column head on page one every day during the week and a big special story the day of the show. Father Baker's boys band played a program for the kiddies just before the presentation.

The other feature was the tie-up with the Kleinheins company, through which this store put on a “My Boy” week and for the first time in its history turned over an entire Main street window to a special display of “My Boy,” which included Coogan middle suits, a large hand painted scene from the picture and photos from the film.

Mr. Franklin also arranged to have the photo of Jackie published on the front page of “Truth,” a local weekly publication. He put on a fine hand-drawn advertising campaign.

Cobe's Knock-Out Lobby Display
Is Miniature Prize Ring

THE accompanying cut shows a lobby display for “The Leather Pushers,” conceived by Manager A. J. Cobe for the showing of this series at the New York Central theatre.

The display consists of a miniature prize ring, the ring itself being completely in every detail, crowned down to the towels, the tiny sponges in the water buckets and the ringside benches for the reporters. Overhead, as seen by the illustration, is strung an electric arc which is lighted by dry storage batteries inside the table on which the ring rests.

There is a continuous crowd around the tiny ring, each one vying with the other trying to pack some minor flaw in its construction. As yet none have been found, and Manager Cobe shows his true instincts as a showman when he offers to let anyone in, gratis, if they can show him one single imperfection.

Stresses “Drama of Dishes” Idea in Selling Picture

Emphasizing the idea of “A Drama of Dishes,” Manager Herbert Johnson put across a plan for exploiting “The Song of Life” that made a hit, especially with the women and housewives who constituted ninety per cent of the patrons at the Luna theatre, Lafayette, Ind. The advertising stressed this thought, while for the lobby display handbills and window tie ups the idea of stacked up dishes was worked out in accordance with the suggestions in the press books. Cardboard plates were given away by a street ballyhoo artist, who stopped the women who would be the prospective patrons for such a picture and pointed out that at last the film was presenting the drama of their own lives.

H. L. Swain's lobby decorations on “Fool's Paradise” when this picture played the Saenger theatre, Shreveport, La.

Flivver Parade as “Connecticut Yankee” Exploitation

The management of the Liberty theatre, Sacramento, Cal., arranged an elaborate street ballyhoo for the exploitation of “A Connecticut Yankee in King Arthur's Court.” It was in the form of a parade, led by an automobile of the “flivver” type used in the picture, this being followed by four motorcycle-mounted “knaves.”

By attaching to the sides of the automobile a large sign, which, in addition to bearing the name of the production and the theatre, bore the name of the automobile agent, the use of the machine being obtained without cost. Each of the four motorcyclists carried a stiff board banner at the end of a wooden spear. Each banner contained one word, and the four words made the following sequence: “Connecticut Yankee Liberty Theatre.”

In the torch of the machine a woman in overalls proclaimed through a megaphone the merits of the picture and urged the crowds that gathered wherever the procession halted not to miss the production.

Here is A. J. Cobe's “Leather Pushers” lobby display used at the New York Central theatre.
Stanley, Philadelphia, Presents
"School Days" Prologue

The school room prologue idea for "School Days" was used recently by the Stanley Theatre, Philadelphia, to attract local youngsters being secured for the roles.

A well planned exploitation campaign was also carried out. The Stanley doubled its staff of ushers and arrayed each one in kid clothes. A miniature school house was erected in the lobby, and during the matinee and evening performances a school teacher stood in front of the door ringing a bell while a half dozen youngsters played "ring-around-rosy" nearby. In the evening the house was illuminated and it proved to be a veritable magnet in attracting people to the theatre.

Practically every prominent store in Philadelphia carried a window display, and about thirty oil paintings were placed in hotel lobbies. In addition to a big newspaper campaign, the Stanley Company used more than 1,000 Wes' Barry cut-outs, placing them in the entire town. Twelve people were used in the "School Days" review, and among them was Betty Mastbaum, daughter of Jules Mastbaum.

Working Girls Go to See Their Problems Solved

Taking advantage of the controversy that has swept the country on "Can a Girl Dress on $87.55 a year," and playing on the fact that the heroine of "Back Pay" has a "crepe de chine soul," Howard Jameson of the Doric Theatre, Kansas City, sent 1,000 letters to the poor working girls of the town, drawing their attention to the hook-up.

Did the P. W. G.'s fall for it? They locked to the theatre with their escorts.

Rea Sells "My Boy" With Novelty Ballyhoo

The fact that horse drawn vehicles, especially the old-fashioned buggy, is seldom seen upon the streets, even in rural communities, was used to advantage by George Rea, manager of the Ficquen theatre, Hillsboro, Ohio, in exploiting "My Boy."

In advance of the engagement Mr. Rea obtained several old buggies on which he placed posters and cards advertising "My Boy" and had them driven through the streets of the town. The tops of the buggies were let down and advertising matter was painted in white across these tops and curtains.

"Queen of Sheba" Questionnaire Sent Out to Mansfield Fans

A clever questionnaire was used by the management of the Opera House, Mansfield, O., in exploitation of "Queen of Sheba."

Printed on blue cards, four by five inches, was a series of 10 questions. A headline, "How Much Do You Know?" introduced the throw-away, the contents of which was:

Mr. Edison says college graduates are terribly ignorant, and in proof thereof shows a list of 75 questions submitted to applicants for positions. Nearly every college graduate was unable to answer the majority of Mr. Edison's questions.

"How much do you know?" Here are ten questions which we challenge the public of Mansfield to answer:

1. Where was the Land of Sheba?
2. Who was the famous King of History that the Queen of Sheba visited?
3. What method of conveyance did she use in going to see King Solomon?
4. Where did she get the diamonds and jewelry that she gave to her beloved King?
5. What costume did she wear when she was presented at the Court of King Solomon?
6. What did she say to King Solomon when she first met him?
7. Did King Solomon wear a beard when he kissed the Queen of Sheba?
8. How many wives did Solomon have when he met the Queen of Sheba?
9. What did the Queen of Sheba wear when she visited the Royal chariot races?
10. Why didn't Solomon marry the girl? Of course these questions are bound to make you think, and perhaps the average citizen cannot answer them off-hand, but any reader of this card can answer each every one of the foregoing questions if he or she will go to see William Fox's super screen spectacle, "Queen of Sheba," which will be presented at the Opera House for a week's engagement.

Dog Hitched to Wagon Ballyhoo for "Come on Over"

Manager Adams of the Auditorium theatre, Concord, N. H., made good use of a dog and a boy's toy wagon in exploiting "Come on Over." The dog was hitched to the wagon and driven about town by a boy, who was usually surrounded by a half a dozen or more other boys.

The wagon was covered with white cloth. On each side was painted the words, "Come On Over." When a curious person went on over to see what it was all about he found an advertisement in the bottom of the wagon telling about the picture, where it was to be screened and the date.

Mr. Adams obtained tie-ups with many stores, one being at a meat market. In the window were the butcher's regular signs giving the prices of meats. At the bottom of the window, on a two by three-foot card, "Come On Over" was painted. In other stores displays of posters and stills were obtained, but the most effective single exploitation feature was the dog hitched to a wagon.

Kingman Builds "Way Down East" Lobby at Small Expense

Manager Kingman of the Strand theatre, Gaffney, S. C., in exploiting "Way Down East" built a most attractive lobby display. Taking a twenty-four sheet, he made cut-outs of the different rural characters, mounted this group of cut-outs over the entrance of his theatre. Directly underneath was a large pumpkin, over six feet high, with the lettering "Way Down East." In the lobby were corn stalks, pumpkins and rural decorations.

As a ballyhoo, he tied up with a local concern, giving them one pass, for the services of their buggy and mule. One of the employees of the theatre was dressed as a county "hick" and drove his buggy into Gaffney, in the residential and business sections of the town. The buggy carried a banner reading: "I came all the way from Kankakee to see 'Way Down East,' Strand theatre today."
NEW YORK CITY

Capitol Theatre—
Orchestra—"Southern Rhapsody," by the Capitol Grand Orchestra.
Novelty—Good Safari—Game picture.
Comedy—The Duck Hunter—Mack Sennett.
Current Events—Capitol News.
Ballet—(a) Galop de Concert, presented by Mlle. Gambarelli, Ballerina. (b) American Indian Dance by Doris Niles.
Feature—A Poor Relation.
Scenario—Song Cities of the Sahara—Messmore Kendall and W. G. Clark.
Next Week—When Romance Rides—Goldwyn.

Strand Theatre—
Overture—"Capriccio Italian," by Strand Symphony Orchestra.
Novelty—Mark Twain—Kinetoscope.
Vocal—"Dear Red Southland," by George Ardenon, tenor.
Scenario—Trumps, Ace High—Post Nature.
Current Events—Mark Strand Topical Review.
Vocal—"Give Me All of You," sung by Eldora Stanford, soprano.
Novelty—The Ballad of Fisher's Boarding House—Fictionalization of Kipling's poem.
Prologue—By Strand Male Quartet with special scenic setting.
Feature—Gay La.
Scenario—The Cape of Good Hope—Prizma.
Odd's Ends—(a) When the Salmon Comes Home; (b) The Sky Jumpers; (c) They Say.
Comedy—Felix Makes Good—Carlo.

Rialto Theatre—
Overture—"1812," by the Rialto Orchestra.
Current Events—Rialto Magazine, Instrumental—"Rondo Capriccioso," by Hugo Mariani, Violin Virtuoso.
Feature—Beauty's Worth—Marion Davies.
Vocal—"Kiss Me Again," sung by Gladys Rice, soprano.
Comedy—Hokus Pokus—Bobby Vernon.

Rivoli Theatre—
Overture—"Sixth Hungarian Rhapsody," by the Rivoli Orchestra.
Scenario—The Lamp Lighter—Post Nature.
Vocal—"The Garden Matinee," by Marjorie Peterson.
Current Events—Rivoli Pictorial, Instrumental—"Marche Militaire" and "Song of India," played by Edgar Fairchild, Herbert Blair and George Dilworth, pianists.
Feature—The Red Peacock—Pola Negri.
Comedy—The Anvil Chorus—Snuh Pollock.
Cameo Theatre—
Overture—Orchestral selections played by Cameo String Orchestra.
Current Events—Cameo News Events.
Instrumental—"Le Deluge," violin solo by Samson Noble.
Scenario—The Silver Harvest.
Comedy—School Day Love—Educational.
Feature—Sisters—American Releasing.
Organ Solo—"Pilgrims Chorus," played by John Priest.
Apollo Theatre—
"Orphans of the Storm" continued.
Central Theatre—
"Man to Man" continued.
Criterion Theatre—
"Loves of Pharaoh" continued.

LOS ANGELES

Symphony Theatre—
Comedy—The Anvil Chorus—Pathé.
Scenario—Are You Playing Fair.
Feature—Woman Wake Up—Florence Vidor.
Next Week—Intrigue.
Clune's Broadway Theatre—
Short Dramatic—The Avenger—Irving Cummings.
Organ—Dimples—Kinograms.
Feature—The Heart Specialist.

Superba Theatre—
Current Events—International News.
Comedy—A Pullman Panic—Universal.
Vocal—"Are You Playing Fair," Tenor Solo.
Feature—The Dangerous Little Devil—Universal.

Kinema Theatre—
Novelty—Topical of the Day—Pathé.
Burr Novelty Reel
Current Events—International News.
Scenic—"Cavalleria Rusticana" and "The Sheik."
Feature—Polly of the Follies—Constance Talmadge, succeeding "Schools Days" after five days run.
Gracie's Rialto Theatre—
Bill at Granum's Million Dollar theatre of last week moved to Rialto for indefinite run with "The Green Temptation" as feature.

California Theatre—
Current Events—Fox News and Kinograms.
Novelty—Topical of the Day—Pathé.
Scenario—Kipling's "Ballad of Fisher's Boarding House"—Pathé.
Musical—Concert by orchestra including the rendition of "Dixie," "My Old Kentucky Home," "March of the Volunteers," "Leave Me With a Smile," etc.
Feature—Be My Wife—Max Linder.
Comedy—"Tis the Bul—Christy.
Next Week—The Night Rose.

With First Run Theatres

Wire Reports From Correspondents

Mission Theatre—
Overture—La Burlesque.
Scenic—Mountain Music—Sunset—Burrud.
Organ—There's a Town in Dixie.
Cartoon—Cracked Tee—Funny and More.
Instrumental—Song of India—Violin Solo.
Feature—Turn to the Right—Metro.
Next—Orphans of the Storm.
Grauman's Theatre—
Overture—Medley.
Current Events—Pathé News.
Organ—"Orpheus" and "Eurydice."
Special—Children's dance number.
Educational—Urban's Movie Chats.
Vocal—Just a Song at Twilight, Rendered as Tenor Solo.
Educational—Pathé Review.
Novelty—Personal appearance of Los Angeles Times, Beauty Contest winner.
Feature—Is Matrimony a Failure.
Pantages Theatre—
Feature—The Sign of the Jack O'Lantern.

Miller's Theatre—
Ninth week of "The Silent Call."
Loew's State—
Current Events—International News.
Feature—The Barricade.
Next Week—Five Acts Vaudeville.

Hill Street Theatre—
Educational—Kinetoscope Review.
Feature—Chivalrous Charley—Selznick.
Comedy—"Twas Ever Thus—Christie.
Five Acts of Vaudeville.

SEATTLE

Coliseum Theatre—
Overture—Carnival.
Current Events—Pathé and Kinograms.
Scenic—Missing Men.
Comedy—The Skipper's Policy.
Vocal—Male quartette singing "While Miami Dreams.""Pathé.
Feature—Boomerang Bill.
Next Week—The Rosary.

Columbia Theatre—
Overture—"Stradella," and "Swannee River Moonlight." 
Current Events—International News.
Comedy—Two of a Kind.
Feature—Man to Man.
Next Week—Dangerous Little Demon.

Seabird Theatre—
Overture—The Sheik.
Current Events—Kinograms.
Comedy—Barnyard Cavalier.
Vocal—Male quartette singing "Angel Child."
Feature—Unit Program.
Pathé—A Day at a Studio.
With Louise Lovely as director, taking pictures of local people on the stage.
State—
Comedy—"The Rain Maker"—Lloyd Hamilton.
Feature—"The Passion Flower"—Norma Talmadge.
Next Week—"The Great Temptation"—Betsy Compson.
Allen—
Overture—Midsummer Night's Dream.
Current Events—Allenette.
Feature—"The Night Rose."
Stilman—
Overture—"Old Favorites," arranged by Homer Walters, featuring a piano solo by Gruenwald.
Comedy—"O Promise Me." Feature—"Hail the Woman." Next Week—Probably continued.
Park—
Overture—"Rhapsodie of North America," arranged by Maurice J. Spitalny.
Current Events—Fox News.
Comedy—"Toonerville Tactics." Feature—"A Question of Honor"—Anita Stewart Next Week—"One Glorious Day"—Will Rogers.
Standard—
Current Events—International News.
Comedy—"Two of a Kind," with Harry Sweet.
Feature—"Conflict"—Priscilla Brown.
Next Week—Same continued.

WASHINGTON

Metropolitan—
Overture—Babes in Toyland. Violin Numbers—Ballade and Polonaise (Vieuxtemps) —"Kiss Me Again."
Current Events—Pathé News—Topics of the Day.
Feature—"Penrod"—First National.

CINCINNATI

Woolworth—
Comedy—Asop's Fables—Pathé.
Comedy—"A Barnyard Cavalier." Christie.
Feature—"The World's Champion."
Next Week—"The Barnstormer."
Strand—
The Four Horsemen of the Apocalypse.
Second week at popular prices. Next Week—Not decided.

ROYAL THEATRE

CINEMA

Stanza—
Overture—"Fingal's Cave"—P. Mendelssohn-Bartholdy.
Capitol Digest—Pathé and International News—"Photographic Gems" and "When the Salmon Come Home"—Pathé Review.
Florida Fancies—Pathé Review.
Feature—Viola Dana in "Glass Houses."
Bendix Male Quartette and Miss Marion Crarry presenting Excerpts from "The Prince of Pilsen"—Luders—Special presentation by Lowell V. Calvert.

ST. PAUL

Capitol Theatre—
Overture—"Fingal's Cave"—F. Mendelssohn-Bartholdy.
Capitol Digest—Pathé and International News—Photographic Gems and "When the Salmon Come Home"—Pathé Review.
Florida Fancies—Pathé Review.
Feature—Viola Dana in "Glass Houses."
Bendix Male Quartette and Miss Marion Crarry presenting Excerpts from "The Prince of Pilsen"—Luders—Special presentation by Lowell V. Calvert.

CHICAGO

Chicago Theatre—
Overture—"Oberon." Scene.
Specialty—Walter Pontius singing. "When My Caravan Has Rested."
Comedy—Eddie Lyons in “Pardon Me.”
Feature—“The Splendid Lie.”
Coming Feature—Norma Talmadge in “Smiling Through.”

Pantheon Theatre—
Specialty—Cello, Solo—“Mighty Lak’a Rose.”
Round 3 of “The Leather Pushers.” Specialty—Miss Marie Lighthall, soprano, singing “Gianna Mia.”
Feature—Merry Barry in “School Days.”
Coming Feature—“Foolish Wives.”

ATLANTA, GA.

Howard Theatre—
Overture—“The Glow-Worm.”
Howard News and Views.
Comedy—The Piper.
Instrumental—“Concert Polka” — Cornet Solo by Percy Borker.
Feature—Gloria Swanson in “Her Husband’s Trade-Mark.”
Metropolitan Theatre—
Feature—Richard Barthes in “The Seventh Day.”

Rialto Theatre—
Comedy—“Rialto Comedy.”
Instrumental—Smith’s Six Famous Harmony Boys (Jazz Orchestra).
Feature—Elaine Hammertstein in “Why Announce Your Marriage.”

PHILADELPHIA

Stanley—
News—Pathe and Fox.
Educational—“How to Grow Thin.”
Comedy—“Tis the Bull”—Bobby Vernon.
Musical Feature—Clarence Furham, pianist.
Feature—The Green Temptation.
Next Week—“Woman’s Place” — Peerless.

Stanton—
Feature—“Cardigan”—Messmore.
Next Week—“The Golem”—Goldwyn.

Alpine—
Feature—“Molly-O”—Mack Sennett.
Next Week—“Hail, the Woman”—T. H. Ince.

Karloff—
Feature—“The Miracle Man”—Monday and Tuesday; “Dr. Jekyll and Mr. Hyde”—Wednesday and Thursday; “Male and Female”—Friday and Saturday.
Next Week—Three other revivals.

Arcadia—
News—Pathe.
Feature—“Love’s Boomerang”—Paramount.
Next Week—“For Those We Love”—Goldwyn.

Regent—
Cartoon—“Hoot Mon”—M & J Fox.
Comedy—“Please Be Careful.”
Feature—“Boys Will Be Boys”—Goldwyn.
Next Week—“The Song of the Soul”—Goldwyn.

State—
News and Topics—Pathe.
Short Subject—“The Lamplighter” — Elee.
Comedy—“Torchy and Orange Blossoms.”
Feature—“The World’s Champion”—Paramount.
Next Week—“Love’s Redemption”—The Weiss.

Pittsburg—
State Theatre—
First week of WAY DOWN EAST.

Regent Theatre—
Current Events—Kinograms.
Feature—The Woman’s Side.
Comedy—Battling Torchy.
Next Week—Traveling On.

Liberty Theatre—
Current Events—National News.
Feature—The World’s Champion.

Blackstone—
Current Events—International News.
Feature—“The World’s Champion.”
Comedy—“One Stormy Knight.”
Next Week—“Pay Day.”

Savoy—
Current Events—Fox News.
Comedy—Sky High.
Next Week—Footfalls.

Olympic—
Current Events—Pathe News.
Feature—Her Husband’s Trade-Mark.
Comedy—West is West.
Added Attraction—“How to Grow Thin.”
Next Week—“The Brand.”

ALHAMBRA—
Alhambra Theatre—
1. “Madame Butterfly”—20 piece orchestra.
2. Topics of Day—Pathe.
3. Educational Topics on Travel.
4. Natural History.
5. Public Service.
7. Interesting Personalities.
8. Doings in Other Lands.
12. Stage Novelty and Song.
13. Feature—“Shame.”
15. Organ Solo—Elwyn Owen.

Strand Theatre—
Weekly—Kinograms.
Feature—“A Question of Honor.”
——Anita Stewart. Special—Edna Wallace Hopper in Pathe.

Butterfly Theatre—
Weekly—Fox News.
Feature—“Man to Man”—Harry Carey.
Comedy—Lee Moran—Rubberneck.

Merrill Theatre—
Weekly—International News.
Comedy—Joe Rock in “The Whirlwind.”
Special—Burf Novelty Reel—A Little of Everything That’s Entertaining.
Feature—“The Rosary”—First National.

MONTREAL

Mark Strand Theatre—
1. Overture Selections from “I Pagliacci” (Leoncavallo) with interpolated numbers by Miss Mary Fabian soprano, who sings “The Bird Song,” with Mark Strand Symphony orchestra, Abe Reis conducting. Miss Fabian on concert stage with miniature stage set.
2. Scene 3—“And Women Must Weep” (Bruce Wilderness Tales).
3. Scene 2—“On the Road to Mandalay” (Kipling)—Edgar Kicier, soprano.
5. Betty Blythe in “Fair Lady” (Feature). Personal appearance by Miss Blythe on Monday and Tuesday.
6. Comedy—Buster Keaton in “The High Sign.”
7. Organ Solo “Serenade” (Andrews)—John Hammond and George Crook, organists.

ST. LOUIS

Missouri Theatre—
Unit No. 1—The Missouri News, including picture of Mt. Vesuvius from aeroplane.
Unit No. 2—“Fore,” a Grantland Rice sport pictorial.
Unit No. 3—“Whirlwind,” Joe Rock comedy.
Unit No. 4—“Hawaiiana,” Missouri Symphony Orchestra, instrumentalists from Hawaiian School of Music, St. Louis, and the Missouri Solo dancers.
Unit No. 5—Agnes Ayres in “Bought and Paid For.”

William Fox Liberty—
Overture—Selections from “The Chocolate Soldier.”
Fox News.
Matt and Jeff Cartoon, “Hoot Mon.”
Comedy—Baby Peggy in “Peggy Behave.”
Feature—Priscilla Dean in “Wild Honey.”
New Grand Central and West End Lyric—
A—“Overture”—Second Hungarian Rhapsody.

MILWAUKEE

Alhambra Theatre—
1. “Madame Butterfly”—20 piece orchestra.
2. Topics of Day—Pathe.
3. Educational Topics on Travel.
4. Natural History.
5. Public Service.
7. Interesting Personalities.
8. Doings in Other Lands.
12. Stage Novelty and Song.
13. Feature—“Shame.”
15. Organ Solo—Elwyn Owen.

Strand Theatre—
Weekly—Kinograms.
Feature—“A Question of Honor.”
——Anita Stewart. Special—Edna Wallace Hopper in Pathe.

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Weekly—Fox News.
Feature—“Man to Man”—Harry Carey.
Comedy—Lee Moran—Rubberneck.

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Weekly—International News.
Comedy—Joe Rock in “The Whirlwind.”
Special—Burf Novelty Reel—A Little of Everything That’s Entertaining.
Feature—“The Rosary”—First National.

PHILADELPHIA

Stanley—
News—Pathe and Fox.
Educational—“How to Grow Thin.”
Comedy—“Tis the Bull”—Bobby Vernon.
Musical Feature—Clarence Furham, pianist.
Feature—The Green Temptation.
Next Week—“Woman’s Place” — Peerless.

Stanton—
Feature—“Cardigan”—Messmore.
Next Week—“The Golem”—Goldwyn.

Alpine—
Feature—“Molly-O”—Mack Sennett.
Next Week—“Hail, the Woman”—T. H. Ince.

Karloff—
Feature—“The Miracle Man”—Monday and Tuesday; “Dr. Jekyll and Mr. Hyde”—Wednesday and Thursday; “Male and Female”—Friday and Saturday.
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News—Pathe.
Feature—“Love’s Boomerang”—Paramount.
Next Week—“For Those We Love”—Goldwyn.

Regent—
Cartoon—“Hoot Mon”—M & J Fox.
Comedy—“Please Be Careful.”
Feature—“Boys Will Be Boys”—Goldwyn.
Next Week—“The Song of the Soul”—Goldwyn.

State—
News and Topics—Pathe.
Short Subject—“The Lamplighter” — Elee.
Comedy—“Torchy and Orange Blossoms.”
Feature—“The World’s Champion”—Paramount.
Next Week—“Love’s Redemption”—The Weiss.

Victoria—
News—Pathe.
Comedy—“Cops.”
Scene-cartoon—“Combatting the Elephants”—Abe Meyers.
Feature—“Any Wife”—Fox.
Next Week—“The Right That Failed”—Metro.

PITTSBURG

State Theatre—
First week of WAY DOWN EAST.

Regent Theatre—
Current Events—Kinograms.
Feature—The Woman’s Side.
Comedy—Battling Torchy.
Next Week—Traveling On.

Liberty Theatre—
Current Events—International News.
Feature—The World’s Champion.
**OMAHA**

Rialto Theatre—

Moon Theatre—

Strand Theatre—

Sun Theatre—

**INDIANAPOLIS**

Circle Theatre—

Loew’s State Theatre—

Ohio Theatre—

**BUFFALO**

Shea’s Hippodrome—

Feature—“What No Man Knows”—Clara Kimboll Young.

Comedy—“Cops”—Buster Keaton.

Current Events—Hippodrome Review.

Next Week—“Three Live Soho Shams.”

Loew’s State—

Current Events—Pathes News. Special—“Mutt and Jeff cartoon.”

Next Week—“Iron to Gold”—Dustin Farnum.

Lafayette Square—
Overtures—Selections on organ by C. Sharpe Minor.

Current Events—Selznick News. Feature—“A Game Chicken”—Bebe Daniels.

Comedy—“A Charmed Life”—Alvy Aubrey.

Next Week—“The Other Woman”—Helen Jerome Eddy.

Palace—
Feature—“The Scraper”—Herbert Rawlinson.

Keith’s—
Feature—“The Devil Within”—Bebe Daniels.

Shea’s North Park—
Feature—“What No Man Knows”—Clara Kimboll Young.

Victoria—
Feature—“Ten Nights in a Bar”—John Lowell.

Academy—
Feature—“The New Disciple.”

**MINNEAPOLIS**

State Theatre—

Garrick—
Feature—Priscilla Dean in “Wild Honey.”

Blue Mouse—
Feature—Griffith’s “Orphans of the Storm,” second week.

Strand—
Feature—“Ten Nights in a Bar Room.”

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**KANSAS CITY**

Liberty Theatre—
Overture—Selections from “Cavalier Rusticana.”

News—Pathé.

Comedy—“Aesop’s Fables.”

Organ Selections—Miss Susie Off Bush and Miss Golden Evison, organists.

Special Number—Vocal selections by Prince Lei Lani, Violletta artist.

Feature—“Wild Honey”—Priscilla Dean.

Next Week—“Beyond the Rainbow”—Special cast.

Doric Theatre—
News—International.

Special Number—Eugene Dennis, 17-year-old girl psychic.

Organ Selections—F. E. Stevens, organist.

Feature—“The Barrie Cade.”

Next Week—“Love’s Boomerang”—Ann Forest.

Newman Theatre—
Overture—“The Bohemian Girl.”


Comedy—“By Heck”—Sennett comedy.


Feature—“The World’s Champion”—Wallace Reid.

Next Week—“The Seventh Day”—Richard Barthelmess.

Royal Theatre—
Overture—Selections.

News—Royal Screen Magazine.

Comedy—“A Barn Yard Cavalier.”

Comedy—“A Game Chicken”—Bebe Daniels.

Next Week—“The Woman’s Side”—Katherine MacDonald.

Twelfth Street Theatre—
Overture—Selections.

News—Screen Magazine.

Comedy—“Comedy, No Parking.”

Organ Selections—Miss Hazel Webb and Miss Fay Shepherd, organists.

Feature—“A Question of Honor”—Anita Stewart.

Next Week—“Man to Man”—Harry Carey.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Great Impersonation—The—
Good story, good acting but very poor drawing card. People that saw it liked it very much. (East.)

Don't Tell Everything—
Audience went wild over this picture, which we could get one as good as this every month. Used it three days last week, enough for return engagement. (East.)

At the End of the World—
Extraordinary good picture. Played to good business considering the weather. (East.)

The Bride’s Play—
A fair attendance, due mostly to unusually strong competition. Made money in a week’s run. (Middle West.)

Fool’s Paradise—
A real box office card. Did a big week’s business, playing to packed houses. (Middle West.)

Feature went over big. Holding it for second week. (Middle West.)

This picture pleased and drew good business. (West.)

Good entertainment and good box office value. (West.)

The Green Temptation—
Good picture playing to satisfactory attendance. (West.)

Miss Lulu Bett—
Fine picture; did good business for five days with no extra exploitation. (Middle West.)

White Oak, The—
Nothing extra for Hart; carried the movie fans through a week. (Middle West.)

Good Bill Hart picture; business very good because of exploitations. (East.)

The World’s Champion—
 Went over big. Weiss-Reid always popular here. Good attendance. (Middle West.)

A typical Reid picture—pleasing, but no rival to “The Sheriff.” (East.)

Pretty good business. Reid always a good bet, no matter what the vehicle. (Middle West.)

Fairly good picture with fair business, (West.)

It did pretty good—nothing to rave over, just an average program picture. (East.)

Mistress of the World—
 Didn’t take. Patrons don’t like serials. Good crowds. (Middle West.)

Part two not so good as Part one, business is still holding up, however. (Middle West.)

Moran of the Lady Letty—
Valentino big drawing card, but business only fair. Story contains flaws but interesting and photography good. Miss Dalton did not please patrons, with bobbed hair and role. Valentino did good work. (Middle West.)

Picture was very good, business extremely good but did not keep up to record of “The Sheik.” (East.)

Stirring seq. story in which Dorothy Dalton and Rudolph Valentino are seen to advantage. Pleasing and profitable. Played to big business. (Middle West.)

A fairly good picture. The two stars are a big drawing card. (Middle West.)

Valentino and Dalton put this picture across for a week. Story just ordinary. (Middle West.)

Just Around the Corner—
A very good picture that played to fair business. (Middle West.)

Uncle Tom’s Cabin—
No kick on this as helped with exploitation, it went over big. (East.)

Three Wise Ghosts—
Very humorous and pleased patrons. Attendance good. (Middle West.)

Bought and Paid For—
Good picture and splendid audiences. (East.)

Crowds liked it very, very much. Heard no adverse criticism. (Middle West.)

Ladies Must Live—
Patrons liked it. Good patronage. (Middle West.)

One Glorious Day—
Best drawing card in several weeks. Played to large crowds for a week’s run. (Middle West.)

Her Own Money—
Had a good week with this picture, which I think it a fairly good one. (East.)

Her Husband’s Trademark—
Good Gloria Swanson feature. Played to fairer than average business. (Middle West.)

The Red Peacock—
This is a poor offering and we had poor business with it. (West.)

FIRST NATIONAL

My Boy—
A very pleasing picture which drew big. (Middle West.)

Excellent returns recorded on this subject which was well exploited. (East.)

The Silent Call—
A fine dog picture. Fair drawing card. (Middle West.)

Very enthusiastic comments from patrons. A beautiful thing drawing at most universal praise and very good business. (Middle West.)

The Seventh Day—
Good feature which played to average business. (Middle West.)

Smilin’ Through—
Good drawing picture. Especially played up here as was world’s premier showing and Women’s club were benefited by Monday performances. Broke no house records but did fine business straight through. Wonderful picture. (Middle West.)

Picture of pictures. Acclaimed by patrons as the sweetest story ever told. Did record business first week with probability of enormous business second week. (Middle West.)

One of Norma Talmadge’s greatest and a big box office attraction. Did best business of the year with this feature. (Middle West.)

Serenade—
Played in conjunction with “A Dog’s Life” starring Charlie Chaplin, and drew good crowds all week. (Middle West.)

Gypsy Blood—
Not up to the first Pola Negri standard. Audience getting tired of foreign pictures. (East.)

R. S. V. P.—
Poor picture but business fair. (East.)

Polly of the Follies—
Constance Talmadge in a role exactly fitted for her. Good picture which drew well. (Middle West.)

Lots of real, rich humor with Connie highly pleased. (Middle West.)

A real box office attraction. Played to capacity houses all week and made big business. (Middle West.)

A Question of Honor—
Had a very good week’s run with this picture. (East.)

Went across fairly well. Not liked as well as in other releases. (East.)

The Song of Life—
Considered awfully poor; receipts average. (East.)

The Barnstormer—
Wonderful picture though not as big as “The Four Horsemen.” Picture is more of a melodrama, though a picture with other Ray pictures and was not a good drawing card in house that ordinarily plays Ray’s pictures to excellent attendance. Attendance poor. (Middle West.)

The Lotus Eater—
Opinions varied. Generally speaking it was well received. Drew well during week. (Middle West.)

Wesley Barry is always popular here. Picture no exception. All seemed to like it. (Middle West.)

Stordust—
Ordinary; couldn’t have held out more than four days and didn’t. (Middle West.)

Peaceful Valley—
On second run brought satisfactory business. General approval. (Middle West.)

Lone’s Redemption—
Mediocre picture but business good. (East.)

HODKINSON

The Four Seasons—
Probably the best nature picture yet produced. A fine added attraction. (Middle West.)

Cameron of the Royal Mounted—
This one played to good crowds for a week and was popular with all patrons. (Middle West.)

REALART

Tilly—
Mary Miles Minter in Tilly (shown at “White Oak” was a clean, interesting story. (Middle West.)

Did not come up to expectation and picture fell. Just naturally died. People seemed to be more interested in seeing Miss Minter than in seeing the picture and those who were thus interested were few and when it lacked a punch of any kind. (Middle West.)

About an average picture, but drew well. (Middle West.)

UNITED ARTISTS

A Doll’s House—
Well over just fair business not so good. (West.)

The Ruling Passion—
Very nice picture which went over fine. (East.)

SEZNIK

Why Announce Your Marriage—
Light, fluffy, but highly entertaining. It’s the kind of entertainment most people want, so our house was well filled. (Middle West.)

A Men’s Home—
This pleased very good and business was satisfactory. (West.)

Handcrafts and Kisses—
Picture which brought general satisfaction. Blaine Hammerstein seems to be a general favorite and gaining in favor. Story rather unusual and good presentation. (Middle West.)

Scandal—
Picture shows a few signs of being an old release but no complaint received therein. It was shown in second run house. (Middle West.)

The Prophet’s Paradise—
Fair picture. Good business for the weather. (Middle West.)

METRO

Turn to the Right—
Wonderful picture though not as big as “The Four Horsemen.” Picture is more of a melodrama, though a
**PATHE**

Never Weekend—
Great comedy but attendance not sufficient to warrant high price of picture. (East.)

Ruse of the Tatller—
Pretty fair picture. Business very satisfactory. (Middle West.)

**VITAFILM**

Flower of the North—
My audience liked this one. Curwood’s work always takes well here. Good receipts. (Middle West.)

The Prodigal Judge—
Very good picture. Fair well. (East.)

Good picture with business just the opposite. (East.)

The Siege’s Wife—
Pleasing—receipts much better than expected. (East.)

Audiences did not enthusiasm this one. Business fair. (East.)

**ROBERTSON-COLE**

Eden and Return—
Poor picture. Fair business. (Middle West.)

Foolish Matrons—
 Held up well for the week. Doris May popular with patrons. (East.)

Beyond the Rainbow—
Very well received—receipts pleasing. (East.)

Fairly good picture. Can’t tell drawing possibility because we used vaudeville. (East.)

Some entertainment of patrons. Drew excellently considering weather conditions. (Middle West.)

**GOLDYNN**

The Invisible Power—
Nothing much to this picture. A fair box office attraction. (Middle West.)

Come on Over—
They liked it. Lots of fun and, featured, with a “Cheer Up Week” entertainment, it went over very nicely. (Middle West.)

**GOLDFAB**

Great Larceny—
Only fair and business the same. (West.)

A Poor Relation—
Punk stuff. (East.)

**UNITED**

*The Leather Pushers*—
Received good press notice and brought forth voluntary appreciation from audience. Men especially attracted but women who came liked the first round. (Middle West.)

*Wild Honey*—
Good picture, and drew all right. (West.)

Fairly entertaining with business about as usual. (West.)

Better than the usual Priscilla Dean picture. The final scene is one of the greater scenic effects ever seen in pictures. Better than average attraction. (Middle West.)

*Exceedingly well praised. Receipts dandy. (East.)

Man to Man—
Great. Had ‘em standing out in the lobby most of the time. Carey is our best attraction. (Middle West.)

**STATE RIGHTS**

*School Days*—
“School Days” is another real Wesley Barry success and a sure-fire box office attraction over big for a week. (Middle West.)

Originally booked for a week, but shown at matinee last of the week. All right for children. (East.)

Very popular with children. Not a great deal of adult appeal. Fairly satisfactory business considering unusually bad weather. (Middle West.)

*Burn ‘Em Up Barnes*—
This is a cracker-neck, pleases young and old. One of the few comedy productions that have brought spontaneous and continuous laughter. Clean throughout and one that the most exacting patrons can find no fault with. (West.)

Not only did a big business, but pleased audiences so uniformly. Did not have complaint that the picture did not live up to advertising given it. (West.)

Fair picture and fair business. (West.)

**THE SIGN OF THE ROSE**—
With personal appearance of George Beban packed the house. (East.)

**TEN NIGHTS IN A BAR ROOM**—
Tacked up the best business in many months. Patrons seem to like this kind of picture just as present. (East.)

**INTRIGUE**—
A straight picture which did not attract average business. (East.)

**JOEY HIPPODROME**

Red Blood and Blue Blazes! (Rivoli)

**WILLIAM S. HART**

Travelin’ On! (Grauman’s Chinese)

Here’s How Loew’s Hippodrome in Baltimore Advertised William S. Hart in “Travelin’ On.”

**LOEW’S SUPREME VAUDEVILLE**

Continental—Moon to 11 P. M.
Partial Payment Plan in Effect by Pacific Co.

To assist independent exchanges in maintaining what he calls "financial equilibrium" John J. Hayes, president of the Pacific Film Company, producers and distributors has placed in effect a new sales policy known as the partial payment plan."

In an open letter to exchanges Hayes invites subscribers to buy Pacific territories. An offer cannot be carried as far as the West Coast will not be tempted into writing a special American "series" and many of the big film producers made overtures to him, designed to get him an original in their new fiction drama. To each the author replies with a terse response: That his stories writing has nothing to do with his forthcoming American releases. The only films that can be issued bearing his name as author and his applause as a story teller, Sir Arthur dovers, are the subjects the Alexander Film Corporation are now circulating.

Strand Shows Mark Twain in Autumn Series

"Mark Twain," from the "Great American Authors" series, produced by the Kineto Company of America and released by Hodkinson, is the Charles Urban contribution to the all-short subject program which Managing Director Joseph Plunkett has arranged this week at the Strand Theatre. Plunkett has surrounded the newest Charles Chaplin picture with an excellent choice of short subjects and the kineto picture on "Mark Twain" is one of the brightest spots on the Strand program. It was directed by James A. Plunkett, who has produced all of the "Great American Authors" series and was edited under the personal direction of Charles Urban.

Print of "I Am the Law" Due

Lester Scott, in charge of the sales force of the Allied Exhibitors, Incorporated, is speed- ing across the continent to Los Angeles, for the purpose of bringing to New York a finished print of Edwin Carew's independent special "I Am the Law." Six months' actual work has been put into the making of this production. Director Carew is said to have practically cut the picture before it was shot, because previous to the turning of the crank for the single scene in his script was changed and altered until it had reached what was considered perfect. The same degree of care was dev- oted to the selection of the cast, which contains such famous screen personalities as Alice Lake, Ken- neth Harlan, Gaston Glass, Rose- mary Theby, Noah Berry, and his brother, Wallace.

In the actual shooting of the picture nothing was spared. A whole Chinese village was constructed only to be torn down after a few shots. The same might be said of an Eskimo village. In all this Di- rector Carew was aided by the splendid photography of Bob Kurle. Scott was full of enthusiasm when he left New York because of the splendid reports received from the Coast by C. C. Burr, president of the Allied Exhibitors.

After leaving Los Angeles with the print it is Scott's intention to visit a few of the key cities on the way back in order to give some of the state right buyers a peek at the kind of box office attraction they are going to get. It is hoped to have the print in New York by the middle of April, shortly after which it will be exploited in a few towns for the purpose of arriving at its real audience value.

One thing is certain, Director Carew and every member of the cast have put everything they had into "I Am the Law." Carew him- self is of the belief that it is the biggest picture he has yet made, despite the fact that he was re- sponsible for such productions as "Isabel," "Rio Grande," "The Soul of a Woman," etc. In expressing his opinion of its merits Mr. Carew said: "The mere announcement of a snow story usually means just some snow exteriors, a more or less faded snowstorm, a dog sled team, a killing or two, and then a sunset, with the hero on his way to civiliza- tion and the partner is captured. But I believe I have succeeded in putting a great deal more than this into "I Am the Law," and I feel safe in promising buyers of this independent special a pleasant sur- prise.

Carew's optimism as to what may be expected of the picture is also shared by B. P. Fineman and Benny Zieelman, both of whom have followed its making from the selection of the story to the final cutting and titling. Fineman's re- port of the shooting is: "Mr. Burr was quite fair-ly bubbles with enthusiasm. To such an extent has this been so that Burr feels that if I Am the Law is fifty percent as good as Fineman claims it is, the independent market is going to get a whale of a picture."

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Johnny Hines Christens New Burr Studio

The new C. C. Burr studio is Glendale was christened this week when Johnny Hines began produc- tion on "Torchy's Shoes." The en- larged facilities of the new studio will give Hines greater opportuni- ties to carry out what is consid- ered pretentious plans to make头皮 interior and exterior scene sets of the forthcoming "Torchy" comedies. "I feel the better that they have ever been made." Production on the "Torchy's" will be speeded up immeasurably since at least ten sets can be set up at the same time and mad- e ready for shooting without a mo- ment's delay.

That the "Torchy" comedies are going to come into their own is more confidently than ever, according to Mr. Burr. These are the comedies playing first-run houses in New York City, as is evidenced at the Brooklyn and New York Strand theatres and the Cri- terion, but they are also in demand in first-run theatres throughout the country.

"White Hell" Soon Ready

Print Expected in New York Shortly; Many Independent Buyers Make Inquiries

CUTTING and titling of "White Hell," first of the series of eight productions being made at Groversville, N. Y., by the Charles E. Hartlett Productions, Inc., has progressed so far that it is expected the final completed print will be available for showings to buyers in New York within a few days.

Those who have viewed the picture in the rough are one in de- claring its story holds from start to finish, and that in atmosphere, photography and quality of his- toric skilfully as displayed by the cast it will rank with the best of the out-door stories of the year.

Since the first announcement of the series was carried in the trade journals, Jerry Abrams, sales man- ager, who is making its headquarters in New York at the Bristol Ho- tel, has received scores of inquiries from out-of-town buyers. He is witholding from closing any contracts until the buyers have an op- portunity themselves to see the quality of the initial offering.

In the meantime production on the second of the series is under way at the Groversville studios, with Richard C. (Dick) Travers as star, and a well balanced cast of capable players in the supporting cast.

A full and attractive line of pa- pers, and a complete and really use- able press book are in course of preparation for "White Hell."

Radio Outfit as Bonus Stimulation Stunt

The Alexander Film Corporation had added another publicity trick to the stimulating list in their campaign to dispose of territory for the firm's fifteen Sherlock Holmes subjects.

The concern was the first to ap- ply radio to their sales talk.

The firm's newest is a radio out- fit for a bonus, designed to attract box office receipts by enabling ex- hibitors to put the outfit up as a pop- ularity prize in the house signed up. Radio shows again into the Alexander's weekly doings is that Sir Arthur Conan Doyle, who is to arrive in America this week to begin a cross-country lecture tour, will give a short broad- casted wireless talk under the Alexander auspices on the day of his arrival.
All Star Features Buys "Wandering Boy"

All Star Feature Distributors is the latest buyer of Equity's "Where is My Wandering Boy Tomorrow?" the B. F. Zeidman Production which has been a sensation in the independent market since it first opened at the Criterion Theatre in New York several months ago.

The sale was consummated through Miss Kirchberg, eastern sales representative of All Star Features, of which Louis Hyman is general manager and Sol Lesser president, announcing Leastman's eastern sales manager of Equity. The territory embraces California, Nevada and New Mexico.

The purchase by All Star Features adds another well known name to the list of "Wandering Boy" distributors. Equity consistently sold this feature to exchange men whose reputations for keen showmanship and discrimination are unexcelled.

Manager! Names! Staff for Armstrong Comedy

Charles B. Dietz, studio manager of Reagon Productions, is the first in a series of "Billy" Armstrong two-reel comedies for release through the Pacific Film Company. Miss April, which will be released about the middle of April, but which will not be released until June first. Reagon Productions, Inc., will make a series of 18 "Billy" Armstrong comedies, to be released via the state rights market.

Big Boy Williams Sat Numerous in South

Di Lorenzo, Inc., announced this week that the following sales were closed in the state of Texas, where the first of a series of six "Big Boy" Quinn Williams features that are to be released in the independent territory by the middle of April, but which will not be released until June first. Reagon Productions, Inc., will make a series of 18 "Billy" Armstrong comedies, to be released via the state rights market.

Singer May Enter Chicago

Pacific Company Studying Conditions for Chicago Distribution

Julius Singer, eastern representative of the Pacific Company, is now diligently studying the Chicago territory with the intention of opening an exchange for the distribution of the Pacific's output.

If his intentions materialize the pictures which will be handled by the Pacific-Chicago exchange will be "The Brave, Black Wolf," "The Hand of the North," "The Master of the Mountain," "The Outlaw of the South," "The Outlaw of the Range," and "The Outlaw of the West." Singer has been in Chicago for the past two weeks and has been in constant conference with local exchange managers.

Singer states that this is the reason he is withholding the sale of the Chicago territory from immemorable independent exchanges that wish to purchase it.

John J. Hayes, president of the Pacific organization, is the recipient of a number of inquiries for the three pictures in other territories of the United States and Europe. Negotiations for the sale of the output for South America is now under way and an announcement will be made later on the deal.

Both the New York and Culver City offices of this company have been swamped with inquiries in reference to the new series of two-reel Billy Armstrong comedies, the first of which will be released June 1st and one every three weeks thereafter.

Great pains is being taken by Hayes, who is supervising production at the Culver City studio, on these comedies with the intention of making them above the average type. The histrionic abilities of Armstrong can be remembered by his inimitable work in the Mack Sennett forces.

School Days" Popular for Holy Week Showing

Fourteen theaters belonging to the Stanley Company of America, Phillip's, and Mayhew's, are advertising "School Days," the latest production of Gus Edwards' "School Days," featuring Wesley Barry, in which the popular comedy will be shown on New York, Long Island, and Connecticut, known as Holy Week, according to an announcement.

Virtually every representative circulating house among the constituent country has had or is planning to show the Wesley Barry feature, it is said, as the Canada has played or has booked the picture and it is declared that the Kinema Theatre, Los Angeles; Saudi Arabia; the New Marykt and State, Pittsburgh; Liberty, Kansas City; the entire Lubliner and Trinze circuit, Chicago; Balaban and Katz, Chicago theatre, and scores of other representative theatres have shown the Warner production with gratifying results.

Jensen and Von Herburgh Circuit, Seattle, is said to have booked "School Days" to play at the State and the Rand where without the production.

Public Still Keen for High Class Comedy

That the public demand for screened comedies is greater than ever is indicated in box office reports from all sections of the country, now in possession of Distinctive Productions. The reports cover the second George Arliss production, "The Ruling Passion," which is releasing in Seattle to the tune of $24,000; and "A west Coast report from San Francisco states the new Arliss comedy played at the Gamena theatre to the tune of $38,000.

The production has been booked for early opening dates in Lowell, Springfield, Worcester, Lynn and Somerville, Mass.; Syracuse, Albany, Yonkers, Schenectady, Troy, Utica, N. Y.; Indianapolis, Philadelphia, St. Louis; Chicago; Chicago; Cincinnatti; Denver, Kansas City, Mo.; Wichita; Spokane, Kan.; Tuls, Okla.; San Diego, Cal.; St. Paul, Minn.; Hartford, New Britain, Conn.; Newark, Bayonne, Elizabeth, Hoboken, N. J.; Huntington, W. Va.; and a host of other places.

"Daughter of the Night" Reported Popular

The general manager of the L. & H. Enterprises, who is on a trip to the Coast, reports an increase in the demand for historical dramas as evidenced by the success in placing "Daughter of the Night" with some of the best exchanges throughout the country.

Last week to $24,000. The picture, presented by the L. & H. Enterprises, is an historical drama of revolution in Russia, the story of the only daughter of a Czar's family to escape slaughter by the White Russian hordes. The picture splendidly portrays war conditions, in its highest type, sacrificing wealth, luxury and love in order that she might aid her country and her people. This picture is being handled in New York by Alexander Flink and has already been booked in houses in Greater New York.
New Firm Will Handle Italian Pictures

A notable step in the development of the motion picture industry marked a few days ago when the filing of the corporation papers of the new firm, Motion Pictures, Inc., in Albany signalled the entrance of this new firm into the field, to represent pictures made in Italy under American technical supervision.

Ferdinando V. Luporini, senior member of the firm of Luporini Brothers, was particularly gratified for the reason that this marked the realization of a long-cherished dream.

Samuel Iriato, the first of a series of stories by F. Marion Crawford, was selected as the initial production of the Ultra, as the new concern will be known. Kenneth O'Hara, for years associated with Thos. H. Ince, was selected as the continuity writer.

Henry Kolker, director of "Dick Tracy," was named to direct "Saint Iriato." The work of photographing this picture was entrusted to Charles Shipman, who for many years cameraman for Mary Pickford, and William Colvin, located in the studio.

Shipman, was sent over in an advisory capacity, in connection with the production.

Mario Luporini, who is in charge of the office of Luporini Brothers, in Italy, is expected in New York shortly.

The Ultra Film Company is composed of Dr. Francesco Stame and his brother Gino Stame, who has greatly contributed to the making of this production.

It is announced that Stephen T. King, long associated with Erman Shipman, will in all probability represent the interests of the new firm in the absence of its principals.

"Felix Makes Good" Is Booked for Strand

"Felix Makes Good," third of the "Felix" cartoons, the stories of which are controlled by Miss M. I. Winkler for independent distribution, has been booked by Joe Plunkett, Managing Director of the New York Strand Theatre.

Burr States New Policy Will Produce Creative Pictures Along Legitimate Production Lines

THE purchase of the Glendale Studio by C. C. Burr, not only marked a milestone in the rapid and broader expansion of Affiliated Distributors, Inc., but it also marks the inception of a new policy of production that should go a great way towards making feature pictures really creative with as much thought to their preparation as that behind the legitimate stage play.

In commenting upon this wide departure from the ordinary mechanisms of motion picture production, Burr stated: "It has long been my desire to make real productions—pictures that would satisfy and entertain, not because of lavish settings or the proverbial happy endings, but because the pictures were creative, with as much thought behind them as George M. Cohan and other noted theatrical producers give to the legitimate stage play.

"There is no reason on earth why this cannot be done. The public and exhibitors are continually clamoring for pictures that are different—pictures that show the ear-marks of a carefully planned plot, where logical sequence is followed because of legitimate circumstances, and where the action corresponds with life-like incidents that are real, and not the product of a director's imagination."

"In view of my own ideas on the construction of real photo-dramas, I have, for the past year, been building my organization from the legitimate producer's standpoint, and now that I have the experienced facilities of a thoroughly equipped studio and men of vision and ideas with me, I am positive that the affiliated product will more closely approximate the legitimate stage play in its preparation and construction than any other product of its kind."

The facilities of the new Burr studio mark it as among the most thoroughly equipped of its kind in the East, for with the actual laboratory on the premises Burr will be able to ascertain ten minutes after the shooting of a scene whether the actual shots taken meet with approval.

Preparing Kineto Catalogue Thirty-five Per Cent of Urban's Encyclopedia to Be Catalogued

CHARLES URBAN is now preparing a new Kineto Catalogue which will list about thirty-five per cent of the material which will be embraced by "The Living Book of Knowledge," the world's motion picture encyclopedia which will include a minimum of 1,000 reels, all of which will be of permanent value. These are all exclusive of the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America." This new catalogue will list upwards of 350 reels which are completed and in their final form.

Among these are several under the following classifications:

Historical, including the "Great American Authors" and the "Great Statesmen" series; Naval and Military, Maritime and Public Service series; the "Great Outdoors," Nature and "Picture Poem" series, all of which are devoted to outdoor life; the Natural History series, the brilliant "Animal Kingdom" series and the "Modern Truths from Old Fables," being motion picture versions of the Fables of La Fontaine; the Urban Science Series, including sections in Biology, Popular Science, Sociology, Psychology and a special series devoted to "Health and Sanitation," Industrial and Agricultural Series; special series devoted to "Exceptional Happenings," "Sports and Pastimes," a series on cooking called "Culinary Art," and an extensive series devoted to travel in all countries.

All of this material is being edited in the editorial rooms of the Kineto Company of America, all under the personal direction of Charles Urban.

Vera Gordon Picture Given N. Y. Premier

MORE than 1,200 exhibitors and their friends witnessed the New York premier showing of the Harry Rapf production, "You Best Friend," starring Vera Gordon, at the Astor Hotel on April 3. The picture is being distributed by Warner Brothers, and it was written and directed by William Night.

Rapf put on a simple, yet effective prologue, and Erno Rappe, conductor of the Capitol Orchestra, wielded the baton. The presentation was given in conjunction with the opening of the Exchange of New York, formerly known as Warner's Exchange.

The program for the occasion was a bank book herald, in which was placed pertinent data relative to the picture. In presenting the prologue, Rapf used a young couple and a judge. The young couple were retained by the judge for a divorce on the grounds of domestic incompatibility, and the judge in his new home began to relate the theme of the Gordon picture.

At the close the curtains were drawn apart, and the young people walked out of the room arm in arm.

The presentation was capably put over, and the audience accorded it an enthusiastic reception. Dancing followed the showing.

New England Purchases "Cap'n Kidd" Serial

Sam Grand of the Federated Exchange of Boston this week attached his signature to a contract which assigned to the New England Exchange the rights to "Cap'n Kidd," first of the independently-produced Eddie Polo chapter-plays which the Star Serial Corporation is marketing for independent distribution. The contract was concluded by Grand representing the Federated interests and Brandt of the Star Serial Corporation is the first to be consummated in the Polo product in this country.
It's Cleaning Up Everywhere

"Where is my wandering boy tonight?"

Equity Pictures Corporation, 723 7th Avenue, New York
Beautiful Chinese Sets for "I Am the Law"

A beautiful Chinese garden and interior to match was especially built by Edwin Carewe for a short but important incident in "I Am the Law." The principals in the Chinese episode are Alice Lake and Wallace Berry, and the climax is reached with a thrilling hand-to-hand fight between Berry and Kenneth Harlan, during which Berry makes a remarkable fall down a huge staircase.

Frumm Gets Promotion in Pacific Co.

Faithfulness and business integrity received its reward on the coast recently when A. Guy Frumm was made secretary and treasurer of the Pacific Film Co., Inc., formerly a common law concern, but now a California corporation. Frumm has been an associate of John J. Hayes since the latter embarked in the film business.

Schlank in East Plans New Production

Morris Schlank, producer of Arrow-Broadway Comedies, featuring Eddie Barry, is in town from the west coast for a conference with Arrow officials. Schlank has just completed his last contract with Arrow and plans are now under way for the new productions.

A scene from "Find the Woman," a Cosmopolitan production and a Paramount picture

Fineman Wires Approval of "I Am the Law"

C. C. Burr, president of Affiliated Distributors, Inc., which is releasing on an independent basis Edwin Carewe's big special, "I Am the Law," yesterday received the following telegram from B. P. Finegan, who in the past has proven unusually conservative in his estimates of the value of productions: "Tom Geraghty, Lasky supervising director, and Charley Logue, author, think "I Am the Law" as good as or better than "The River's End." We are greatly pleased ourselves. Suggest you don't sell further territories until you see it."

"Broken Shadows" Title of New Production

Second National Pictures Corporation announces that the title of the fourth release, a visualization of the novel, "Nancy," by Charles Garvice, will be "Broken Shadows." It was selected according to W. J. Aughteronie, not only because of its aptness as a descriptive title but also because it is in line with the "Shadows" advertising campaign conducted in the trade publications through the past two months.

In "Broken Shadows" Isobel Elsom, Mary Forbes, Ivan Sampson and James Lindsay are featured. The production was directed by Albert Ward. It is said to be an enthralling romance strong in the elements of mystery, emotional appeal and love interest. The scenes are laid in Ireland.

It is stated that some new and striking shadow effects will be employed in the advertising of this production.

Third of Curwood-Arrow Productions Completed

Dell Henderson has completed the third Curwood-Arrow production, the title of which is still in abeyance. The picture is due for release the first of May. The cast include Zena Keefe, J. Barney Sherry, Robert Elliott, Gypsy O'Brien, Roy Gordon and others.

"Wandering Boy" Book in Philly for Run

Philadelphia is the latest city to afford the Equity picture, "Where Is My Wandering Boy Tonight?" an indefinite run, according to announcement received at the Equity home office from Ben Amsterdam, of Masterpiece Film Attractions, of Philadelphia, which controls the Eastern Pennsylvania and Southern New Jersey rights.

The B. F. Zeidman production will open at the Stanton theatre, a Stanley house, on April 24th. Amsterdam was among the first buyers of "Where Is My Wandering Boy?" having purchased his territorial rights immediately after the successful opening of the feature at the Criterion theatre in New York.

"Take it from me—"  "Cap'n Kidd"

my first Independent serial—is the Greatest Serial I ever appeared in.

15 Chapters of Thrilling Stunts, Furious Fighting on Land and Sea—and Superb Settings.

READY FOR RELEASE

Wire for Territory

Star Serial Corporation

1600 Broadway, N. Y.
Live News From Producers

What the Makers Say About Pictures

Bert Lytell in Leading Role for Paramount

Bert Lytell has been engaged by Paramount to play the leading male role opposite Betty Compson in George Tuttle's new production, "To Have and To Hold." Production on this subject is scheduled to start at the Lasky studio in two or three weeks. The story has been adapted by Ouida Bergere from the novel by Mary Johnston.

The cast also includes Theodore Kosloff and Theodora Roberts.

Ruth St. Denis to Supervise Dance Scenes

The noted dancer, Ruth St. Denis, has been engaged by Goldwyn to supervise the dance scenes in Rupert Hughes' new comedy, "The Bitterness of Sweets," which he is himself directing.

The beautiful peacock ballet in this film will form the climax of the picture. The featured players, Colleen Moore and Antonio Moreno, are both busy practicing for this dance. Active work on the photography for "The Bitterness of Sweets" will soon be begun by Mr. Hughes. In the cast are William Orland, Orpha Alba, Earl Metcalfe and Martha Mattox.

Fairbanks to Start on Subject in Few Days

Actual shooting on Douglas Fairbanks' next photoplay feature, yet to be named, will start in a very few days. The cast is practically complete, with Enid Bennett in the role of Maid Marion, Wallace Beery as Richard the Lion-Hearted, Sam De Grasse as King John, the usurper, Paul Dickey as Guy of Gisborne, the arch villain. Mr. Fairbanks himself will play the hero in a role showing him first as the Earl of Huntingdon and later as Robin Hood.

Hodkinson Announces Appointments

Among important appointments announced during the week by the Hodkinson office are the engagements for Very Marmont, popular English leading man, to play opposite Mable Ballin in the next Hugo Ballin production and the assignment of Alon Crosland to direct Irene Castle in her next vehicle for Hodkinson release.

Lloyd Scores in First-Run Positions

"Sailor-Made Man" Given Feature Position on First-Run Programs

In a letter to Hal. E. Roach, under whose auspices the Harold Lloyd productions are made, Arthur S. Kane, president of Associated Exhibitors, lauds Lloyd's latest picture, "A Sailor-Made Man," which has been given the feature position on the programs of first-run theatres throughout the country. Mr. Kane writes in part:

"Theatres in which 'A Sailor-Made Man' has been given the feature place, are located in cities on both coasts and the great centers in the interior districts. I have not at hand a complete list, but every city which I am about to name occupies a key position and most of them are the most important cities in their states. In addition to the first run theatres, a very large number of second and third run houses in every district have made this Lloyd offering the feature of their program.

'A Sailor-Made Man' was a winner in Sam Harding's Liberty Theatre, Kansas City, Mo., during the week of January 29th, and in the week of February 5th it packed Manager John H. Kunsky's Madison Theatre, Detroit. Mr. Boyd, general manager of the Stanley Amusement Company, booked it for the week of February 13th for the Stanley, Philadelphia, and it made a clean-up there. On February 16th it began a remarkable three weeks' run in Barber's Loop Theatre, Chicago, under a contract signed by President W. S. Lubliner & Trinza have since contracted for its showing in their Panthom and Senate theatres, each a first run house, April 30th and May 6th, respectively, as well as in their fourteen other Chicago theatres on early dates, while Archer Brothers have made arrangements for the round of their sixteen houses in Chicago.

"During the week of March 27th 'A Sailor-Made Man' was the feature attraction in Loew's State, Boston, and at the opening performance broke that theatre's matinee attendance record. In the face of strong competition, Mr. Lloyd's latest feature played the California Theatre, San Francisco, the week of March 12th, and, in the words of Manager Eugene Roth, 'stood 'em out daily.'

New Sales Manager for Selznick News

David O. Selznick announces the appointment of Howard Morris to the position of sales manager of the Selznick News. It was originally announced that E. V. Darling would assume that position, but it is now stated that he has been assigned to other special responsibilities.

Howard Morris has already assumed his new duties, making quarters at the Selznick offices at 729 Seventh Avenue, and is planning a sales drive on the News. Some important announcements regarding the Selznick News are promised for the near future.

"The Big Four" Invades the Far East

Having firmly in sight their business in Europe, Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith have now decided to invade the Orient to establish there an organization for the distribution of their pictures in the Far East.

With this in view the personnel of the Oriental office sailed last week from San Francisco to Tokio. In the party carrying the American film industry into a virgin field were George Mooser, who will act as Far-Eastern director for United Artists, Seymour Hilliard Pierson, who will act as general manager of the office, and Howard A. Boyle, who will be sales manager for the Far East.

"General headquarters for the new organization will be at Tokio," said Mr. Mooser, "and a firm of distributors of films made by America's four greatest stars will be handled for all of Asia."

"When Romance Rides" for N. Y. Capital

"When Romance Rides," Benjamin B. Hampton's film adaptation of Zane Grey's popular novel, "Wildfire," distributed by Goldwyn, will be the attraction at New York Capitol Theatre next week.

The featured players in "When Romance Rides" are Claire Adams, Carl Gantvoort and Jean Hersholt. The picture was produced under Mr. Hampton's personal supervision, by Elliot Howe, Jean Hersholt and Charles O. Rush. In the supporting cast are Harry L. Van Meter, as the villain, Charles Arling, Tod Sloan, Frank Hayes, Mary Forbes, Vivian Bacon, Helen Howard, Stanley Bingham, Walter Perkins, Babe London and John Beck.

Educational Films Are Listed by League

"Saving Sister Susie," a two-reel Christie Comedy, is listed in the latest Bulletin of the Motion Picture League, among four "Family Films" which the League approves for all members of the family.

The same Bulletin also recommends "The Silver Harvest," a single-reel picture, the latest release of the Popular series, as an Industrial Film for class room instruction, and two issues of "Xingrams," Educational's news reel.
The public wants melodrama.  
It wants speed, action, thrill.  
It likes to be jolted speechless by incredible stunts.  
Play "Go Get 'Em Hutch" and give them what they want.
Hutch, the Thrill King, dares death a hundred times in this lightning-fast, pulse-quickening serial. He jumps, fights, rides, and races on skates and skis, and escapes destruction by the breadth of a hair again and again.
Scene from "My Wild Irish Rose," Vitagraph special

Hy Mayer Subject to Be Nucleus of R-C's Short-Subject Division

HY MAYER, the noted cartoonist whose drawings have enlivened the pages of the world's greatest humorous publications, has joined the R-C Pictures' growing galaxy of stars, and his Traveloghs will form the nucleus about which will be built what is expected to become one of the strong short reel distributing organizations of the industry. This marks a new departure for R-C Pictures, as heretofore they have confined their activities to the distribution of feature productions.

The popularity of the Hy Mayer Traveloghs has already been solidly established. At the Capitol theatre, New York, the Mayer reels have long been an important part of the program and have often been featured in the advertising with the main attractions.

Traveloghs will be issued weekly by R-C Pictures, the first beginning April 23rd. The first subject, "Such Is Life in London's West End," is a commentary on life in the London capital in which scenic views are combined with Mayer's delightful cartoons. This will be followed by "Volendam," a quaint novelty reel of life in a small Dutch town which shows the picturesque people of the land of broad thoroughfares, wooden shoes and windmills.

Newspaper comment in particular has been strong in its praise of Hy Mayer's artistry and the fine comedy elements of his short subjects. The New York Times, in whose columns Mr. Mayer's drawings appeared for ten years, stated that his Traveloghs were among the ten best subjects produced during the year of 1921. This verdict was based on the timeliness, novelty, artistic execution and humorous values of the subjects.

"Block" Program a Success

PARAMOUNT Revival Staged at the N. Y. Rialto Said to Prove Big Hit

REVIVAL WEEK at the Rialto Theatre, New York, when Hugo Riesenfeld played on successive days the seven Paramount super-specials recently announced for block booking through the Famous Players-Lasky exchanges, proved a big box-office success, according to the Rialto management.

The pictures played were George Loane Tucker's "The Miracle Man," Cecil B. DeMille's "Don't Change Your Husband," John Barrymore in "Dr. Jeckyll and Mr. Hyde," Cecil B. DeMille's "Old Wives For New," George Fitzmaurice's "On With the Dance," with Mae Murray; George Melford's "Bebold My Wife" and Cecil B. DeMille's "Male and Female."

New York motion-picture fans who had not previously seen these productions, and hundreds who had seen them before and wanted to see them again, flocked to the Rialto throughout the week, declares the Rialto management.

The success at the Rialto, which is reported by Paramount as being duplicated in scores of leading theatres throughout the country, is especially gratifying to Sidney R. Kent, Paramount's general manager of distribution, who put the idea of the block booking of these big productions into operation. "It establishes the fact," said Mr. Kent "that there are certain big pictures which are always good, whether they were released last week or two years ago. These are the classics of the motion picture business, their worth is established, they are known to the public and they will always be an attraction."

Competitors Pool Efforts

Six Jersey City "Foolish Wives" Theatres Play Day and Date

ONE of the most unusual day and date runs ever put over in the film business took place last week in Jersey City, and its vicinity where six competing theatres simultaneously played "Foolish Wives," the big vein of Stroheim Super Jewel production. The six theatres pooled their advertising and created one of the biggest advertising splashes in the history of newspapers for moving pictures in that section.

The day and date combine was entered into by the following theatres: The Roosevelt theatre, West Hoboken; the Central theatre, Jersey City; the Pastime theatre, Union Hill; the Lincoln theatre, Union Hill; the Tivoli theatre, Jersey City; and the Fulton theatre, Jersey City. The Roosevelt, the Central, the Pastime and the Lincoln theatres pooled the advertising for their zone, and the Tivoli and Fulton theatres for their zone.

The run in each theatre included three days, Monday, Tuesday and Wednesday. The newspaper advertising was marked with full page spreads, half page spreads and quarter-pages. The newspaper campaign was supplemented by an extra large showing of 24-sheets, 1,000 one-sheets and several hundred posters of other sizes. Among the exploitation tie-ups was a "broken record" which was attempted which created great interest. The window filled with phonograph records and phonographs advertising the pictures contained a placard reading somewhat as follows: "Foolish Wives. Best Picture of the Century!" etc.

That the concentration of advertising made a hit with Jersey City theatre-goers was proved by the long lines that appeared at the box offices of the various theatres on the opening night, according to a state-ment from one of the home office.

The theatre owners reported that the combined presentation was prepared, all of which will much to establish each theatre's good will among its patrons in thus supplying the big Monte Carlo picture as a first run attraction.

Exploitation Aids for "Queen O' the Turf"

Following out their purpose of making "Queen O' the Turf," the race track drama which they will release on April 10th, a big attraction program for the spring season, R-C Pictures announces that a wide variety of exploitation material has been prepared which will enable exhibitors to size the thrilling horse race episode.

Among the novelties will be the "fake" money advertising "Queen O' the Turf." A second attractive novelty is a paper jockey cap, made in bright colors, on the brim of which is printed "Queen O' the Turf."

The Trade Will Tell You—

American film printing is best. And the trade know.

For many years American Film Company Laboratories have been printing films. We know our business. Our organization can handle more of your negatives—greater brilliance and clearness.

A capacity of one million feet per week enables us to give prompt service. Our central location makes it possible to deliver anywhere with equal speed.

Send us your requirements and let us make you a special price estimate—on your very next order.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.

2—REPUTATION. Gained in 10 years of experience.

3—RESPONSIBILITY. A concern of strong financial standing.

4—LOCATION. In the proper geographical location, assuring prompt delivery and low freight rates.

5—EQUIPMENT. All of the most modern and available.

6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dust and dirt.

7—SAFETY. Plant approved by U. S. Board of Fire Underwriters.

8—FIREROYALTY. Decustomed to serious accident requirements.

9—PROMPTNESS. Our guarantee of quality work.
I "Intend to Keep Right on Working" Wm. Hart

A statement issued this week at Hollywood, Cal., by William S. Hart sets at rest the rumors concerning his retirement. He has not retired and probably will not do so for a few years still.

"I intend to resume work in the summer," said Mr. Hart, "in order to have a picture ready for fall release. I therefore will not be absent from the screen at all, for 'Travelin', On,' my Paramount picture recently released, will take me well into the fall.

"The motion picture public made me. I am mighty grateful, and I intend to keep right on until they say 'Enough'! The reception of my recent picture, 'Travelin', On,' shows me they have not said the word yet. I am not a rich man but I have enough to quit if I wanted to do so. I have enough to provide the necessities and a few of the luxuries of life. My wants are few. But I love work and I love Western pictures. Moreover, I am an avowed rival of everyone who likes my western pictures, 'cause I like 'em, too."

"A Pasteboard Crown" Reveals Stage Life

"A Pasteboard Crown," set for release by Playgoers Pictures, April 16th, carries a double encore of the public and exhibitors. A Travers Vale production in five reels, declared by all who have seen it in pre-view to be a picture of great entertainment value, interest is heightened by the fact that it is adapted from the novel of that name by Clara Morris. Miss Morris herself described the book at the time of its publication as "a fairy of the New York stage." It is not autobiographical, but is based on close study and observation of the reputable actress during her many years before the public. Some of the characters, indeed, figures in incidents which were related by Miss Morris in her "Life on the Stage, My Personal Experiences and Recollections," which appeared a year before the publication of the novel.

Among the popular screen players of "A Pasteboard Crown" are Evelyn Greetley, Eleanor Woodruff, Robert Elliott, Gladys Valeric, Dora Mills Adams, Jane Jennings and Albert Roccard.

Assd. Exhibitors' Films on Opening Programs

Manager Sam Abrams has selected "Woman Wake Up" and "A Sailor-Made Man," each of them an associated Exhibitors feature, as the first two of the opening of his Rialto Theatre, a first-run house in Houston, Tex. These two pictures were in the face of spirited competition, representatives of many companies presenting the merits of their stars insistently since the house began to near completion.

Pyramid Pictures Will Build Radio Station

PYRAMID Pictures, Inc., announces that it has contracted for the installation of a new radio broadcasting station at its studio in Astoria, Long Island, and that the construction of this station will be in full operation by the fifteenth of May.

The messages sent out from Pyramid's broadcasting station will be dedicated to the furthering of the best in traditional radio, broadcast, and theatrical world. Until now the radio has been considered a rival of the motion picture, this broadcasting station will effect a change and that this creative effort will mean much for the picture industry, from the Pyramid Pictures, Inc.

The station, now being installed in the Pyramid studio, will have a carrying radius of fifteen hundred miles and unless information to the contrary may be heard at the receiving stations on the Pacific coast, it declared.

Wide Response to "Better Business" Drive

In connection with the "Better Business Campaign" conducted by "Topics of the Day," the Father home office manufacturer, has within seven days after the first announcement of the letter competition, 10,000 replies, representing every section of the country, had been received. The question proposed was "How Can Business Be Improved for the Public?" A producer, manufacturer, merchant, Worker, and Unemployed?"

Prize-winning answer No. 1 was by J. Mclure, Mount Airy, Govt. Printing Office, Washington, D. C., as follows:

"Adopt the Sales Tax or some other tax measure which will do away with all taxes known as 'first' and 'second' and 'third' taxes. Let capital and labor arrive at some agreement and stop scrap- ing. Make reformers go to work and earn an honest living. Bring back beer and light wines. Forget the war."

E. K. Lincoln Finishing Production

E. K. Lincoln, who was last seen opposite Hope Hampton in "The Light in the Dark," her most recent First National attraction, heads an all-star cast in the first feature film production of the newly organized Genius Film Corporation, which is now being completed at the Fox Film Laboratories, in West 44th Street, New York City.

The picture, which is tentatively titled "The Price of Her Ambition," is a strong and intensely dramatic story from the pen of Joseph A. Heldrin. Edward Dillon is directing.


Praise "Smilin' Through"

Reviewers Praise Norma Talmadge Film at Opening in Chicago House

A statement issued during the last week from the First National office home a list of comments made by the Chicago reviewers in connection with the showing of Norma Talmadge's latest starring vehicle, "Smilin' Through," at the Chicago theatre, is submitted in evidence of the favorable impression made by the First National release of the big Balaban and Katz theatre.

A few excerpts as quoted by the First National statement follow:

Chicago Herald and Examiner: There is a magnificent finesse and vivacity about "Smilin' Through." It has fidelity, simplicity and power. Norma Talmadge has never had a vehicle to equal it and proves convincingly that she is a rare and most talented actress.

There is an air of breeding, thought and "Smilin' Through" that is graceful and ingratiating—an expensive feeling of well-being—a glowness about everything which is close to genius.

"Smilin' Through" has heart warmth, tenderness and a great deal of sweetness. It is refreshing.

Mae Tince in the Chicago Tribune: "Pictures like 'Smilin' Through' are a mighty good thing for they prove to the 'so-called human race' that it's not as hard boiled as it wants to think it is. They surprise it with a tear in its eye and gulp in its throat. They fill it with a childhood, mystic 'I want my mother' yearning it thought it had forgotten all about. Yes, every so often it's not a bad thing to remind us that while we may think we like to sit on the elbow and smoke cigarettes, we really want to go to heaven after all."

Genevieve Harris in the Chicago Evening Post: "'Smilin' Through" is a beautiful, fanciful romance, adapted from the stage play in which Jane Cowl appeared. It is fanciful rather than dramatic. The director has caught this poetic beauty and translated it beautifully into a series of lovely scenes. From the standpoint of settings and photography this is one of the best of Norma Talmadge productions. The part of the picture which deals with Moonyen is especially well done, and Miss Talmadge herself is a vision of beauty in the costumes of the olden time."

Carl Sandberg in the Chicago Daily News: "'Smilin' Through" is sartorially and dramatically the best thing Norma has done in over twelve months.

"The Soul Seeker" Said to Be "Thriller"

The sea and the air have been literally utilized by Allen Holubar in making "The Soul Seeker," his next production for First National—said to be a real, sure-fire "thriller." Dorothy Phillips is starred in the picture, which is being directed as well as produced by Mr. Holubar.

Four types of planes, including a ten-passenger hydroplane and a scout that rises at the rate of a thousand feet a minute, have been used in the cramping of some furious action high in the air. Two destroyers were brought into play, and one was used in a descent upon a smuggling ship, with the "gobs" from the destroyer pouring over the deck rail of the schooner and throttling the sailors into submission.

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Many B'way Bookings for Educational

A n unusual number of bookings for first-run in New York are announced by Educational. In "Ferocious" facet of the Comedy featuring Bobby Vernon, will be shown at the Rivoli theatre the week of April 2. The Rialto will show the single-reel special "How to Grow Thin" and the Mermaid Comedy "The Rainmaker," with Lloyd Hamilton, beginning April 9, and the following week in Educational Pictures Week, "The Rainmaker" will go to the Rivoli.

Post to Carry 2-Page Paramount Ad

The Saturday Evening Post issue of May 6 will contain a handsome double-page display advertisement of Gloria Swanson in Elmo Glyn's "Beyond the Rocks," with Rudolph Valentino, the next Paramount super-production selected for day and date booking. The release date is May 7 and on that day the picture will be shown in more than two hundred leading theatres throughout the country.

Song Number for "The Isle of Zorda"

An arrangement has just been completed by the Pathe Exchange, Inc., with the S. C. Cloude, Inc., Music Publishers, in New York City, to publish a song, "The Isle of Zorda," as an additional exploitation accessory for the Pathe special feature of the same name. The words of the song were written by Herbert Crooker and Milt Hagen, and the music by Victor Nurnberg.

Big Demand Continues for Hayakawa Film

Early reports from R-C exchanges report that the big bookings which greeted "The Vermillion Pencil," Susse Hayakawa's latest production, have been followed by bookings for this feature a wide circulation throughout the country. The Vermillion Pencil," is claimed by R-C Pictures to be the biggest of the Hayakawa series to date. The Japanese star plays a dual role and is supported by Bebe Love, erstwhile star, who is his leading lady.

Correction of Caption in April 8th Issue

On page 2002 in the April 8th issue of the News, the center panel of the layout was incorrectly captioned "Wanda Hawley in 'Robbed Hair,' Rosemary DeCamp. The caption should have read: "Mabel Ballin and Raymond Bloomer in 'Other Women's Clothes,' which is a Kodakinson release."

James Kirkwood Opposite Priscilla Dean

JAMES KIRKWOOD has been engaged by Universal to support Priscilla Dean in her forthcoming Universal-Jewel production, "Under Two Flags," adapted from Ouida's world-famous novel. Production, it is expected, will start next week. This knowing will direct this subject.

Kirkwood will bear the male stellar honors in the picture, playing the principal role opposite Miss Dean—that of Victor, the soldier of mystery and romance whose in-terest to the story out-bursts of the temperamental heroine in the novel, gives oppo-posite, strong climaxes of the story. The role of Victor is said to be especially suitable for Kirkwood.

Miss Dean, who will play the exotic role of "Cigarette," will have practically an all-star cast in her play, judging from the list of names already announced. Although the whole cast has been completed, the following players have been engaged to play important roles:

Bobby Holmes, John Davidson, and W. H. Bainbridge.

"Woman, Wake Up" Is Booked Heavily

The promise made by exhibitors to accord a hearty welcome to Florence Vidor in her first starring vehicle, "Woman, Wake Up," is bearing more than fulfilled, says John C. Ragland, secretary of Associated Booking offices, that this organization are being flooded with applications for contracts and the number of these is increasing as rapidly as the enthusiasm aroused by the new star and her picture in cities and towns throughout the country.

Special Music!Score for Bruce Scenic

Work has been in progress at the Capitol theatre in New York for more than three weeks on a special musical score to be used in connection with the forthcoming showing of "My Country," one of the Wilderness Tales by Robert C. Bruce which Educational is releasing according to S. Rothäfel, manager of presentation of the Capitol theatre, the music will be a symphonic treatment of "America."

"My Country" is one of the most beautiful pictures I have ever seen," said Mr. Rothäfel. "and we are preparing special music in keeping with it. A symphonic treatment is being given the principal motif from 'My Country,' 'Tis of Thee.' It will be treated in such a way that the music will be the backdrop of waterfalls, great mountain tops and the other spectacular scenes depicted in this beautiful subject."
First National Studio Briefs

MURICE TOURNEUR has finished the filming of "Lorna Doone," which presents Madame Bel- lamy, John Bowers and Frank Keenan in the leading roles. Wyndham Gittens is assisting Mr. Tourneur in the editing of the picture.

The London Follies Company during their week's engagement in Los Angeles visited the Mack Sennett studios as the guests of the comedy producer. Mable Normand and her company, with F. Richards Jones directing, have been on location in San Luis Roy River, shooting scenes on a cattle ranch for "Suzanna." Meanwhile, Miss Maurice Mote, the J. L. Frothingham star, has begun work on her fourth consecutive serial for First National release. The picture now under way at the Ince studio is titled "A Man of Action."

"Go-Get-'Em Hutch" on "Selected List"

The release of Pathe's latest stunt serial, "Go-Get-'Em Hutch," starring Charles Hutchison, finds the picture entered by the National Board of Review in its selected list of films. In one of its first moves the Board had already expressed its approval of this serial for its realism in presenting a drama dealing with big industrial affairs and citing it with two other recent Pathe serial productions as an example of being entirely free from objectionable matter of any kind. The two others highly approved serial productions were "Hurricane Hutch," and the recently completed "Timber Queen," starring Ruth Roland.

Viola Dana in Canada on Appearance Tour

Viola Dana, the popular Metro star, left New York last week for Toronto, Canada, where she is scheduled to make a series of personal appearances. From there she will go to San Francisco for the opening of Loew's new State theatre. After having spent the greater part of the past few years depending on railroad trains which took her from theatre to theatre all over the United States, Miss Dana declares she is about ready to settle down to the comparatively tranquility of Hollywood.

Jack Holt to Star in "Man Unconquerable"

"The Man Unconquerable" is the striking title of Jack Holt's new Paramount picture, just started at the Lasky studio under the direction of Joseph von Sternberg. The story is an original by Hamilton Smith and has been adapted for the screen by Julien Josephson.

Paramount April 9 Releases

Cosmopolitan and Realarl Pictures and Ethel Clayton Vehicle on List

THREE features are listed for release April 9 by the Famous Players-Lasky Corporation, namely, the "cosmopolitan" production for Paramount, "Find the Woman," and Ethel Clayton in "The Cradle," both remarkable pictures, and Constance Binney in the Realarl picture, "The Sleepwalker."

Alma Rubens, who was starred in "The World's Hottest Place" and "The World and His Wife," both Cosmopolitan productions for Paramount, is the featured player in "Find the Woman," which was adapted by Doty Hobart from the story by Arthur Somers Roche. Tom Terriss directed. Eileen Huban, noted actress of the speaking stage, makes her debut in this picture in an important role, and the cast are George MacQuarrie, Harrison Ford, who plays the leading man's role, Henry Sedley, Norman Kennedy, Ethel Duray, Arthur Donaldson and Sydney Deane.

"The Cradle," which has already been seen in New York, has been called by critics the best picture which Ethel Clayton has had since "The Young Mrs. Winthrop." It is from the original French play of the same title by Eugene Brieux, author of "Damaged Goods." It is released by Olga Leader and directed by Paul Powell. Charles Meredith is Miss Clayton's leading man and Mary Jane Irving, a remarkable child actress, makes a deep impression in the role of the baby daughter. Others in the cast are Anna Lehr, Walter McGrail and Adele Harrington.

"The Sleepwalker" is said to prove a highly satisfying starring subject for Constance Binney who plays the role of a convent-bred girl.

Pathé's April 16 Releases

Frank Keenan in Playlet, "More Trouble," Heads Short-Subjects

ANNOUNCEMENT comes from the Pathé Exchange, Inc., that the strong collection of short subject features and the serial episode scheduled for release the week of April 16th, will be augmented by "More Trouble," the latest Pathé Playlet, starring Frank Keenan.

"The Falling Wall" is the second episode of the new Pathé serial, "Go-Get-'Em Hutch," starring Charles Hutchison. With the plot of the serial well planted in the first chapter, the second permits it to get away with a flying start and plenty of thrilling feats for the "stunt" man to perform.

An Ozark Romance is the current re-issued one-reeler comedy starring Harold Lloyd. The offering is upcarrated from start to finish, showing Lloyd among the moonshiners. Bebe Daniels plays the role of the daughter of the bearded mountaineer, and "Smub" Pollard is Lloyd's hated rival for the girl's affections. Two "kid" actors furnish comedy moments and get into the Loyalton spirit of fun.

"Stand Pat" is the title of the latest Hal Roach comedy featuring Paul Rarrett and "Sunshine Sammy." In addition, the funniest of the Hal Roach comedians were pressed into service, including Mark Jones, Eddie Baker and Ethel Broadhurst. The comedy is a satire on gambling.

"A Wolf in Sheep's Clothing" is the current animated cartoon of the series of "Aox's Fairy Fables."

Pathé Review No. 151 presents another interesting and entertaining series of subjects for the third as Arthur moment. "Photographic Gems" presents some artistic skyline studies; "When the Salmon Comes Home" is the annual epic of the Alaskan rivers; "The Ski Jumpers" is the Pathé Slow Motion Camera's version of ski-ing.

First of Louis Burston Series Completed

The first of what will be a series of special productions with stories of literary merit and box office value is nearing completion at the Hollywood studios of Louis Burston.

The working title of the initial Burston production was "The Heart of a Child," but this has given way to the more appropriate and final title of "Forget Me Not." Garrett Hughes and Bessee Love are costarring in this story, which is remembered for his remarkable work in "Sentimental Tommy." Recently released were the series of Metro pictures. Miss Love herself is one of the best known of the younger actresses of the screen.

The cast includes Irene Hunt, Otto Lederer, Gertrude Clair, William Machin, Myrtle Lind and "Queenie, the Miracle Dog of the Movies."

Henry R. Symonds wrote the script, and it is pictures by John B. Claxton, W. S. Mortimer, directed under the supervision of Mr. Burston. Harry L. Todd has furnished some unusual photographic effects.

"Forget Me Not" is a story of laughter and tears. It has an orphans' home, a rescue organization, and the other elements which showmen consider favorable to popular appeal.

Mr. Burston expects to come to New York for a special preview as the result of inquiries from several of the larger releasing companies which have asked to be allowed to see the picture before any distribution. Mr. Burston maintains New York headquarters at 1476 Broadway, New York.

Exceptional Sets for "Tailor-Made Man"

A notable addition to the Charles Ray producing organization is Robert Z. Leonard, who has selected at last this week and he has fully justified his selection in the first set prepared for "The Tailor-Made Man," which Mr. Ray has chosen as his first picture for United Artists release.

This set, consisting of the reception and ball rooms in the Stanwix mansion, constitutes one of the finest ever made for any motion picture and no expense was spared in the preparation. The other sets, the office suites and the tailor shop, are named is certain to be full of character. Mr. Leonard is of the opinion that personality and scenics will come as a surprise and are of a most interesting nature.

Mae Murray at Work on "Broadway Rose"

Robert Z. Leonard began this week actual studio work upon "Broadway Rose," the forthcoming Hal Roach production in which he will present Mae Murray. Announcement of this was received from the home office of Metro Pictures Corporation, and which will distribute this successor to Miss Murray's "Pea- cock Alley" and "Fascination." "Broadway Rose" definitely is the title; there has been up to this time an alternative name, "The Broadway Bubble."
Head of Women’s Clubs Lauds “Lady Godiva”

Following a special showing of Associated Exhibitors’ presentation of “Lady Godiva,” Mrs. Clinton B. Smith, chairman of the Motion Picture Committee of the State Federation of Women’s Clubs, who viewed the picture in company with other guests of honor, is quoted by the Associated Exhibitors’ office as follows:

“As an accurate portrayal of the early feudal period in England, “Lady Godiva” undoubtedly possesses unusual value as an educational picture, while offering satisfactory entertainment value.”

“Lady Godiva’s” famous ride, which might easily have been handled in a fashion which would have made the film impossible for general presentation, has been beautifully done, and so delicately and artistically that any member of the family circle can view it without fear of being offended.

The technique of Tennyson’s original theme made by the producers, such as the elimination of the character of ‘Fleeing Tom,’ portrays Tennyson’s dramatic qualities of the picture, but at least does not seriously detract from its high artistic and entertainment value.

“As a whole I feel I can endorse “Lady Godiva,” as a picture, which should be quite acceptable to the great majority of photo-playgoers.”

Extended Run for “Polly of the Follies”

Booked for three days—and held three more. That was the record established by “Polly of the Follies,” a First National attraction starring Constance Talmadge, at the Empire Theatre in Syracuse, N.Y.

The first three days of the showing were so highly successful and there was such a demand for seats on the third day that the engagement was extended for another three-day period, it is reported. More than 30,000 persons saw “Polly of the Follies” during the six-day run, according to Fitzger Brothers, the operators of the house.

Reginald Denny to Support Gladys Walton

Reginald Denny, star of “The Leather Pushers,” has arrived at Universal City. He will support Gladys Walton in “The Trouper,” to be directed by Herbert Marshall. Then he will resume production on “The Leather Pushers,” the series of short prize-ring features from H. C. Witwer’s Collier’s stories.

Production on “The Trouper” starts immediately. It is an original story by Robert E. M. Pathe, a member of Lucien Hubbard’s scenario staff.

Paramount Signs Rbtt. Cain for Year

Robert Cain, prominent as a screen actor for many years, has signed a year’s contract with Famous Players-Lasky Corporation to play leading roles in Paramount pictures.

Vignon on “Biggest Subject of Career”

Robert G. Vignola is now at work on what promises to be the master creation of his career. The subject is “When Kindness Was In Flower,” the story of the great love of Ma and Tudor, sister of Henry VIII of England, for Charles Brandon. Marion Davies, the beautiful star of “Enchantment” and “Beauty’s Worth,” Mr. Vignola’s current productions, plays the role of Mary Tudor.

Acclaimed by Frederick James Street, editor of Motion Picture Classics, as “the most promising director of the day, one who has shown the greatest progress,” Mr. Vignola hopes to surpass his success with “When Kindness Was In Flower” any other production that he has ever made. This picture will in all probability be released in ten reels.

Sets of dazzling magnificence executed by Joseph Urban and costumes of unequalled elegance are being given this production so that no detail of its making will be slighted. Among the scenes specially built for this production are castles of mediaval England, whole streets blocked long with the villages of a population of extra players running into thousands.

Opposite Miss Davies in the role of Charles Brandon will appear Forrest Stanley. Lyn Harding will play Henry VIII. The cast also includes Ernest Glendenning, William Norris, Charles Gerard, Ruth Sherley, Jose Rubin, Teresa Maxwell Conover, Macy Harlan, Arthur Forrest and John Dooley. Luther Reed wrote the scenario.

Pathé Films in Force on N. Y. Strand Bill

The week of April 2nd finds Pathé well represented in the program of Moe Mark’s Strand on Broadway, New York. Pathé’s new one-reel version of Rudyard Kipling’s ballad, “The Ballad of Framing Boarding House,” was given its initial Broadway showing at the big house on Sunday of this week. The current issue of the Pathé Review was also given a prominent position on the Strand program of the current week.

Fox’s “Arabian Love” a Desert Romance

“Arabian Love,” John Gilbert’s latest vehicle for Fox, is scheduled for release April 9th. The production was made under the working title, “In the Land of Beginning Again” and was directed by Jerome Storm at the West Coast studios. The story and scenario were written by Jules Furthman.

The photoplay is a tense drama of the desert, in which Gilbert essay’s the role of a young American who joins an outlaw band of desert sheikhs. A series of romantic episodes follow in which he saves the life and honor of a white woman whom the land had kidnapped during a raid upon a caravan. The picture is characterized by most impressive desert scenes and has an excellent cast, including such prominent artists as Barbara Bedford, the leading woman; Barbara O’Hara, Mar, Mar, Mayall, Robert Kortman and William A. Orlandom.

Final Scenes of “Son of the Wolf” Filmed

The final scenes on “The Son of the Wolf,” Norman Dawn’s forthcoming all-star R-C production, pictured from two of nationally popular novels, “The Son of the Wolf” and “The Wife of a King,” were filmed last week at the R-C studios on the Pacific Coast. The picture is now being cut and edited and made ready for preview. The Son of the Wolf” is described as a thrilling, surging story of the Klondike during the gold rush days.

The leading roles in the all-star cast are played by Edith Roberts, as the half-breed Alaskan girl, and Wheeler Oakman, who plays the part of a gold mine prospector. “The Son of the Wolf” is destined to become the most thrilling story of the screen.

R-C Announces Emory Johnson Production

A new Emory Johnson production is announced by R-C Pictures as a big special on their releasing program. The picture, which has been given the attractive title of “The Midnight Call,” will now be in production on the West Coast. It is a story of the drama that enters the lives of simple folks—the typical American story.

The leading male roles in “The Midnight Call” are played by Emory Johnson himself and Johnny Mack Brown, who was seen to advantage as “The Hill” and has been a star in his own right. Ralph Lewis, a veteran screen player, known to all screen fans, will also appear. “The Birth of a Nation,” will be seen in the role of an Irish-American policeman. Claire McDowell plays the role of his wife, and it is given splendid dramatic opportunities. Pretty Ella Hall plays the heroine. Dick Morris is the heavy.

Fox Filming Company in Jerusalem

According to a cable dispatch from Jerusalem, William Fox’s company of screen players, in charge of Director J. Gordon Edwards, has agreed in the Holy Land for the filming of a spectacle based upon the Old Testament story of King David. One of the big scenes in the production, it is said, will be the fight between David and Goliath, which will be staged a few miles north of Jerusalem. Thousands of Jerusalem inhabitants are to be employed in making the picture, and several thousand sheep and goats also will be used, it is stated.

Jess Robbins at Work on “Ladder Jinx”

With the first six-reel light comedy production titled “Too Much Business,” scheduled for release in April by the distribution organization of Vitagraph Company of America the Jess Robbins Productions’ organization has begun the filming of its second release, which is an adaptation from the Edgar Franklin story, “The Ladder Jinx,” which appeared recently in a national magazine.

An all star cast is headed by Edward Horton, who for three years has been with the Winkler Stock Company at the Majestic theatre, Los Angeles.

Big Bookings for “The Sheikh’s Wife”

The demand for Vitagraph’s special “The Sheikh’s Wife,” which recently featured the program at the Mark Strand, in the Strand Theatre, New York, is reported by the Vitagraph home-office to have been exceptional, and the amount of prints supplied three of that company’s branches has already been increased over the original number supplied. Bids are reported from the California theatre of Los Angeles; the Randolph theatre, situated in the heart of Chicago’s famous Loop district, and the Tower in St. Paul.

The Tower is playing it all this week, and the Randolph will offer it for an extended run from April 29th. The Tivoli, Turner and Dahmen’s big San Francisco house, is now playing this special.
Short-Subjects Featured

Educational Home-Office Reports Heavy Bookings for Its Specials

SHORT subject specials recently released by Educational Film Exchanges, Inc., are attracting a great deal of attention throughout the country, according to word from the Educational Films headquarters, and every mail brings to the home-office reports of important bookings or details of successful showings of such pictures as "The Battle of Jutland" and "How to Grow Thin," Lyman H. Howe's one-reel thriller. "A Ride on a Runaway Train," although not as recent a release as the others mentioned, is reported to be still strong.

"How to Grow Thin," the single-reel novelty special which tells in story form how to reduce pounds by a simple home method, has barely reached the date set for its release, but already a number of big bookings have been recorded for this subject, declares the Educational statement.

"The Battle of Jutland" has been the featured attraction on short subject programs in many theaters a large number of times recently. In almost every case where this three-reel historical subject has shown in a big house, however, whether featured in a short-subject program or not, it has been announced prominently in the streets and in the usual advertising.

"The Battle of Jutland" recently went into the Symphony Theatre in Los Angeles, which has adopted a permanent short-subject policy, for an indefinite run on a program which also included "Torchy and Orange Blossoms," a Torchy Comedy.

The Lyman Howe picture "A Ride on a Runaway Train," which has already shown many times on Broadway in New York and has had many return showings in some of the biggest houses in other cities throughout the country, has just been given a big play by Lowe's State Theatre in Buffalo, which gave this single-reel thriller equal prominence with a popular feature picture in newspaper advertising, in which the two pictures were called "two remarkable entertaining specials." "A Ride on a Runaway Train" is the only picture ever shown at this theatre second run.

O'Brien Film Due April 20

Selznick Preparing Two More Films of Its Former Star for Release

ALTHOUGH the contract Lewis J. Selznick has held with Eugene O'Brien has been terminated by mutual consent, there are still two and possibly more seasons to be distributed with O'Brien a Selznick star. The very last production activities in the New York studios, preceding the move to Hollywood, was the filming of a story tentatively titled "John Smith." "Channing of the Northwest" has passed through the finished stage and has been delivered to Select exchanges in preparation for the release date, April 20. "John Smith," personally staged by Victor Heerman, as his first direction of Eugene O'Brien, is now in the Selznick finishing department, where its editing, cutting and titling will be completed before Myron Selznick, vice-president in charge of production, starts westward with his stars, directors, working staff and studio equipment.

Ralph Ince personally staged "Channing of the Northwest." The leading woman for O'Brien is Norma Shearer and John Willard's story has been screened with a rush of thrilling episodes and fast photo playing from The Northwest's own historical, W. Montague's scenario. James Seeley, P. C. Hartigan, Carl Axsell, Harry Lee, Martin Faust and Glenn Cooper are in prominent supporting roles, and Nita Naldi has been fitted with an adventurous role nicely suited to her style. "Channing of the Northwest" carries the spectator into the Canadian Northwest.

Edgar Selden Planning New Film Series

According to an announcement made early this week by Edgar Selden, president of Worth While Pictures Corporation, who is planning a series of elaborate photo-plays with Madge Evans as the star, Forrest Haliday the well known author, playwright and scenarist, has been engaged to prepare the script of the initial production in which Miss Evans is to make her debut under her new management.

The story will be based on the famous old song, "On the Banks of the Wabash," the screen rights of which were purchased some time ago by Mr. Selden for Miss Evans and will be the first of a series of similar high class productions based on noted songs or stories in which she will be starred.

"Dust Flower" Hailed as "Big Picture"

Goldwyn officials express the conviction that in "The Dust Flower" the Goldwyn organization has another "big production" of its Eminent Authors group. Basil King, author of "The Street Called Straight" and "Earthbound," also wrote "The Dust Flower" and collaborated in the screen production of the story. Helene Chadwick and James Rennie appear in the leading roles. The cast also includes Mona Kingsley, Claude Gillinger, Edward Peil, and George Periolat. Rowland V. Lee directed the production.
Extra Effort

is a characteristic that stamps every production directed by VIGNOLA

That is one of the many reasons why Vignola-made pictures have been such unusual box-office successes.

Of "Beauty's Worth," now current, the New York Evening Telegram said:

"Miss Davies is always charming in light comedy roles under the direction of Robert G. Vignola as is proved by 'Beauty's Worth' and its recent predecessor 'Enchantment.'"

Now at work on "When Knighthood Was in Flower," a Cosmopolitan production starring Miss Davies supported by a cast of exceptional merit. Probable length, ten reels.

Vignola

M. P. D. A.
Paramount Signs Fred Niblo for Series

FRED NIBLO has been signed by Famous Players-Lasky Corporation for a series of big special productions for Paramount Pictures starring Rodolph Valentino and written by June Mathis, who adapted Rex Ingram's "The Four Horsemen." This announcement, made by Jesse L. Lasky at Hollywood, definitely sets at rest published reports in newspapers that Mr. Niblo had been engaged by another company.

"After witnessing a number of the first scenes of 'Blood and Sand,' which Mr. Niblo is now producing for Paramount with Mr. Valentino as the star," said Mr. Lasky, "I was so impressed by the masterly artistic handling of this important subject that I immediately took steps to secure him for a series of special productions with the same star.

"The next picture following 'Blood of the Sun' will be an adaptation by June Mathis of the famous novel by John Amos Mitchell, 'Amos Judd,' and all be titled 'The Jinnah.' This will afford Valentino a stellar role no less admirable than that of the toreador in his first Paramount star picture."

Statistics on Ingram Film

Formidable Array of Figures for Filming of "Prisoner of Zenda"

IN a statement issued during the week from the Metro-home-office there is presented a formidable array of statistics in connection with the production of Rex Ingram's new special production for Metro release, "The Prisoner of Zenda." A script more voluminous than Well's 'Outline of History' and village and city sets which housed more than 10,000 for four weeks only, 150 people were employed—tailors, dressmakers and special workers.

"6. Twenty-six costume designers and other artists gave four months to the creation of costumes, under the supervision of the director.

"7. The value of the crown worn by the principals in the cast—made up of gold and diamonds—was $1,050.

"8. Rex Ingram employed a radiophone for the first time in the direction of a motion picture.

"9. In the costume factory, built previous to the making of 'The Four Horsemen,' 540 persons were employed—tailors, dressmakers and special workers.

"10. During the two weeks in which the coronation scenes were taken, the village and the blocks of city streets housed more than 10,000 persons. Army methods of providing food were used. At one time there were 432 cooks on the Metro payroll.

"11. The total tonnage of building materials of all sorts used in the construction of the sets was 124,000 tons; about five times the weight of the biggest modern battleship.

"12. Art works, the most valuable lent to Mr. Ingram by wealthy Californian residents in view of their interest in his productions, and used in 'The Prisoner of Zenda,' were appraised at over two million dollars."

Big Things Planned for R-C Pictures Corp.

R. S. COLE, president of R-C Pictures Corporation, left Los Angeles on Thursday of last week, March 27th, for New York after a protracted visit to the Coast City studios, which he conferred daily with P. A. Powers on re-organization plans at the R-C studios within a fortnight. In addition to the Doris May vehicle just started and the Harry Carey picture to be put under way shortly, three other productions are to be started within as many weeks, according to Mr. Cole.

The plan inaugurated by Mr. Powers of having the contributing talent directly concerned in the profits accruing from a production is bound to boost the quality of R-C future product, declared Mr. Cole. The dispatch of special representatives to foreign centers with full powers to arrange for foreign exploitation of R-C products are also among the new plans announced by R. S. Cole. European and South American hemispheres, and the Orient are to be invaded by extensive R-C exportation, was Mr. Cole's announcement.

Big Up-to-date American Studio and Laboratory in Mexico City

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New York Representative - - - F. MIER

220 West 42nd Street, New York Room 316 Phone: Bryant 9351
Action Stills from Releases of the Week


William Duncan and Edith Johnson in "The Silent Vow"—Vitagraph

Pola Negri in "The Red Peacock"—Paramount

Dorothy Dalton in "The Crimson Challenge"—Paramount
John Gilbert in "Arabian Love"—William Fox

Houdini in "The Man from Beyond"—State Right

Elaine Hammerstein in "Reckless Youth"—Selenick
"Go Get 'Em Hutch"
(Seitz-Pathe Serial—15 Episodes)

Go get 'em—is right. Charles Hutchinson packs enough sensational thrills and stunts in his newest serial to supply three dozen action photo plays. "Hurricane Hutch" is not in the same class and that was considered the last word in hazardous exploits. The star and the director waste no time. They are off from the start. You are no sooner seated in your seat than you are on the edge of it—saying to yourself, "Atta-a-boy, Hutch, Atta-a-boy!" It is concentrated T. N. T. compiled in celluloid shape—perfectly harmless but thoroughly explosive just the same.

Hutch and Seitz have staged their early scenes around the waterfront of New York harbor. The various ships, docks and other atmospheric touches characteristic of the locale are in their places lending a realism that breaks the criticism from the sticklers. On the shipyards, the boats and the wharves make an ideal background for the execution of hazardous stunts. They permit plenty of local color to pull off a tricky deed. Dark corners, rope, haliards, fo'castles, crows' nests, above and below decks—well, you can imagine the sponsors missing anything to put over a punch! Not so you can notice it! The plot swings into its element with a crooked lawyer as the god of the machine. He has placed his hirings about to discover the truth and prevent the operation of the ships owned by the heroine. For good contrast a scheming adversaries is employed.

Hold your breath, folks, for the big moment of the first episode. The company's boat is set adrift and the hero and his sweetheart are the only people on board. The anchor is loosened and her foot is caught in one of the links and she is dragged to the bottom of the harbor. Then comes some underwater photography. There is a life-size thrill gained when the hero finds himself overcome with deadly fumes. And another pops up immediately, when he gives chase to the adventurers' car mounted on a motor-cycle. Her machine has reached the ferryboat and it has left its moorings. Is Hutch daunted? That's not his way. He maps the chasm and makes the deck safe. These are the opening thrills. There must be hundreds coming. For the action suggests no let-up in the stunts.

The star lives the life of the proverbial cat here hobbling up when he is seemingly ready for an autopsy. And assisting him are Marguerite Clayton, who qualifies as a versatile athlete, Richard Neill, Frank Hagney, Pearl Shepard, Joe Cuny, and Cecile Bonnell. There is no doubt that the followers will bind legs and shout over it. Go get 'em boys.

Get the prints, the episodes as they reach the exchanges. It packs a mean thrill. You'll back us up and so will your crowd. And that's that!—LAURENCE REID.

"Ballad of Fisher's Boarding House"
(Rudyard Kipling-Pathe—One Reel)

RUDYARD KIPLING'S graphic poem of a sailor's boarding house has been transferred to the screen with remarkable fidelity. A dramatic epilogue makes a volume of interesting action, stirring at all times and unusually rich in characterization. The vivid figures are all there in their places from Hans, the blue-eyed Dane, who wears the silver crucifix to keep himself from harm, to Anne of Austria and the rest of the motley throng. The lines of the poem are used in their entirety and as subtitles certainly embellish the picture with realism.

The crew gathers about the table. They are resting preparatory to sailing forth again on the briny deep. And they all have eyes for Anne. The scenes are laid in a waterfront retreat and it is filled with these interesting figures who sail under various flags. The girl is a sailor's sweetheart, but Hans scorns her. And this means a fight to the death. Overcome with fury to find herself repulsed she precipitates the bloody battle. And Hans lies dead upon the floor. She searches his body for souvenirs and comes across the "little silver crucifix which keeps me safe from harm." Straightway her redemption begins. She repulses the other sailors, places the crucifix next to her heart and finds spiritual consolation. Thus Anne of Austria rises from the depths of degradation through the death of the sailor. The little drama is marked for its intensity of scene and the players enter into the atmosphere of the poem with splendid enthusiasm. They are all wonderful types. The picture is a masterpiece of realism, carrying dramatic value and a spiritual flavor. You can catch the suspense by merely watching the expressions of the sailors who lived their elemental lives with complete abandon. Book this offering. It will thrill and entertain. It is a classic of literature.—LAURENCE REID.

"Pay Day"
(Two-Reel Comedy, With and By Charlie Chaplin—Released by First National)

"PAY DAY" is Chaplin as the Chaplin fans like him best. A series of gag sequences most of them new and all of them done with the same happy simplicity. There doesn't go with a story or plot. There is little that can be called continuity. In fact the picture begins without explanation and ends without apology. It is just a couple of reels of hokum comedy in which trick photography, mechanical effects and Chaplin working in every scene all contribute in being responsible for about 25 minutes of excellent entertainment.

The star is presented as a laborer employed in the construction of a building. The sequences of the film are clear and above all by the end of the new building, in the star's home and at a "club." The star does a "jag" act that has a lot of new stuff in it. By the aid of some trick photography he puts over a brick handling scene that is a marvel. There are also a number of other sequences that have a lot of laughs in them.

The supporting company doesn't get much of a chance. It is a Chaplin film from beginning to end and as such the fans will welcome it with delight.—J. S. DICKERSON.

"Gee Whiskers"
(Star Comedy—Universal)

T HIS current Pathe Review features the Columbia varsity crew which is coached by Jim Rice, one of the best known oarsmen in the country. The slow motion process is used here in order to bring out the details of the defects of the stroke and the manipulation of the oars. And slowing the camera to within eight times of normal speed certainly acts as instructive in this instance. The scene is the Harlem River, and the boys take their shell and speed it up. Gradually the stroke is increased under the guidance of the coach. If the slow motion means anything at all it should enable Columbia to bring home the cup or bacon.

For each oarsman can watch his efforts and govern himself accordingly.—LAURENCE REID.

"The Anvil Chorus"
(Roach Comedy—Pathe)

T HIS is a Snub Pollard comedy which revolves around the ultra-modern profession of blacksmithing for women. The comedian having married the daughter of a hefty woman returns to meet her and discovers her four husky brothers, who are also blacksmiths by trade. In the pastime of heaving the anvil about, Snub takes the count. So to make life a little easier he brings four of his brothers to help for the purpose. The medicine fails to work and Pollard has an argument with the bungo salesman. For a climax the villain kidnaps the blacksmith's baby brother. The rescue is effected by a clever trick horse.—LAURENCE REID.

"Upper and Lower"
(Century Comedy—Universal)

It doesn't take any imagination to guess that "Upper and Lower" will have a Pullman sleeper. Lee Moran is the comedian, who, to make his escape from the minions of the law, blackens his face and seeks employment at a Pullman porter employment agency. There be-
"Your Best Friend"
Harry Rapf-Warner Bros. State Rights—Seven Reels
(Reviewed by Laurence Reid)

A motion picture which summarizes all the humanities—the tender heart throbs expressed through scenes of touching pathos and the contrasting shafts of humor so admirably handled, that it offers serves to introduce Vera Gordon of "Humoresque" fame as a star and her emotional control of situations. The shading of her characterization is so rich in human attributes and withal so natural that it is a picture which could be short. This star is the feminine Warfield. Her emotion is a volcano of expression.

The force of touches upon the self-sacrifice she performs that her children may find happiness. No task is too great. Though she is scorned and insulted and brusied aside by society, her heart is still pure, her virtues of devotion, faith and love is ever dominant.

She has two sons, one of whom marries a tiersyant girl. Now the two mothers go to live with them that the acute measure of patience is expressed. The young couple and the wife’s heartless mother regard their son’s marriage with hostility, but the storm of their son with a generous of soul which endows the picture with a spiritual flavor, and help a younger people would not bring such agonizing moments. It seems at times as if they are unnaturally cruel.

It is when the other son steals from his employer that the mother asks a reckoning from the others. She merely suggests that they have been economically stimulating, and that this precipitates a dramatic conflict when the mercenary women abdicate her for her conduct. The face of the young woman informs them that it is her money which has brought them worldly pleasures. A stormy picture that the outcome of their lives, and the mother takes the side of the weaker youth.

The picture suggests an anti-climax after a reconciliation of the boys. But Director Nigh has been given an opportunity to create a balancing humor. When the mother returns to her own modest home where she is followed by the brother, both bent upon a mission of peace in order that mother’s money might be kept in the family, the story loses some of its force. In time the youth’s wife learns humility and respect. It is a proud moment in her mother-in-law’s life when the younger woman calls her mother.

The picture is concluded with the elimination of detail and the quickening up of the sequences at their start and their trimming of the situation. The exploitation possibilities are immense.

The Cast

Sidney Hickox. Produced by Harry Rapf. Distributed by Warner Bros.
The Story—Mother with rich income sees her oldest boy happily married. She goes to live with him and is merely tolerated. Her second son is a failure, an utter failure, so complete that they are not acquainted with her humanly until she is unable to withstand their scorn when she finds a moment to embrace her. She succeeds in winning over the younger boy from temptation and her triumph is complete when she discovers that her mother love is appreciated in terms of respect, humility.

Classification—Mother-love story strong in self-sacrifice. Conflict is expressed throughout in moments, and mother whose faith and devotion impels her to a storm of abuse and neglect.

Production Highlights—Fine acting of Vera Gordon. The lines when she defends her impulses. The moment when she goes to the aid of the younger boy. The scene when she effects a reconciliation between the brothers. She’s unhappy moment when she hears her daughter-in-law call her mother. The careful production.

Exploitation Angle—This being a "mother" picture there is no question that it will get along with proper exploitation. Miss Gordon and Mr. Davidson should be played up and mention made of their work in "Humoresque." Tells of the part that will help. Suggests an appeal to the people. Title is a humdinger. Mother matinées, etc., will get it over.

Distribution: Certain to get over everywhere because of heart appeal of mother love.

"Through a Glass Window"
Realart-Paramount—4575 Feet
(Reviewed by Charles Larkin)

W I T H all the freshness of springtime "Through a Glass Window" comes to the screen. It is an epic of New York’s East Side life, reflecting in heart appealing manner the conditions and problems of the people. In it May McAvoy, as the little doughnut girl, Jenny Martin, contributes to screen literature a characteristic picture of real charm, portraying in realistic style the values of a common sense, as well as sunbeams that enter her checkered career.

"Through a Glass Window" touches on mother love. Because of their worship of an ailing mother, two children are willing to toil and toil, but they are hungry. That boy, scantily attired, one evening leaves his paper post to get warm in the coffee shop where Jenny, his sister, works. Seeing that the lad is suffering because of lack of proper clothing, the sister becomes so worried that one night when the boss drops a bill she takes it and buys a warm sweater for Dan. The boss discovers the theft and warns Jenny that she must pay the money back at once or be arrested. Jenny confesses to her brother and he, with a shrewdness, goes and steals the money. He is traced, however, and sent to a reform school.

Discharged because of the theft, Jenny starts her own little doughnut shop where she is so successful she puts her former boss out of business. She has a boy, with a head over heels in love with the girl, is told that he must wait until Jimmy returns before she will listen to any romance. She guards her mother’s menace of mind by telling her that Jimmy has gone to South America where he has a job. She even writes letters to read, as well as to dress, as a boy. Then one day "through a glass window," in her little shop, Jenny sees her brother in company because of her bad behavior. Tomasso beams. And Jenny laughs between her tears. That is all to this simple little fragment. But it’s all woven into a refreshing little picture of real life which should find a welcome place on any program.

The picture is well directed, and the acting is well staged. The photography achieves perfection. The shots of the little family at their business and the ride home on Tomasso’s wagon to the heart strings. There are some appealing moments when the children and their friends attempt to turn an East Side street into a race track. The picture has been well directed and the entire personnel gives the star good support.

The Cast

Jenny Martin. May McAvoy
Mrs. Martin. Fanny Midgley
Dan. Paul Fix
Tomasso Barillo. Raymond McKee
Jenny. Mrs. Corley
Fred Turner
Molly Clancy. Carrie Clark 
The Story—Tells of a girl’s abiding love and a mother’s faith. Heroine is employed in a doughnut shop and her brother is sent to prison for her sake. The girl assumes much of the blame and is discharged and she succeeds in a similar enterprise on her own initiative. Young Julian falls in love with girl but she refuses to listen to his overtures until her brother returns. She sees him through a glass window.

Classification—Heart interest story based upon abiding love of girl and faith of mother. Considerable local color in the teeming district of New York’s East Side. Pathos and sentiment.

Production Highlights—Scene when girl assumes brother’s guilt. Scene when she opens a doughnut shop of her own. Incident when she reads letters from brother in prison—written by herself to bring happiness to mother. The scene when she gives herself to romance once she has seen the young convict through the window. The local color. The exploitation.

Exploitation Angle—This picture is so rich in heart interest that it is bound to satisfy everyone with a heart not made of stone. Advertised for its human values and played up for the exploitation will pull a crowd. Word of mouth advertising will help. Picture is good enough to run for two or three days. Local color will stimulate patronage if properly exploited and prologue.

Drawing Power—Picture will please not of every patron. Heart interest appeal will please them. May McAvoy well known by this time. Needs exploitation as title does not indicate value of story. Best suited for neighborhood houses, although downtown houses will react to it.

"The Man Under Cover"
Universal—Five Reels
(Reviewed by Laurence Reid)

W HEN you get a crook story written by a real "lifer" you’ve got a taste of reality. That’s one thing "The Man Under Cover" does. The author is paid to be serving a life term in the Arizona State Penitentiary and his contribution to the screen should be accepted not only for the publishing of the story, but for its sincere and authentic value to the work. The story is a variation of the crook plot wherein the hero after stalking a stool boy goes back to the home town with an object of picking up some
easy money. He has his prison pal with him. But after seeing his boyhood sweet-heart and learning that she is being swindled along with other relatives he decides to go straight and frustrate the plans of the oil sharks.

He operates a fake gusher and succeeds in spoiling the interest. They hastily make a worthless money which they have mulcted from the townspeople and he sells out for the sum which they have collected. When they attempt to escape, Constance, the girl, and her father are caught, and Constance restores the money to the owners. The idea is not new, nor has it been treated to bring forth much inspiration. Photographically it is well told, progressing to its climax easily and surely and conquering the spectators through its characterizations which have an intimate local color. There is presented a balancing vein of humor which serves its purpose in giving an even quality to the theme.

Here is a narrative that is breezy, crock with breezy abandon, entering into the spirit of the role with adaptable poise. Barbara Bedford is the heroine, while George Herran dez portrays a character crock in his customary fashion—a portrayal rich in personality. The picture is adequately staged by Tod Browning who has caught the atmosphere of the story so well that the action proceeds like clockwork.

The title is a "nifty" and suggestive of shields and passionate amours. In reality the picture is the latest edition of the brand started some seasons ago with H. B. Warner as "The Sheik" and "The Sheikh's Wife." John Gilbert, the Fox star, makes a good type for the hero, and garbed in the trimmings and trappings of the Arabian way of life, he is well fitted for the rôle. The picture is a melodrama of some swindles throughout the story. The action takes place in considerable riding over the white sands. For a background one views the numerous caravans, tents and such desert camp features, and is naturally to say nothing of the typically Eastern interiors of the sheik's palace. The story is so familiar that one may be excused for guessing the outcome. The action of this film, which is well played and full of allure, is evenly developed and glows with vitality.

The heroine learns that her husband has been killed by a American. On the return journey she is kidnapped by a group of bandits who cast dice for her possession. The winner is the American youth disguised in Oriental attire. He permits her to escape and the intervening scenes before the climax is very well handled and with his several conflicts. The picture is handsomely mounted and due to the appeal of the characterization which shows the appeal. At present, "Arabian Love" should be a magnet for any house. Barbara Le Mar is colorful as a native girl while Barbara Bedford is adequate as the bride. The picture possesses good exploitation possibilities.


The Story—Crook with his pal serve term in jail and upon their freedom go to farmer's home where they mill about and cause a bit of nicking. The hero discovers his boyhood sweetheart about to be swindled by some oil sharks. He helps to save her and help her win back her money. He concocts a scheme whereby he "discovered" a gusher and swindles the sharks into buying it for the sum they took from the townspeople. They find themselves in a trap and attempt to escape but the hero frustrates their plans.

Classification—Crook story on human interest theme with a sustaining not of romance and some comedy relief. Plenty of local color.

Production Highlights—Good human interest values. Scene where crooks turn tables on oil sharks is a fine, clever and unusual piece of work. The local color.

Exploitation Angles—Title suggests mystery melodrama but it is good crook story. Played up for its theme with irony. Mention should be made that the story is written by a "life" in the Arizona State prison. Rawlinson gives a good portrayal.

Drawing Power—This one will please "everywhere on account of its heart content. Real showmen have chance with company to prize and jail authorities in their towns and put over some big publicity.

"Arabian Love"

Fox—Five Reels

(Reviewed by Laurence Reid)

THEY have taken a familiar situation out of an interior set and placed it as the piece de resistance among the white hot sands of the Egyptian Arabian desert. This situation presents the girl falling in love with the man upon whom she has sworn vengeance. The man, however, has been used often on the screen and when it is developed in the customary fashion it stands a good deal of suspense. In this case, however, it is interesting, it is in an Oriental soil and allowing it to allude amid the seething passions of the Arabs gives it a coloring and atmosphere which will attract attention almost anywhere.

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Fox—Five Reels

(Reviewed by Laurence Reid)

THEY have taken a familiar situation out of an interior set and placed it as the piece de resistance among the white hot sands of the Egyptian Arabian desert. This situation presents the girl falling in love with the man upon whom she has sworn vengeance. The man, however, has been used often on the screen and when it is developed in the customary fashion it stands a good deal of suspense. In this case, however, it is interesting, it is in an Oriental soil and allowing it to allude amid the seething passions of the Arabs gives it a coloring and atmosphere which will attract attention almost anywhere.

"Arabian Love"

Fox—Five Reels

(Reviewed by Laurence Reid)
here on her mother’s gambling den, she swears revenge on the unwitting police prefect who asks her into custody the night she was to be saved married. She enters a forced marriage and, as a result, her pride or vengeance is solicited. She infiltrates the son of the prefect, tricking him into believing that he is the one she is looking for. Prompting his suicide when she leads him to believe his father is her lover. How ever, after uncovering her treason, falling in love with the prefect’s son, she is exiled from the country, is well handled. His stupidity as a police official, however, cannot be overlooked. The story describes the identity’s descent into murder. The story has been described as a thriller which makes the reader feel at ease with the unfolding story. The story’s themes include the effects of structure and the nature of action. The structures are carefully balanced and the action is kept. The characters are well developed and the plot is engaging. The story is worth reading. The story is a gripping tale that keeps the reader on the edge of their seat. The story is a classic example of a thriller. The story is a classic example of a thriller. The story is a classic example of a thriller.

The Cast

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<tr>
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Drawing Highlights—Raids, Madame Fischerraming young Durand. Durand at piano, both with Durand in the role of Durand. "Whoever died game herself meets death. Young Durand haunted by a rendezvous with Miss Fischer, the young woman who had tricked him into believing his father is her lover. Her correspondence reveals the code and the young woman’s game, which leads him to murder her. "Claire" is a very popular melodrama, with charm and love mingled.

Production Highlights—A skillful plot in which the police are not too critical. Go stronger in less prominent theatres, in neighborhoods and small towns.

“Watch Your Step”

Goldwyn—5000 Feet (Directed by Charles B. Larkin)

HERE is a gaudy and powerful picture—one of those types of yesteryear that helped to make “movies” popular. More like this picture and homonon—will come from its riding place. “Watch Your Step” is a story of youth. Cullen Landis and Patsy Ruth Miller have the leading roles. Mr. Andrews and Mrs. Andrews are in the cast. Miss Miller brings a new personality to the screen—a new face that is very easy to look at. Landis, who has killed the old-fashioned picture, makes a very attractive appearance before the camera.

The story is one of action. It gets off to a flying start with Landis staging an 85 mile-an-hour race in an auto with traffic cops. The race ends in a realistic crash, when the hero of the picture is killed. At the scene of the accident, a police officer who has witnessed the scene, is taken to the hospital. From this point on the plot flows smoothly, always holding the interest. The story is well told and no effort is made to out of all for speeding than he finds himself being chased again by traffic cops, when he gives a lift on an emergency call. After he has killed his rival, he is followed through the fields. He lays out his pursuer with a right to the jaw. Believing he has killed the old-fashioned picture, he lands in a group of tramps who rob him of his clothes. In “bum’s” garb he rides the rods” and lands in a small western town. Here he becomes acquainted with Margaret Andrews, played by Miss Miller, and things “begin to come.” A rival enters the picture, the pretty, and Margaret, played by Raymond Coadin, and there is a real contest to win the favor of the fair Margaret.

The story is highly dramatic in one of those films in which Mr. Landis is becoming noted. It is waged with his rival with Landis, of course, the winner. A detective is hired by the hero’s father, to watch over the hero, who is planning a real rodeo and Los and Lon is exploiting with reality at the prospect of getting rid of his rival for good, which is his intention. It is not long after he has confessed to his sweetheart that he killed a policeman. However, it is told that the cop in question was back on the job the next day.

William Beaudine has done a fine job of directing in this instance and Ralph Block deserves the greatest credit for a smooth running bit of continuity. To John J. Mescall must go credit for photographing the picture, the “riding the rods” flashes and the scenes of action. The picture is given the warmest praise of every spectator for writing this tale. Mr. Josephson is the man who witnesses the accident and below is named Mr. Landis jumps into the Ray-like hero of “Watch Your Step,” as if to “the manner but better.”

We recommend this picture without fear of contradiction as being one of the best released in the past several months. Goldwyn offers a story that is consistent of late. Their pictures of recent date have all been box office home runs. “Watch Your Step” is no exception to this condition.

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The Story—The plot tells about young Elmer Slocomb, who was riding in a cowhand and on his first day of liberty reached a new speed of 85 miles an hour taking a doctor to an emergency car. Elmer wrecks his car and the doctor is brought to his hotel. The hero’s father looks like a boy who believes he has killed. He flees to a little western town and there falls in love with the daughter of the richest man in the village. Regarded with suspicion by the girl’s father and his other son. Elmer has the upper hand of them until he is ordered held prisoner by a detective employed by his father. Mr. Landis preserves the murderer and the timely arrival of his hero and free him and wins the girl. The action, the situation, the rhythm and rapid action comedy, with some intensely melodramatic scenes in the way of auto races and fistic battles. A fine love story is interwoven into the plot.

Production Highlights—The opening auto race and subsequent wreck. The “riding the rods” makes a fine effect, the hero and his rival. The excellent acting of the star and a new leading lady. The true to life scenes of the accident. No effort is made to out of all for speeding than he finds himself being chased again by traffic cops, when he gives a lift on an emergency call.

Exploitation Angles—Use a big racing car in the downtown streets with the name “Watch Your Step” displayed big. Might get a smashed car, or tie up with auto companies, tie up with street car companies by putting “Watch Your Step” signs on front of trolleys. Pedestrians—Should go anywhere anytime. The picture is “there.” It has everything.

“Ward Vehid”

Vitagraph—Five Reels

While this is another sample of the Northwest Mounted formula, it carries a deal of melodramatic ex- tension. The handling of the action, however, bears out the fact that the picture precisely keeps the spectator sufficiently interested. Many of the scenes are violent. There are no fewer than twelve deaths but since they have all been arranged with one or two exceptions the patron will appreciate that they deserve their untimely deaths. The story is a romance with a background lapses epiphanies with the heroine’s wife. Twenty year elapse, at the end of which time the lone- born and fast-firing son has entered the service as inspector. He is given the job of tracking the man who killed the hero’s father. The hero is killed in the injury done him and vengeance arrives when he is brought face to face with the interlopers.

The latter is arrested but his sons come to the rescue and during the conflict the officer is killed. Hence it devolves upon his son, a corporal in the Mounted to get his man. There are some flaws in the story as far as making it convincing is concerned. It is hardly reasonable to have the wronged husband could fail to locate his wife or the trespasser during the interim of twenty years, especially the fact that he is half in the saddle as a man on horseback from the post. Again the Mounted would know the inhabitants of the country, and the hero’s son is no exception.

The remarkable feature of the production is the double exposure work. Duncan as the youth is seen time and again passing in front and behind the camera as a complete male.

Once the early scenes are planted the picture becomes quite serious as it is a comedy touch not intended by the director when he is bound hand and foot in a shack by the river desperadoes. Seated at a nearby restaurant, watching the small town through an intricate electric scheme which controls the blasting operations used to dynamite the bridge, Duncan bores his head into a hammer and hammers over to the table swings it between his jaws with enough force upon the head of the unsuspecting man to knock him completely out. This is a new stunt but it is so wholly unexpected and so impossible of execution unless one is subjected to double exposure. The hero is determined that his best man is placed in the scene rather conveniently. However, the interest is well sustained. The romance keeps pace with the action after the hero has succeeded in collecting some effective shots, not a few of which are rich in color.

Directed by William Duncan. The action is moved to the Mounted in mounted police when wife elopes. Years later he boy enters the service. The father learns the identity of his enemy and the latter’s sons. He is determined to have a hunt and gets his man and also succeeds at romance.

Exploitation—Northwest Mounted drama with star playing dual role—that of father and son. Action pilots characters through melodramatic scenes. Some heart interest and the usual exploitation. Production Highlights—The fight between the officer and his enemies. The blowing up of the house and the officers. The meeting with the enemy.

Exploitation Angles—This being a story of the Mounted, it is easy to use the customary ex- ploration. Stumpy teasers, etc., would help. Still the showing action would draw them in. Fact
that Duncan plays a dual role in spirited fashion. 

Drawing Power—This one should draw well in all neighborhood houses, particularly where there is a daily change of bill. Where they like action there is a crowd with ears up. Duncan has a following gained from putting plenty of spirit and punch into his work.

"The Man From Beyond"
Houdini Picture Corp.-State Rights—Six Reels
(Reviewed by Laurence Reid)

A THRILLING melodrama, fantastic of its theme and highly adventurous has reached the screen in "The Man From Beyond," Starring the well known vaudeville artist. It carries a climax which reminds you of the one staged by Griffith in "Intolerance." Duncan's stunt is his big punch scene but this is not to say that the picture is deficient in thrills. Far from it. Indeed the feature depends upon elemental action.

As an author he has written himself a novel story—one which presents him as a man projected on an Arctic expedition a hundred years before and who is frozen in a solid cake of ice. Certainly this is a new situation and should be appreciated. But there is just one hitch and that is a scarcity of scientific. Scientists or explorers discover him and bring him back to civilization with the result that only a passing glimpse of the grand climax. He is shown swimming the Niagara rapids to save the heroine whom he loves—a girl he believes his reincarnated for the sake of his heart. He is swept along from one thrilling exploit to another and finishes clinging to a rock off the coast of Norway. This, the girl securely held in his other arm.

The star has put over other sensational stunts which include some up-and-at-ems, as well as shots of the ice scenes being cleverly photographed, and the action progresses in rapid fashion. The Man From Beyond will be remembered for its river scene. It is an exciting moment and you are caught in a tight embrace of suspense as you watch the escape expert risk his life in starching that is an old trick to him. His power of bobbing up just a trifle the worse for wear after he has been cut off from the uncanny ability to make his escape. The company consists of a first rate cast that includes Jane Connelly as the heroine.

The Cast
The Man From Beyond
Houdini
Dr. Gilbert Trent—Arthur Maude
Dr. Gregory Sinclair—Erwin Connelly
Captain of the Barkentine—Louis Alben
Miller Norcross—Yale Berkeley
Police Strong—Jane Connelly

"Too Much Business"
Vitagraph—Six Reels
(Reviewed by Laurence Reid)

ONE of Earl Debe Biggers' "John Henry" stories has been translated for the screen and it makes a pleasing comedy. The character plot takes a solid slap at efficiency—just the sort of plot which is favored by the Satevepost. There is enough substance in the idea to carry through six reels although much of the action could be speeded up for the sake of spontaneous. "Two Much Business" is different from most light comedies. It is built upon the idea not entirely upon romance, but sticks to its knitting, which is to expose the hokum of "big business."

It may be surprised to see Tully Marshall enacting the role of a crotchety business man. That he has a flair for comedy cannot be disputed. His walk and gestures, his humor, and the way he plays this are all indicative of great depth in dealing with the interest story. And a new comedian is flashed on the film and he is Edward Horton who plays the character of a "live" sales manager with creditable brightness.

Biggers' plot strikes a new idea. The hero is such a character who has been upon so much success. He sells his love affair upon a strictly business foundation, taking an option on her for thirty days and proving to her that he is the man that period or drop out of the race for the love stakes. He is fired by the boss and opens up a hotel for babies. This is a novel touch and its whimsical appeal will delight most every type of spectator. The day nursery becomes highly profitable. There is a deal of action and it is a busily for business rival is determined to ruin his novel venture. However he triumphs. The comedy is bright and interesting and is excellently interpreted. The direction is highly capable.

The Cast
John Henry Jackson—Edward Horton
John Maloney—Ethel Grey Terry
Amos Camby—Tully Marshall
Simon Sterker—Charles Lorraine
Ray Gorham—Carl Gerard Man
Henry Lombe—Berta Lorraine
The Head Nurse—Helen Gilmore
Gray Hays—Bert Hume
Officer 16—Jack Mullen


"Gas, Oil and Water"
First National—4500 Feet
(Reviewed by Charles Larkin)

IT is beginning to appear as if Charles Ray is depending entirely upon hokum for the comedy appeal of his newest releases. The respresentation comes from "Gas, Oil and Water," "The Barnstormer," and "Gas, Oil and Water." Once having established himself as supreme in the delineation of "Back to the Soul" characterizations, he now attempted to get away from it all and enter the comedy school presided over by Buster Keaton. The new formula does not work, not the least insofar as plot is concerned, and the action is largely conspicuous by its absence.

Time was when Charlie sound the keynote of the comedy that has been current for the last two or three reels of the new expression are given up to something akin to a walking cartoon. When the hero, by means of a trick of rich characterization, and the story being extended through five reels shows up its shortcomings. The picture to be sure seems to suggest that there is a group of bad men trying to put one over on the government. In fact they are charged with breaking the law and doing something. What this something is left to one's imagination.

Ray is a secret service agent who operates a government owned telephone line and proceeds to get the evidence. Three reels pass by without any real incident. Then comes some rather broad vaudeville comedy which covers the point where the neutrality violators pass through a house, auto and all, into another country. He hurried back to his nation. The situation, somewhat, is on. The ring leader tries to escape in an auto with the girl. The agent dashes after him. When he comes up to the villain's machine, the girl jumps into the hero's car while an explosion sends the bad man and his auto down the embankment. The hero's career shows without delay. But that demands an artist who can supply him with genuine ideas.

The Cast
George Oliver Watson—Charles Ray
Henry Jones—Owen Hoffman
Hobart Rush—Robert Grey
Phylis Calhoun—Ruth Little
"Beauty," "Strange"—Dick Southerland
Bert O'Brien—Whiskers Ray


"The Story"—Tells of the attempts of Uncle Sam's secret service to clean up a bunch of smugglers on the Mexican border. There are some airplane scenes and some auto chases that are thrilling. The secret service man falls in love with a girl who is about to sell the data to the Mexicans. He discovers the gang—gets him and the girl.

Classification—Romantic detective melodrama with a lot of sleuthing.

Production Highlights—The discovery of the smugglers' safe place. The airplane scenes. The escape from the villain and the hero in autos. The jump of the girl from one machine to another. The explosion, wrecking the villain's car. Whiskers standing on his head.

Exploitation Angles—The popularity of the star. Exploit his personality. The secret service idea. The Mexican atmosphere. Decorate the lobby with Mexican stuff. Also place the pictures stations in town with big signs on them.

Drawing Power—Because of the star's personal popularity this may draw, but they won't go away satisfied.
**April 15, 1922**

**The Man From Downing Street**

- Vitagraph—Five reels
- Reviewed by Laurence Reid

**A MYSTERY melodrama fashioned from a long established formula is exposed in "The Man From Downing Street." Early in the story of a love affair with a woman is object to look up to. The star goes on to catch a traitor who is plotting against the British government and the element of suspense is gained by taxing the audience's patience with the deductive powers as to who party is guilty.

The star journeys to India disguised as an indistinct figure in the crowd. He is the object to look for in the leak in the messages received at Downing Street, London. The onlooker is certain that the case is a simple one to be solved by pure deduction. The theme is the least suspected one of the group and the accomplishment of the task of getting at the traitor in India is a fine piece of acting.

The picture mounts with a crescendo of suspense as the trapper, suspicious of the officer, goes to kill him. The padre informs the lad that if he is ever caught, he will be shot as a traitor. The boy is taken to a room and put in charge of a man. The lad's actions show him to be a fine actor and in this way the lad's guilt is shown.

The picture is directed by Clyde Byrde, the camerawork is from the hand of Robert W. Kemp, and the acting is from Laurence Reid.

**Free Air**

- W. W. Hohlkison—Six reels
- Reviewed by Matthew A. Taylor

**A THOROUGHLY pleasant automobile story is "Free Air," and for genuine light entertainment, it is as good as they come. "Free Air," as the name indicates, was a good investment, whatever it cost. No one seems to have hit upon the idea of illustrating a story with automobiles and chauffeurs who starts across the continent. It doesn't take much imagination to picture the romance, which will result. And it's all there. The hero of "Free Air" is a garage man in a hick town in Minnesota. He takes upon himself the task of helping the wayward guns, wagons, and troubles, such as mud-holes, engine trouble, and desperadoes who ride on running boards. The story is a delightful comedy in "Free Air." Glacier National Park has here a better press agent than any railroad company's illustrated booklet. Never was such rich humor comedy laid in such a picturesque locale. Many shots are as good as any seen in.

**Mr. Lewis's story takes place entirely in that country which lies between Schoensten, Minnesota (wherever that may be) and Glacier National Park. Milt, the garage keeper in the big town of Plenty, drives his car contemptuously known as the "Bug." To keep his attentions from becoming too peremptory, his mother, the Miss Seaman, is there waiting for her. But the desperadoes are up again, and the swain proves yellow when after "Milt" delivers the final rescue and swallows the play for the honeymoon titles help matters along by delivering some good comedy touches.

The leading roles are played by Tom Dugan, as "Milt," and Dolores Costello, as "Miss Seaman." Milt may permit himself hopes of becoming a second Charles Ray. Miss Seaman is a typical wealthy American girl, and a pretty and attractive personality is the spirit of the thing and there are plenty of realistic touches. "Free Air" has no "message," but it hits the mark as entertainment.

**The Story**—Claire Dugan is a Brooklyn flapper who starts a trans-continental auto trip with her father. She gets as far as a small town in Minnesota when trouble strikes. Her car is 'stolen'—"Milt," a small town garagekeeper, proves to be her saviour. He rescues her from mud, from a breakdown, and later from an approaching murderer. He dismisses him from following her in his small car, but "Milt" gives him his last opportunity to befoul her. Claire, at Grace, is Mr. Santino's (Trapp) leading ingenue and Beagly admirer. Milt has no chance to see her. But when the bandits turn up again, it is "Milt" and not the city man who saves her. Claire and Milt look on plenty of romance, which any automobileist will appreciate. The rescue from the murderer. The scenic views of Glacier. The second rescue from the murderer. The final destruction of a small tomobile and driver.

**Explotation Angles**—A sure appeal to all motorists. Cars can be impressed with transcontinental manners. The name of the author and the fact that the story was a Saturday Evening Post serial is a great help.
### November

**FEATURE RELEASE CHART**

Productions are listed alphabetically and by months in which released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming to view on succeeding pages. (S. R. indicates State Right release.)

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<td>Brenda's Heritage</td>
<td>Special Cast</td>
<td>Second Nat.-S.</td>
<td>6 reels. Mar. 3</td>
</tr>
<tr>
<td>Come On</td>
<td>Colleen Moore</td>
<td>Universal</td>
<td>7 reels. Mar. 3</td>
</tr>
<tr>
<td>Cub Reporter</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Dangerous Little Demon</td>
<td>Marie Prevost</td>
<td>Fox</td>
<td>8 reels. Feb. 23</td>
</tr>
<tr>
<td>Domestic Relations</td>
<td>Katharine M'Donald</td>
<td>Fox</td>
<td>7 reels. Feb. 23</td>
</tr>
<tr>
<td>Help It You Must</td>
<td>Eileen Percy</td>
<td>Metro</td>
<td>8 reels. Mar. 3</td>
</tr>
<tr>
<td>Fascination</td>
<td>Mary Murray</td>
<td>Metro</td>
<td>7 reels. Mar. 3</td>
</tr>
<tr>
<td>Fire</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Foot's Paradise</td>
<td>Special Cast</td>
<td>First National</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Glass Houses</td>
<td>Viola Dana</td>
<td>Metro</td>
<td>7 reels. Mar. 3</td>
</tr>
<tr>
<td>Heart</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Her Husband's Trade</td>
<td>Gloria Swanson</td>
<td>Paramount</td>
<td>5 reels. Mar. 3</td>
</tr>
<tr>
<td>Her Story</td>
<td>Madge Tatherige</td>
<td>Second Nat.-S.</td>
<td>6 reels. Mar. 3</td>
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<tr>
<td><strong>NEW YORK TIMES</strong></td>
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<tr>
<td><strong>APRIL</strong></td>
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<tr>
<td>After the Fall</td>
<td>Raymond Hatton</td>
<td>Goldwyn</td>
<td>5 reels. Apr. 1</td>
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<tr>
<td>Imagination</td>
<td>Special Cast</td>
<td>Metro</td>
<td>5 reels. Feb. 23</td>
</tr>
<tr>
<td>I Can Explain</td>
<td>George Hughes</td>
<td>Metro</td>
<td>5 reels. Feb. 23</td>
</tr>
<tr>
<td>In the Shadows</td>
<td>Special Cast</td>
<td>Clark Syn.-S.</td>
<td>5 reels. Feb. 23</td>
</tr>
<tr>
<td>Innocent Heart</td>
<td>Special Cast</td>
<td>Fox</td>
<td>7 reels. Feb. 23</td>
</tr>
<tr>
<td>Island Girl</td>
<td>Corinne Griffith</td>
<td>Vitagraph</td>
<td>3 reels. Apr. 3</td>
</tr>
<tr>
<td>Isle</td>
<td>Special Cast</td>
<td>Universal</td>
<td>3 reels. Apr. 3</td>
</tr>
<tr>
<td>Kiss</td>
<td>Marie Prevost</td>
<td>Universal</td>
<td>3 reels. Apr. 3</td>
</tr>
<tr>
<td>Lady Godiva</td>
<td>Special Cast</td>
<td>Fox</td>
<td>8 reels. Feb. 23</td>
</tr>
<tr>
<td>Last in the Dark</td>
<td>John H. Hope</td>
<td>First National</td>
<td>5 reels. Feb. 23</td>
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<tr>
<td>Love</td>
<td>Special Cast</td>
<td>Fox</td>
<td>7 reels. Feb. 23</td>
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<tr>
<td>Madonna</td>
<td>Special Cast</td>
<td>First African</td>
<td>8 reels. Feb. 23</td>
</tr>
<tr>
<td>Man With Two Moths</td>
<td>Charles K. Catalyst</td>
<td>Metro</td>
<td>6 reels. Mar. 3</td>
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<tr>
<td>Miss Paul Revere</td>
<td>Special Cast</td>
<td>Rus. Clark Syn.-S.</td>
<td>5 reels. Mar. 3</td>
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<tr>
<td>Miss Paget</td>
<td>Special Cast</td>
<td>Fox</td>
<td>5 reels. Mar. 3</td>
</tr>
<tr>
<td>Mr. Pim Passes By</td>
<td>Special Cast</td>
<td>Second Nat.-S.</td>
<td>4 reels. Mar. 3</td>
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<tr>
<td>My Old Man's Home</td>
<td>Special Cast</td>
<td>Second Nat.-S.</td>
<td>8 reels. Mar. 3</td>
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<td>Night Riders, The</td>
<td>Special Cast</td>
<td>Fox</td>
<td>5 reels. Mar. 3</td>
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<tr>
<td>Reap the Wild Wind</td>
<td>Shirley Mason</td>
<td>Fox</td>
<td>5 reels. Mar. 25</td>
</tr>
<tr>
<td>Rags</td>
<td>Special Cast</td>
<td>Rus. Clark Syn.-S.</td>
<td>8 reels. Apr. 3</td>
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<td>Screening Room</td>
<td>Special Cast</td>
<td>First National</td>
<td>8 reels. Apr. 3</td>
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<tr>
<td>Skin Deep</td>
<td>Special Cast</td>
<td>First National</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Smiles</td>
<td>Charles Ray</td>
<td>Universal</td>
<td>4 reels. Apr. 3</td>
</tr>
<tr>
<td>Smould</td>
<td>Special Cast</td>
<td>First National</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Stag Hunt</td>
<td>Special Cast</td>
<td>Universal</td>
<td>7 reels. Apr. 3</td>
</tr>
<tr>
<td>That Lass o'Lowries</td>
<td>Priscilla Dean</td>
<td>Universal</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Travelling On</td>
<td>William S. Hart</td>
<td>Paramount</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Wall Flower, The</td>
<td>Special Cast</td>
<td>Fox</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Wapiti</td>
<td>Special Cast</td>
<td>Fox</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Way Back</td>
<td>Special Cast</td>
<td>Universal</td>
<td>7 reels. Apr. 3</td>
</tr>
<tr>
<td>Will Rogers</td>
<td>Special Cast</td>
<td>Universal</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>Woman He Married, The</td>
<td>Anita Stewart</td>
<td>Universal</td>
<td>5 reels. Apr. 3</td>
</tr>
<tr>
<td>World's Champion, The</td>
<td>The Wallace Reid</td>
<td>Paramount</td>
<td>11 reels. Apr. 13</td>
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<tr>
<td>Yankee Doodle, Jr.</td>
<td>Special Cast</td>
<td>Burnside-S.</td>
<td>6 reels. Mar. 18</td>
</tr>
</tbody>
</table>

**Complete Release Information is an Exhibitor necessity.**

Coming pictures and short subject releases are listed on pages 2224-2225-2226.
Comedy and Short Subject Releases

Feature | Star | Distributed By | Length Reviewed | Reviewed
--- | --- | --- | --- | ---
Adviser | Lloyd Hamilton | Educational | 1 reel | Nov. 16
Assorted Hens | Bobby Vernon | Educational | 3 reels. | Nov. 16
Back Yard, The | | | | 
Barnyard, The | | | | 
Barnstormer, The | | | | 
Bathing Beauty | | | | 
Batting Torchy | Johnny Hines | Educational | 1 reel | Jan. 31
Beach Boy | | | | 
Bell Hop, The | Larry Semon | Vitagraph | 1 reel | Jan. 31
Blackhead, The | | | | 
Bouquet, The | | | | 
Bottle Baby, The | | | | 
Bow Wow | Snub Pollard | Pathe | 1 reel | Dec. 5
Bright Eyes | Ben Turpin | First National | 1 reel | Dec. 5
Brokedown Palace | | | | 
Call the Witness | Snub Pollard | Pathe | 1 reel | Dec. 5
Chained, The | | | | 
Champ | Baby Peggy | Universal | 1 reel | Dec. 5
Cheerful Life, A | | | | 
Chu-Chu | | | | 
Cold Feet | | | | 
Coming and Going | | | | 
Cops | Buster Keaton | First National | 1 reel | Dec. 5
Coo Coo | | | | 
Dead Language | George Ovey | Follies-Pac | 1 reel | Dec. 5
Decorator | | | | 
Edgar’s Country Cousin | Johnny Jones | Goldwyn | 1 reel | Dec. 5
Englishman’s Holiday | | | | 
False Alarm | | | | 
Family Frolic | | | | 
Fat and Bassy | | | | 
Fellows Tracks | | | | 
Flicker | | | | 
For Love of Money | | | | 
Full of Beans | | | | 
Get the Hook | | | | 
Golf, A | | | | 
Hanging Up, The | | | | 
Happiness Hound, The | Stan. John | Fox | 1 reel | Jan. 6
Hard Luck | Buster Keaton | Metro | 1 reel | Jan. 6
Hennedy | | | | 
High and Mighty | | | | 
His Home Sweet Home | | | | 
Hobos | | | | 
Hold the Line | | | | 
Holding Hands | | | | 
Horse Sense | Harry Sweet | Universal | 1 reel | Jan. 6
Hot Shot | | | | 
Hot off the Press | Snub Pollard | Pathe | 1 reel | Jan. 6
Idiot Class, The | | | | 
Idiot Driver, An | | | | 
In and Out | | | | 
In the Ditch | | | | 
It Pays to Exercise | | | | 
Kiss and Make Up | | | | 
Little But on My Honor | | | | 
Love at First Sight | | | | 
Love in a Day | | | | 
Monkeynoodles | | | | 
Mother’s algorithm | | | | 
Mysterious Stranger | | | | 
Nights and Weekdays | | | | 
Nobody Home | | | | 
Noodle Scott | | | | 
Nor or Never | | | | 
Our Alley | | | | 
Our Boy | | | | 
Pardon Me | | | | 
Patience | | | | 
Patton and the Day | | | | 
Peace and Quiet | Eddie Lyons | Arrow | 1 reel | Feb. 19
Peggy, Peggy. Peggy! | Baby Peggy | Universal | 1 reel | Feb. 19
Peter, Pet the Dog | | | | 
Playhouse, The | Buster Keaton | First National | 1 reel | Feb. 19
Plight of the St芯ure | Harry Hines | Vitagraph | 1 reel | Feb. 19
Please Be Careful | | | | 
Rahmmer, The | | | | 
Ramshackle, The | | | | 
Rearing to Go | | | | 
Renaissance Man | | | | 
Rough and Tumble | | | | 
Rubbersneck, The | | | | 
Rural Rhythm | | | | 
Saving Sister Susie | | | | 
Sailor and the Lady | | | | 
Sawmill, The | Larson Semen | Vitagraph | 1 reel | Feb. 19
School Boy Love | | | | 
Schoolgirl Love | | | | 
Sleigh Bells | | | | 
Shock | | | | 
Shimmering | | | | 
Skipper's Policy, The | | | | 
Sleeping Sickness | | | | 
Sleeping Thoroughly | | | | 
Slippery The | | | | 
Slow But Sure | | | | 
Society Dogs | Brownie (Dog) | Universal | 1 reel | Feb. 19
Soloist | | | | 
Stage Hand, The | Larry Semon | Vitagraph | 1 reel | Feb. 19
Star Boarder, The | | | | 
Starboarder, The | | | | 
Step This Way | | | | 
Still Life | | | | 
Stolen Glory | | | | 
Straight from the Farm | | | | 
Studio Rube, The | | | | 
Stuffy | | | | 
Teddy’s Goat | | | | 
Tis the Bully | | | | 
Torchy Takes a Chance | Johnny Hines | Educational | 1 reel | Jan. 6
Torchy Takes a Bow | | | | 
Torchy Takes a Halt | | | | 
Twice Ever Thus | | | | 
Upper and Lower | | | | 
Wanted Money | | | | 
We'll Be Yours | | | | 
Winking Wallet | | | | 
You and Foolish | | | | 
Zonk | | | | 

Short Subjects

Feature | Star | Distributed By | Length Reviewed | Reviewed
--- | --- | --- | --- | ---
Sleeping Thoroughly | Harry Sweet | Universal | 1 reel | Feb. 19
Slow But Sure | | | | 
Society Dogs | Brownie (Dog) | Universal | 1 reel | Feb. 19
Soloist | | | | 
Stage Hand, The | Larry Semon | Vitagraph | 1 reel | Feb. 19
Star Boarder, The | | | | 
Starboarder, The | | | | 
Step This Way | | | | 
Still Life | | | | 
Stolen Glory | | | | 
Straight from the Farm | | | | 
Studio Rube, The | | | | 
Stuffy | | | | 
Teddy’s Goat | | | | 
Tis the Bully | | | | 
Torchy Takes a Chance | Johnny Hines | Educational | 1 reel | Jan. 6
Torchy Takes a Bow | | | | 
Torchy Takes a Halt | | | | 
Twice Ever Thus | | | | 
Upper and Lower | | | | 
Wanted Money | | | | 
We'll Be Yours | | | | 
Winking Wallet | | | | 
You and Foolish | | | | 
Zonk | | | | 

(Continued on page 2226)
April 15, 1922

COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.
I Am the Law (Special Cast).......
ALEXANDER FILM CORP.
Jungle Adventures.......
Daring Danger.......
Bluebeard, Jr.......
Sisters.......
The Hidden Woman.......
The Old Kentucky Home.......
The Three Huckabees.......
The Pajama Game.......
Destiny's Last Rebel.......
AMERICAN KINORAMING CORP.
Torchy and the Gentleman (Special Cast).......
WHAT IS AMERICA'S MOST POPULAR COMIC?
GOD'S WESTERNS

ANCHOR FILM DISTRIBUTORS, INC.
Hearts of Lincoln (Francis Ford).......
Black and White (Special Cast).......
The Strangers of the Hills (Special Cast).......
They're Off (Peggy O'Day).......
Fountaining Roots (Peggy O'Day).......
Threads of Destiny (Bessie May).......
In Search of Destiny (Special Cast).......
The Lamb and the Lion (Special Cast).......
Champion of His Brothers (Special Cast).......
The Love Call (Special Cast).......
SHORT SUBJECTS

ARISTA FILM CORP.
Prejudice and Prejudice.......
When Love Is Young (Zena Keefe).......
Deaf and Dumb.......

ARROW FILM CORPORATION
Love and the Law (Special Cast).......
Shadows on the Sunset Strip.......
Headin' North (Pete Morrison).......
Impulse (Neva Gerber).......
Lover's Lane (Neva Gerber).......
A Yankee Go-Getter (Neva Gerber).......

AYRWOOD COMEDIES
I'm the Law (Roy Stewart).......
A Sailor Made Man.......

BASKET WOVEN CINEMA PICTURES
Paradise (Wm. Castle).......
A Man Who Walked Alone (Dorothy Dalton).......

C.B.C. FILM SALE CORP.
The Master of Beasts.......

CARNIVAL COMEDIES
(Two Reels Twice a Month).......

CINEMA PHILM CORP.
Lives in Limbo.....

COLUMBIA CORP.
Miss Paul Revere.......
Woman's Woman.......

COMEDY CORP.
Loving Lies.......

CRAWFORD DOWNS DROPS

CUBAN PRODUCTIONS CORP.
Cardigan's Daughter (Roy Stewart).......

DAMES OF THE銀河

DANISH PRODUCTIONS CORP.

DARK FOLKWAYS

DAYTIME FEATURES

DOMESTIC EXCHANGES

EAST COAST PRODUCTIONS, INC.

EDUCATIONAL FILMS CORP.

EDUCATIONAL SHORTS

FAMOUS PLAYERS-LASKY CORP.

FILM EXCHANGE CORPORATION

FILMWORKS OF AMERICA

FIRELIGHT FILMS

FLEET CORP.

FOUR SKYER CORP.

FOX FILM CORPORATION

FRANKLIN FILM CORP.

FRANKLIN FILM CORPORATION

GOD'S WESTERNS

GOLDWYN EXCHANGES

GOLDWYN, A. P.

H. F. KIMBERLEY CORP.

HODDINCOE & WOLFE

HODGSON PRODUCTIONS CORP.

HOLLYWOOD FEATURES

HOLLYWOOD FEATURES

IMMELMAN PRODUCTIONS

INTERSTATE THEATRE

KOREA PRODUCTIONS CORP.

LOVE LAW CHINESE CORP.

LYON PRODUCTIONS CORP.

MIRIEL OSTRICHE COMEDIES

MURIEL OSTRICHE COMEDIES

MUTUAL PRODUCTIONS

NEW YORK FILM CORP.

NOAH'S ARK PRODUCTIONS

OLD CROW CORP.

O'REILLY FILMS

PAYLESS CORP.

PLATINUM PRODUCTIONS

PLAYERS PRODUCTIONS CORPORATION

POETRY ORCHESTRA

PRIME SPOT EXCHANGES

PRODUCTIONS CORPORATION OF AMERICA

REGAL PRODUCTIONS CORPORATION

REGENT CORPORATION

REPORTER CORPORATION

REPUBLIC FILM PRODUCTIONS CORP.

REPUBLIC PRODUCTIONS CORP.

RICE FILMS

RICHARDSON DOWNS DROPS

RILLOTT CORPORATION

RISCH PRODUCTIONS

ROBERT DOWNS DROPS

ROBERT PRODUCTIONS CORPORATION

ROBERTS PRODUCTIONS CORPORATION

ROWLAND CORPORATION

RUEHLMAN'S INC.

SADIE'S COMEDIES

SAGAFILM CORP.

SCHAMA PRODUCTIONS

SCHINE PRODUCTIONS

SCHINER PRODUCTIONS CORP.

SCHOOL'S IN SESSION COMEDIES

SCHOOL'S IN SESSION FEATURES

SCHOOL'S OUT COMEDIES

SCREEN SNAPSHOTS

SHAWNEE PRODUCTIONS CORP.

SHERRY PRODUCTIONS INC.

SILVER SCREEN PRODUCTIONS

SIZZLE COMEDIES

SOUTHERN FEATURES

SOUTHERN PLATING COMPANY

SOUTHWESTERN FILMS

SSL CORPORATION

STATION AVANT FEATURES

STUDIO FEATURES

SURF CORP.

SYLVESTER PRODUCTIONS

TOWNSEND CORPORATION

USA PRODUCTIONS CORP.

VITALITY PRODUCTIONS

W. VOGEL PRODUCTIONS

WANG PRODUCTIONS CORP.

WALLY CORP.

WALLY CRAWFORD CORP.

WALSH PRODUCTIONS CORP.

WORLD-WIDE FILMS

WORLD-WIDE PRODUCTIONS CORPORATION

WESTERN FEATURES

WESTERN FEATURES

WILLIAMS PRODUCTIONS CORP.

WITMER PRODUCTIONS CORP.

WITMER PRODUCTIONS CORP.

WOMAN'S PRODUCTIONS CORPORATION

WORLDWIDE PRODUCTIONS

WORLDWIDE PRODUCTIONS

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WORLDWIDE PRODUCTIONS
COMING RELEASES

MCGOVERN & EGLER
SHORTY HAMILTON SERIES
Apr. 10—Ride 'Em Cowboy...3
Mar. 13—Pony Boy...5
PUBLICATIONS CORP.
Missing Husbands (Special Cast)
Feb. 15—Ranger
May 8—Men of the West
METRO PICTURES CORP.
The Prisoner of Zenda (Special Cast)
May 15—Don Quixote
May 21—The Five Dollar Baby
May 25—Somebody's Little Girl
May 28—No Woman, No Vote
May 31—Don't Worry Letters
APRIL HISTORY
Apr. 12—Romance of the Yukon (Bill Lynett)
Apr. 19—The Power of Love
Apr. 26—My Past and My Future
May. 3—The Man Who Was Buddha
May 10—Glass Houses (Vita Dana)
May 17—Turn to the Right (Special Cast)
NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)

PACIFIC FILM COMPANY
The Fatal 30 (Special Cast)...
May 3—The Girl from Rockpoint (Special Cast)
May 10—The Forens (Special Cast)
May 17—Double Stakes (Gladyck Brockwell)
May 24—The Wife Wishes To Divorce
May 31—The Call From the Wild (Frankie Lee)
FILM NOIR (Special Cast)

PARE EXCHANGES
The Isle of Zorda (Special Cast)

PACIFICA PICTURES CORP.
Call the Witness (Pollard)

Pioneer Film Co., Inc.
The Bald Woman (Scenic)
Beyond the Crossroads (Ora Carew)
The Luchs (Claire Whitney)
PRIMEX PICTURES CORP.
His Pauly (Special Cast)

SHORT SUBJECTS
The Anvil Chorus (Pollard)
High Tide (Special Cast)
Pardon Me (Pollard)

SHORT SUBJECTS
The Lighthi (Special Cast)

SHORT SUBJECTS
Pilgrim's Progress (Comics)

STOREY PICTURES, INC.
Shadowland Screen Review—1 reel every 2 weeks

TRUART FIlm CORPORATION
BURLINGTON ADVENTURES
Across the St. Gotthard Alps
A Borneo Venice
Monkey Land Up the Baryo River
Jungle Belles of Borneo
A Wedding Feast Among the Borneo Dayaks
UNIONED ARTISTS CORP.
The Tailor Made Man (Chas. Ray)
The Little Lord Fauntleroy (Mary Pickford)
The Ruling Passion (George Arliss)
Fair Lady (Red Beach)

UNITED ARTISTS CORP.
Tripper Through Film Land, A (Novelty)

WALNUT PICTURES
The Good Things of Life

WARNER BROS.
Your Best Friend (Vera Gordon)

WARNER BROS.
Alice's Wonderland...15 episodes
A Dangerous Adventure...15 episodes
Miracle on 34th Street...15 episodes

WIND GUNNING, INC.
ENIGMATIC SERIES
Dollar Devil (Special Cast)

WIND GUNNING, INC.
Dr. Watson (Special Cast)

WIND GUNNING, INC.
Good Morning, Dear (Ruth Egan)

WIND GUNNING, INC.
This Berlin Story

WIND GUNNING, INC.
Nothing Can Be Done

WIND GUNNING, INC.
SINCE (One Every Two Weeks)

WIND GUNNING, INC.
The Good Things of Life (Weekly Simple Reel Release)

WIND GUNNING, INC.

WIND GUNNING, INC.

WIND GUNNING, INC.

WIND GUNNING, INC.

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WIND GUNNING, INC.
Double Exposure Cinematography
A Most Exacting Science

Eternal Vigilance the Price of Accuracy in This Line of Activity

By GEORGES BENOIT

Unlimited Possibilities

Double exposure lends an enchantment to the motion picture which can not be duplicated in any other art. We will never reach the limit of its possibilities; new and wonderful effects are constantly being created. Mr. Benoit here relates in a most interesting manner some of the extremely unusual effects which he and his associates have initiated into their pictures.

Mr. Benoit is a past master of the art of double exposure cinematography; his latest efforts appearing in "The Masquerader." The title "the double exposure king" which he has been given, seems especially justifiable through his latest picture.

The secret of all double exposure photography—beyond the employment of trick devices and methods of operation—can be expressed in just one word: exactitude. Eternal vigilance is the price of accuracy in this line of activity, as in any other strictly technical sphere. The fundamental caution in this type of photography—which has grown so increasingly popular within our art-industry of late—is to make sure that the camera is absolutely stable. Even the veriest novice can appreciate the importance of having his camera securely fixed, from the universal experience with hand cameras; how much more important is it, therefore, where you are photographing a moving object or group of objects! And when you are figuring on exposing your negative again—and in one case within my own experience, I exposed the same strip of negative forty-nine times—the deviation of a hundredth of an inch is fatal. It would mean the waste of perhaps a full week of labor. To ensure absolute stability, therefore, I use the fence around the camera and the cleats for the feet of the tripod, as do most other cinematographers. I have another device, which I believe is eminently more satisfactory than the iron tripod employed by several good men in our line—that is too heavy and cumbersome; my own instrument is a small jack, like an automobile jack, used for raising a car. This I place on the tripod top-plate and thus I am enabled to hold the camera in an absolutely vise-like grip.

In the use of a travelling negative, where one strip of film is employed as a running mask to block out certain portions of the second unexposed strip, make sure that you have fixed your frame on the film exactly as you want it on the aperture plate, so that your synchronization will be correct. Of course, in the "vision" type of double exposure—i.e., where you are photographing a man, for example, and also showing a scene that is in his mind—the cinematographer must always keep his count, making careful notations of the count on which the vision enters onto the film and where the dissolve commences and finishes.

There is a unique "vision" employed in "The Masquerader," in that scene where Guy Bates Post, the star, as Chilcote, sees in his mind his comrades advance upon him from the rear, angrily pointing the finger of scorn at him for the way in which he has failed them at the crucial hour in the history of his political party. We employed a rather different device for this scene. We utilized a special kind of mirror placed in front of the camera, with the actors in the vision working behind the camera, so that they were revealed in the mirror. Many careful rehearsals were needed, not only for the timing of the action on the part of Mr. Post in the "straight" shot, so to speak, but also to get correctly the angles of the pointing fingers and of the faces of the crowd of accusers that appear in the vision. These had to be pointed accurately so that they all led in line toward the head of Post.

In this connection, I want to take the opportunity afforded me to speak a high and heartfelt tribute to the remarkable grasp of the technique of double exposures, as well as general filming, revealed by Mr. Post and by Richard Walton Tully, the producer. To him also, "The Masquerader" represented a film debut. Both of these eminent personages grasped this technique faster and more completely than (Cont'd on page 2239)
Electric Operator for Theatre Curtain Saves Time and Labor

Perfect Remote Control More Satisfactory Than Hand Operation

The motion picture industry has created a demand for a means by which theatre curtains can be operated from a remote point of control, preferably the booth of the machine operator. The Richards-Wilcox Manufacturing Company, Aurora, Illinois, has placed on the market a type of electric device for accomplishing this purpose which has been in satisfactory service in a number of theatres for about three years.

The R-W Electric theatre curtain operator does away with the necessity of having a man on the stage to operate the curtains at the end of each reel. The man in the booth has as perfect control of the curtains as though he were manipulating them by hand from the stage. By simply touching a button the curtains are set in motion to open or close.

The illustration, Fig. 1, page 2234, shows the relative positions of the different parts of the apparatus, which consists chiefly of an electric driving unit, a remote control system, hangers and track for supporting the curtain and a set of operating chain and cables. The main driving unit, which is generally located beneath the stage floor, consists of a specially built reversing electric motor connected through a set of reducing worm gearing to a main driving sprocket and chain. The gearing is enclosed in an oil tight case so that the gears are constantly lubricated.

The motor is controlled by push buttons which may be located at any convenient point in the theatre. It is customary to install one set of push buttons in the operator's booth and another set on the stage platform. Others may be located at any convenient points. The push button sets are made with three buttons to each unit, one of which controls the opening operations, another the closing operation and the third button will stop the entire apparatus at any point in either closing or opening movement. It is not necessary to hold the finger on the button while the curtain is in motion but is only necessary to push the desired button momentarily to energize the magnetic controller through which the motor receives its current.

A tripper located on the drive shaft automatically cuts out the electric current by means of limit switches at either the entirely open or entirely closed position of the curtains, preventing them from running too far.

A lever extending from the motor driving unit through the stage floor makes it possible to disconnect the motor from that point and manually operate the curtains by using the operating chain as a hand chain. The lever and driving unit are plainly shown in the line drawing, Fig. 2.

The illustration, Fig. 3, page 2234, shows the hangers and track from which the curtains are suspended. The hangers or carriers have ball bearing wheels which roll in an enclosed type track having hardwood runways to reduce the noise to a minimum. The curtain should be supported by hangers at intervals of 12 inches to 18 inches, depending upon the weight of

(Continued on page 2234)
Instant Light Prevents Panic!

A tiny blaze, the smell of smoke—ordinarily an incident of no importance—excites the crowd with the primitive instinct to flee from fire and the death-dealing stampede is on! An usher, carefully trained, touches a snap switch within easy reach and the darkened house is filled with a reassuring flood of light.

With a brief explanation the audience is back in their seats once more enjoying the show. The

EXTENDED REMOTE CONTROL
of the Major System

has had another demonstration and proved the wisdom of its installation.

With the Major System any or all of the lights controlled by the stage switchboard can be instantly thrown on from any desired number of points throughout the house. In addition you get the advantages of pre-selection, cumulative control, flashless, noiseless switch operation, one man control and minimum stage space. The Major stage lighting control apparatus cannot be injured, or do injury by careless meddling and can be locked against unauthorized handling with any combination of light on.

Write for "The Theatre Lighting Questionaire."
Full particulars for equipping your house gladly supplied without cost or obligation.

FRANK ADAM ELECTRIC COMPANY
St. Louis, Mo.

Manufacturers also of
Triumph panel boards, panel boards, and cabinets, knife switches, safety switches, fan hanger outlets, reversible cover floor boxes and A. C. and D. C. Distribution Switchboards.

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Detroit, Minneapolis, New York, Dallas, Kansas City, Cincinnati, Chicago, New Orleans, San Francisco, Los Angeles and Seattle.
Description New Motiograph Lamphouse, Arc Lamp, Striker and Feed

The Enterprise Optical Manufacturing Company have now perfected their latest design of lamphouse, arc lamp, arc striker and feed, and have submitted the following detailed description of the merits and operation of this new apparatus:

**Lamphouse**

The new Motiograph Lamphouse is entirely a "Motiograph Design." It is very large and roomy, the measurements being 12½ inches wide, 30 inches high and 21 inches long. The Lamphouse is equipped with doors on both sides, these doors being backed up with heat arresters. Also, there is a colored peep glass in each door, as well as arc reflector, so that the operator can determine the position of the arc at all times, from either side of the machine, without opening the lamphouse door.

The top of the lamphouse is of oval design, with chimney in center. The front of the lamphouse is entirely covered with asbestos board. In the center, on the right side of back part of lamphouse, is a pilot lamp, 110 volts, 25 watts.

The lamphouse is also equipped with the well-known Motiograph condenser mount, which is a special mount, an important feature of it being that it permits the quick change of condensers.

The lamphouse is made of 22-gauge sheet metal. The weight of the lamphouse and arc lamp combined is 90 pounds.

**New Arc Lamp**

The new DeLuxe type Motiograph arc lamp is very massive in size, and has been built on entirely new and well-tried principles. The main screw rod for feeding the upper and lower carbons is extremely heavy and its movement controlled by a pair of hardened right angle gears. The upper and lower bearings for this main screw rod have a ball and thrust bearing fully protected from the carbon ash to insure ease in operation and protection against binding. Carbon adjustments are all on the lower carbon arm. This method also prevents binding and keeps the working parts as far away as possible from the heat and grit, which would be more greatly present were they located on the upper part of the lamp. In making the lower carbon the only one adjustable as to its relative position to the upper, insofar as the side swing and backward and forward positions are concerned, an ideal condition is brought about, for the top carbon, which carries the crater, remains fixed at all times and the act of adjusting or lining the carbons does not disturb the crater's relation to the condenser center.

**Equipped with Arc Striker**

Another strictly exclusive feature that this lamp is equipped with is the arc striker, which is a positive convenience and necessity. In operating the arc striker, the bottom carbon is brought upward until contact is made with the upper, and then lowered to its normal position. This is entirely different than feeding the carbons together in the old way. The bottom carbon arm operates, in this manner, entirely separate of the whole lamp. It is customary when striking the arc in a lamp not using an arc striker to feed the two carbons together. In doing this it is readily understood that the top carbon crater is moved out of line of the optical center; therefore, after the lamp has been lit and the proper arc gap obtained, it is necessary to adjust the entire lamp up or down, as the case may be, to line up the spot on aperture plate. With the arc striker this is entirely done away with, for the top carbon remains centered as if lamp was put out. Another feature of the arc striker is that in striking the arc the exact arc gap that was carried at the time the lamp was put out is automatically obtained when the arc is struck, regardless of whether it is ⅛, ⅜, ⅝ or 1 inch.

To facilitate quick trimming the DeLuxe Arc Lamp is equipped with a step-up gear arrangement carrying an auxiliary handle, separate from the regular feed handle. By separating the carbons with this auxiliary handle, the speed of separation of the carbon arms is increased four times. This is a great convenience, as it makes unnecessary the endless twisting of the slow speed feed handle, in order to get the carbon arms far enough apart for a new trim.

Side swing adjustment for the entire lamp carrying the swivel collar and rod is located at the lower part of the lamp, as well as the up and down adjustment for the entire lamp, keeping adjustable parts, as far as possible, away from the heat and grit of the carbon ash.

**Mechanical Arc Feed**

The New Motiograph DeLuxe Arc Feed is entirely mechanical when in operation. Carbon feeding is continuous. This is a big factor in keeping the burning crater free from intermittent disturbance and insures quiet burning of the lamp.

The rate of feed is adjustable, and with the proper carbon combination will operate on any amperage from 30 to 150. A separate motor is provided to operate feeding mechanism, which is mounted on the rear end of lamphouse, together with the revolving speed controlling elements. Attached to the speed changing handle is an indicating dial, by which the operator can readily tell the rate of feed. As an illustration: Suppose, at 75 amperes, the correct feed to appear on the indicating dial would be at figure 20, and at 90 amperes at figure 30, a notation can be made and the correct rate of feed can be set for either amperage even before the lamp is lit. This also applies to amperage within the range mentioned above.

The universal feed rod extends through the lamphouse and attached to the feed rod of the lamp on the inside, there being no unsightly

(Continued on page 2240)
Important Improvements in

POWER'S-GENERAL ELECTRIC
HIGH INTENSITY ARC LAMPS

Carbon Waste Reduced to a Minimum.

Cooling Heads and Negative Contact Shoes Eliminated.

Positive Carbon Revolves in Floating Contact Which Prevents Binding and Poor Electrical Connection.

Rear End of Positive Carriage Reinforced and Outboard Bearing added to Assure Rigidity and Smoothness of Operation.

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POWER’S- G. E. HIGH INTENSITY ARC LAMPS
HAVE BEEN DESIGNED TO PERMIT USING
CORRECT SIZE CARBONS FOR A GIVEN AMPERAGE

75 Amps Now Ready.

50 Amps and 100 to 120 Amps Ready June 1, 1922.

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POWER’S-G. E. LAMPS
and Advise Placing Orders at Once for Any of the Sizes Mentioned in Order to Avoid Delay and Disappointment.

Two Great Names Vouch for the Superiority of
POWER’S-G. E. High Intensity Arc Lamps

POWER’S PROJECTORS
Assure Better Projection and Better Projection Pays

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, NY
**Mexican Girls Making Big Success in Theatre Equipment Field**

The two young women shown in the photograph with Mr. Edward Earl, president of the Nicholas Power Company, are the Misses Adriana S. and Dolores L. Ehlers of the firm of A. & D. Ehlers, dealers in motion picture equipment, Mexico City, and exclusive distributors for Power's Projectors in Mexico.

These two young ladies, stopping at present at the Hotel Netherland, New York City, are successful business women and real "honest to goodness" projectionists and camerawomen. They have been remarkably successful, but a brief history of the preparatory course they took before going into the supply business will show that they deserve all the success which has come to them.

In 1915 the Misses Ehlers came to this country, and with the exception of a few brief trips back to their home in Mexico, they remained here until 1919. During the intervening four years they devoted their time to the study of motion picture photography and motion picture projection. They first took up the study of photography and chemistry in Boston, and completed their studies in Washington in 1919 with a postgraduate course in art. They also devoted considerable time to the study of scientific and industrial motion pictures. They then took up motion picture projection in the same serious way, and spent two months in the factory of the Nicholas Power Company. At the end of that period they were able to take a Power's machine apart and put it together again. Having convinced the Nicholas Power Company of their earnestness and ability, they were appointed sole distributors for Power's in Mexico. They have been very successful and have many important installations to their credit, one of these being the installation of Power's in Chapultepec Castle, the presidential palace in the City of Mexico.

To eradicate all remaining doubts regarding the manner in which the Misses Ehlers operate, it may be stated that when they sell a machine they also personally install it. They dress themselves in riding suits, which serve very well for working clothes, and the machine is set up ready to show films, all the work being done by these two young women without the aid of anyone but the porters to carry in the heavy parts. The Misses Ehlers are, of course, thoroughly competent projectionists.

The Misses Ehlers recently went to Tampico and took the film known as "Mexican Oil Fields," which has been highly commended by the newspapers of Mexico. This picture was recently shown to a gathering of well-known society people in the home of Ogden Mills, New York. It is in seven parts, shows the operation of the oil fields, the life of the residents and the beautiful scenery in the vicinity of Tampico.

Throughly earnest and intensely enthusiastic about their work, the Misses Ehlers rise to supreme heights of enthusiasm when they discuss the future of their country and the possibilities of motion pictures in Mexico. They say that here is a country rapidly developing its tremendous natural resources, which has a population to whom the films offer a fascinating and inexpensive form of entertainment which is absolutely without competition in Mexico and other Latin-American countries.

---

**V Type Intermittent Movement**

We recently received a letter from Mr. Peter La Via of the La Via Patent Company, Inc., who is interested in the design of projectors. Mr. La Via submitted a diagram of what he claims to be a new idea in the design of intermittent movements and gives the following explanation:

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**D. W. Griffith Commends Projection**

D. W. Griffith, during his recent visit to Detroit, where his "Orphans of the Storm" was playing at the Adams theatre, one of the Kunsky houses, visited the Capitol theatre, where "Peacock Alley" was being shown, and declared that the projection was the most wonderful that he had seen in all of his travels.

He was so interested in the brilliancy and depth of the picture being thrown on the screen at this house, that he invited the Gish sisters, who were appearing in person at the Adams theatre, to the Capitol to see it, and the entire party visited the operating room and inspected the new Motsograph De Luxe projectors, which are installed there.

Mr. Griffith's comments on the equipment were very favorable and he reiterated his statement that the projection was the finest he had witnessed.

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**Bartola Musical Instrument Co. Make Installations**

The Bartola Musical Instrument Company is putting the final touches on the installation of Bartola organs in Saxe Brothers' new theatre at Kenosha, Wisconsin, which will open on March 14th, and in the new Dixon theatre, owned by L. G. Rorer, at Dixon, Illinois, which is scheduled to throw its doors open to the public on March 15th.

Both of these Barton organs are three manual instruments, with pipes installed on both sides of the proscenium arch, with special concrete sound boxes, and are orchestral organs of large size, beautiful tone and great musical possibilities.

Two other houses which soon will have large model Bartolas installed are, the Majestic theatre at Beloit, Wisconsin, of which T. E. Ellis is the owner, and the Liberty theatre, Chicago.
Bears the words "EASTMAN" "KODAK" —in black letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in white on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Another Michigan Theatre Simplified

With the opening of the new Century theatre, Dowagiac, Mich., another name has been added to the already long list of theatres using Simplex Projectors in the State of Michigan. Built at a cost of $100,000 and seating one thousand people, the new Century stands abreast with the other leading theatres of the State.

The main floor of the Century is approximately one hundred and twenty feet in length by sixty feet wide and is equipped with upholstered seats in the balcony, large comfortable wicker chairs have been installed. An eight-piece orchestra furnishes the music.

The projection room, which is quite large and well ventilated, contains two type “S” Simplex Projectors equipped with Snaplite lenses which were installed by the Michigan Motion Picture Supply Co. of Detroit.

Mr. Ross Thayer, who has had many years experience as a projectionist, will have charge of the projection room equipment.

The L. E. Larkin Theatre Corporation, who are the owners of this model movie palace, also control the Beckwith theatre of the same city which is used for vaudeville and road shows.

Osgood & Osgood, Grand Rapids, Mich., were the architects and Frank Dyke, Holland, Mich., the contractor.

Liberty Motor of 17,000 Pound Plant Will Furnish 12,000 Amperes

After nearly two years of building and experimenting, Marshall Neilan’s giant portable power plant has just been completed and will receive its initial operation in connection with the picturization of scenes for “Her Man.”

The completion of this big generator marks the installation of the most modern power plant of its kind in the world. Unlike most of the power plants now in use in the production of motion pictures, the new Neilan plant is transported on its own power.

Electricity to the extent of 12,000 amperes can be generated by this plant through the use of a giant Liberty motor with a strength of 400 horse-power. This motor when running at an output of 12,000 amperes draws a current of 12,000 amperes, four of six of which can be supplied to a single screen. In other words, the Liberty motor supplies the “juice” for the motor which runs the truck.

The entire job is encased in a specially designed body with drawing side curtains and nickel trimmings. When closed for travel it resembles a giant limousine. A special muffler arrangement places at a minimum the roar of the Liberty motor.

Various innovations have been successfully worked out in the erection of this plant by A. W. Harrison, who designed and built the generator for Mr. Neilan, with the assistance of Stanfield Thompson, a former Government engineer and expert on motors whom the producer engaged to work out his requirements in this job.

The entire plant is compact and complete in itself. It will be employed to generate the “juice” for all future Neilan productions and by reason of its great capacity will be able to take care of any demands necessary for the complete lighting of an entire studio. In fact, it will supply enough current to light four stage sets simultaneously.

Through its speedy transportation facilities and compactness the plant will prove of particular value for location work in communities where no current is available or where the current is of insufficient quantity to take care of the demands of motion picture work.

S. M. P. E. Spring Convention

The Society of Motion Picture Engineering are now perfecting the elaborate plans for the coming spring convention to be held at the Bellevue Hotel, Boston, Mass., May 1, 2, 3 and 4.

The program is promising every indication of a most interesting and successful meeting. It is expected that this convention will have a record-breaking attendance.

The following are a few of the papers which will be presented at this meeting:

Trick Photography—Mr. Alfred B. Hitchins, Ansco Company.

Constant Potential Generators for Motion Picture Projection Service—Mr. A. M. Candy, Westinghouse Company.

Preservation of Motion Picture Negatives—Mr. George Blair, Eastman Kodak Company.

Graininess in Motion Picture Negatives and Positives—Mr. A. C. Hardy and Mr. L. A. Jones, Eastman Kodak Company.

Some Uses of Aspherical Lenses in Motion Picture Projection—Dr. Herman Kellner, Bausch & Lomb Optical Company.


The Film Splicing Machine—Mr. J. H. McNabb, Bell and Howell.

Visual Education—Mr. Rowland Rogers, Picture Service Corporation.

Sprogograph and Kinelkom Machines—Mr. Charles Urban, Urban Motion Picture Industries.

The Motion Picture of the Future and the Imaginary Equipment it Will Require—Mr. S. L. Rothfels, Capitol Theatre.

Color Photography—Dr. C. E. K. Mees, Eastman Kodak Company.

Subject not submitted—Mr. Alvin Wyckoff, Famous Players-Lasky.
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DON'T strain your eyes! Use a prism binocular and be sure the picture is absolutely in focus and you will also have the finest field glass money can buy for your hunting trips or any other sporting event when you want a closeup of distant objects. The price is $50.00.

Get one from your dealer in theatre supplies and try it.

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BAAS CAMER A COMPANY

109 No. Dearborn St. Dept. 111 Chicago, Illinois
National Anti-Misframe League Forum

Dear Editor:

I am having a little trouble with one of my Simplex machines, or that is, I do not like the noise it makes. I have tried everything I know of to make it run more smoothly, but nothing seems to help it any. Tried changing intermittent, new shoes, new intermittent sprocket, new gate, new aperture plate, pulled out the spring so gate would come up closer and nothing seems to help it in any way. The picture is perfect so do not see why the machine should make more noise than other machines. The machine is an old type and has been repaired by the manufacturer some time ago.

The well equipped projection room of George Rissberger, Jr.

Would like to hear from any of you brothers, if you know what my trouble is. Enclosed find photograph of my booth. And think it is one of the best up-to-date booths for a theatre this size. It is not all in the photograph but the room is 10 ft. x 30 ft. and has everything a modern booth ought to have.

Hoping to hear from some of you brothers as to what my trouble is, I am,

Yours for better projection,
(Signed) George Rissberger, Jr., Liberty Theatre.

Replying to Brother Rissberger, it would seem that this trouble probably is due to removing the intermittent movement to put on a new sprocket and not replacing the movement back into the framing cam, according to the way it was ground in at the factory.

If Brother Rissberger will look on the intermittent gear No. 2 (part No. G-133-G), he will note an "O" mark on same as well as on the outer surface of the fly-wheel, and once these two gears are taken apart, they should be matched together as explained in the Simplex instruction book on Page 4, paragraph 3, before replacing the movement in the framing cam.

Noise is also caused by the gears becoming worn and causing what is known as back-lash when they are in motion.

The film will also cause noise, but as Brother Rissberger does not state just where the noise is coming from it is difficult to give a more definite answer.

We would advise that any Brothers using Simplex machines might find it very helpful to have on hand one of the instruction books put out by the Precision Machine Company.—Euros

Dear Editor:

It has been quite a while since I have written to you and looking over the Motion Picture News I see quite a few brother operators favor of the new buttons. I am in favor of too, and think it will be a good idea to get the now. I will send for mine as soon as you get them as I think it will be a great thing. As a assistant he will also get the button when notified. We have shown here three times a week and all the films I receive are in good condition. In an item I read not long ago, it was shown where so many operato had so much trouble in setting their shutters. Here's one way which will solve their problem as I can get no better results than this one. I "setting" or "tuning" the revolving shutter is it is necessary to bear in mind that regardless of type of shutter used, there is only one cut-off or main blade that is used in timing the shutter. This blade is marked with the Simplex trademark. Where an opaque type of shutter is used it is marked "Cut Off Blade" where Extralite shutter is used. This cut-off blade is used to shut off from the screen movement of the film as it is pulled down into aperture position by the intermittent sprocket. The shutter is therefore "timed" that the cut off blade covers the aperture opening while the downward movement is going on, and uncovers the aperture opening when the film has stopped moving and remains exposed for a brief instant at the aperture position. In order to accomplish this end, it is necessary to set the shutter with the movement of the intermittent sprocket. The quickest and easiest way to make a general setting is to set the framing handle C-11 F2, at center or in neutral position. Move the shutter adjusting slide or block S-323 A-P2, by means of knob K-120 A-P2 so that sliding block is at a point equal distance between the two stop pins in center frame, between which pins the adjusting block operates. Now bear in mind that two teeth on intermittent sprocket represents one full move of any one of the four radii of the star wheel. Turn the fly wheel by hand and keep your eyes on the intermittent sprocket. Watch closely when it starts moving and when two teeth have moved downwards, stop turning and place shutter on shaft so that picture lens (Continued on page 2238)

Membership Buttons

We have just received the metal membership buttons which have been so consistently demanded by the members. Every brother should hop to it and get one of these, as they are a great improvement over the former celluloid type. It is our desire to sell this button to the fellows for what they actually cost us. The price for one button is 25 cents. Any member sending us this amount in stamps or coin will be sent a button immediately.

Blank for New League Members

Member's Name..............................
Home Address..............................
Theatre..............................
Name and Address of Theatre Manager..............................

New members—send in twenty-five cents for a button
April 15, 1922

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Brilliant Illumination—remarkable contrast between black and white, critical definition, and unusual flatness of field—this is what optical science has done for projection, by means of the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

A scientifically correct lens that can be brought quickly to a sharp focus—and a high quality that is absolutely uniform.

Write for interesting literature.

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WARSAW, N. Y.

THE Marr & Colton Concert Organ, represents the highest achievement in the art of Modern Organ Building for the correct musical interpretation of the motion picture.

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M. AM. SOC. C. E.

CONSULTING ENGINEER

THEATRE SPECIALIST

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NEW YORK

Now is the Time to Plan Your Ventilation For the Summer

Refer to Motion Picture News

Every Organ is designed to especially suit the acoustic properties of the theatre in which it is to be installed and we aim to make each organ a distinctive work of art.

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Refer to Motion Picture News

Every Organ is designed to especially suit the acoustic properties of the theatre in which it is to be installed and we aim to make each organ a distinctive work of art.
Attention Fred H. Wood

We received your application blank for membership in the National Anti-Misframe League and were glad to receive same. However, would you kindly fill out another blank as you overlooked including complete address on the one received by us.

Association for the Improvement of Projection. I have seen the name N. A. M. L. lose out, but the name “Improvement of Projection” will cover more than “Misframe League,” as Stull says in his letter, so I am for the new name.—N. A. I. P. Respectfully

HONOR ROLL

(1708) Le Roy Starkes ------- Galveston, Texas
(1709) D. F. Glancy ------- Jasper, Ala.
(1711) Nathaniel Coffey ------- Savannah, Georgia
(1712) Otto R. Hutt ------- Centralla, Ill.
(1713) Leo J. Martin ------- Rockford, III.
(1714) Leo J. Altringer ------- Rockford, Ill.
(1715) James R. Davison ------- Rockford, III.
(1716) Joseph Smith ------- Rockford, Ill.
(1717) James W. Rounds ------- Knightstown, Ind.
(1718) A. M. Brown ------- Cedar Falls, Iowa
(1719) Clifton Krumhing ------- Sheldon, Iowa
(1720) Straulmer Leech ------- Hickman, Ky.
(1721) Morton E. Buskert ------- Norway, Me.
(1722) Eugene E. Beardsley ------- Columbus, Miss.
(1723) Marvin F. Mahler ------- Springfield, Mo.
(1725) W. Charles Wade ------- Canton, N. Y.
(1726) Laurence E. Jones ------- Uhrichsville, Ohio
(1727) Seary Holland ------- Mangum, Okla.
(1728) J. B. Howard ------- Shattuck, Okla.
(1729) George McBride ------- Trafford, Pa.
(1730) Pedro Ortiz ------- Santurce, Porto Rico
(1732) Carl E. Homstad ------- Redfield, S. Dak.
(1733) Orman Bowen ------- Murfreesboro, Tenn.
(1734) Walter Colman ------- Murfreesboro, Tenn.
(1735) Lawrence Miller ------- Palacios, Texas
(1736) D. C. Atherton ------- San Benito, Texas
(1737) David Ayres ------- Clifton Forge, Va.
(1738) E. C. Carver ------- Keyser, West Va.
(1739) Steven J. Thomas ------- Racine, Wis.

The News Solves Problems

O. H. Butler, No. 465
Majestic Theatre, Centerville, Iowa P. S.—In answer to Brother Anderson, if he finds his light rays cross just beyond the end of the shutter shaft, Powers have an extension about six inches longer, which slips on over shaft fastened down by two set screws. I received one on new machine, so Powers must have them.

Dear Editor:
Inclosed you will find blank filled out for my enrollment in the N. A. M. L. I have had three years experience in motion picture booths. Now operating one Simplex and one Motograph De Luxe.
I have read your pledge and am willing to do all I can to help the league and my brother operators.
Very truly,
S. Leeude, 208 W. Moulton St., Hickman, Ky.

Dear Editor:
Am enclosing money for membership button and postage on some more labels. I have been doing everything possible in my power for better projection and am glad to see other projectionists becoming members so rapidly. We have Simplex and Powers machines and a motor generator in the booth and everything else in up-to-date order.

Sincerely,
Byron B. Brown
Number 1559, 221 Maple Street, Eaton, Ohio.
Double Exposure Cinematography
(Continued from page 2227)

any other man I have ever worked with—either in this country or abroad—ever more—indeed, I find it! In fact, Mr. Tully—whose production genius on the stage is well known and who is the inventor of a number of stage devices and effects that he has incorporated into various of his theatrical shows—introduced a number of new stunts in the line of double exposure technique that I had hitherto thought impossible. Director James Young and art director Wilfred Buckland, who were associated with me on this picture, are, of course, recognized leaders in the film world, so it goes almost without saying that their assistance to me was absolutely invaluable. Yet even these two wizards exclaimed with surprise and pleasure when they beheld the "Wonders" of certain double exposure shots that Mr. Tully had engineered.

In "The Masquerader" Post plays two roles—John Chilcote and John Loder—and these are the characters appearing in many scenes. One stands out in my mind especially: Chilcote comes to Loder's apartment to make him a certain proposition. Loder opens the door for Chilcote, they talk at the door for a moment then Loder points to a chair and Chilcote crosses automatically in front of him to get to that chair. Here is an innovation! To my mind it has never been accomplished with anything like the exactitude that will be seen in this film on the screens of the theatres. It is accomplished by a device never before employed, and it is entirely the product of Mr. Tully's inventive genius. Other scenes between Chilcote and Loder—both of whom are played all through the film by Mr. Post himself—show the two conversing together, handling various objects to each other, exchanging clothes and meeting in various other physical encounters. Of course, in double-exposure photography of an actor playing two roles, as in this case, practically all of the work is done with a special mat, or mats, for the aperture plate of the camera, which is opened to the part of the scene where one of the characters is seen while you are photographing the other character. Of course, counting is essential in this connection, too, so that one character—for example—will always appear only specially after the first has concluded his speech, and so on. The action, the talking, etc., must fit in all the way through the double-exposed scene.

In making mats, I have given up the metal ones used by most cinematographers. These involve a trip to the metal shop and take a long time to make; also, once made, they are hard to alter. I used black celluloid, which is much cheaper, much easier to handle, and which I can make use of in double-exposure work. In stead of needing the two or three days' notice most cameramen require for the metal mats. In fact, during the filming of "The Masquerader," I often made the mat while Director Young was busy making it. Mr. Young was relying on the actors for the scene in which the mat was needed.

One of the special attachments on my Debrée camera—like every experienced cinematographer, I have placed on my camera a number of special attachments and standard equipment—regulates the turns of the crank by a system of gears, so that instead of taking the usual eight pictures with each turn of the crank, I can take only four or one. This is a great advantage in double-exposure work, where I often use the four-pictures-to-a-turn attachment for slower exposure on a light background. Thus I secure a fuller photographic value; if I used the regulation eight-to-a-turn ratio, too much light would have already been introduced on the film during its first exposure.

Another Debrée attachment that I find very helpful in general, and especially in double exposure work, is that which permits the film to be reversed merely by turning the crank the wrong way. The old-fashioned method necessitates a trip to the dark room when you must rewind your film for the second take.

Still another great advantage of my camera is that I can see the entire action through the film while I am actually shooting; this, of course, invaluable in double exposure photography. Once my camera has its magazine loaded with four hundred feet of raw stock, I need not touch it again until the magazine is exhausted. At all times, I can see exactly the lines of action and the proper focus without opening the camera for inserting a glass plate.

And while I am "boosting"—the Debrée—for I feel it is legitimate for an artist to praise his tools honestly—I want to mention the fact that I have never had to use "x-back film" to avoid static, with its resulting increased cost in retaking scenes that have been spoiled by this cinematographic plague. I use straight negative always and I attribute the absence of any annoyance by static to the fact that the shorter friction of the Debrée removes any loophole for trouble of this nature.

To return to "The Masquerader"—one of the scenes shows Loder coming back to his lodgings in the London fog, traversing a long street and entering the doorway of his home. The scene was too short—although its importance required its presence in the film—and was a long shot, in addition, so that it would have been too expensive to build the big set which it would have required by the old-fashioned methods. We got around this difficulty by photographing a painting of the scene, which was two by three feet in size, and then employed a series of black hangings, taking up the entire length of one of the biggest stages at the United Studios, to show Post—as Loder—walking down the street seen in the painting and entering his house. This method is well known, but not employed as often as it should be, because of the conservative reluctance of many people to use anything new. Of course, this scheme can be employed only for long shots, followed by the erection of fractional sets for the necessary close-up shots of the characters in the scene. It involves, too, a thorough acquaintance with the method that can be the result only of a long study and much experimentation on the part of the cinematographer who attempts it. Then, too, there is a lot of work which he must do alone in preparation, in shooting the painting, in working out the proportions for his black hangings used on the second shot, and in the development of the double-exposed scene which he must watch in person. But, where this method is feasible, it is a great saving—tremendous, in fact.

All of these methods here narrated—and several more which I cannot, naturally, divulge—have been employed by me in photographing Mr. Post in "The Masquerader." Some of them are more or less well known, others are comparative innovations and still others are absolutely startlingly revolutionary. These latter are due mostly to Producer Tully, ably assisted by Messrs. Young and Buckland. But all of them are feasible and all of them are artistic! In every case, they heighten the dramatic effect of the picture's narrative and the beauty of its scenes. Therein lies perhaps their greatest advantage, for their obviousness does not obtrude itself upon the beholder to the detriment of the story.
Motiograph Lamphouse
(Continued from page 2230)
clutches or universal rods connected to the lamp from the exterior.

All parts are readily accessible for instant inspection at any time.

Earl W. Rossman Gives Interesting Talk on Africa
Earl W. Rossman, cinematographer, author, and lecturer, in a travel talk on his recent expedition into Africa, given under the auspices of the United Society of Cinematographers at their meeting rooms last Monday night, remarked:

"Motion picture producers ought to issue a code book of foreign manners and customs for camera men who represent them in various parts of the world, if they would assure that peace of mind that is conducive to good photography."

Having nearly lost his life on several occasions, due to misinterpreting language signs, Rossman mentioned his experiences among the natives which proved highly interesting. Included among the many interesting scenes depicting life in tropical Africa, were many thrilling moments in shooting lions, rhinoceroses, hippos and buffaloes.

Mr. Rossman proved an entertaining talker and his brother members were highly please with the series of pictures which accompany his lecture and an excellent supper closed the evening's entertainment.

This marks the first of the series of monthly lectures given under the auspices of the Unite Society of Cinematographers.

Next month Howard Chandler Christy's famous artist, has consented to present his views on "artistic composition as related to motion picture photography."

The organization is looking forward to another overflow meeting.

Pack Theatre Constructed in Asheville, N. C.

The largest independent motion picture theatre in the state of North Carolina, the new Pack theatre, will have seating facilities for 1000 persons. Palms and greens are being installed in the arcade to give it the appearance of a palm garden. Refreshments stands, parlors and information booths will be placed in the arcade, the booths being provided for the convenience of tourists, Asheville being a noted resort. An attractive feature of this house is the murneque which extends over the street from the main entrance. Music will be provided by a large orchestra and by a pipe organ which is being installed—Keeley.

Capitol Theatre, Bridgeport, Conn., Is Finely Decorated

A birthday present was handed to the city of Bridgeport Conn., when the doors of the Capitol theatre were opened to the public on Washington's Birthday. The Capitol theatre is situated on one of the best sites on East Main Street, and was constructed by the Marsh Bros. Construction Co. of that city. The theatre is under the supervision of Mr. Percy P. Anderson, who is well known in the real estate business in Bridgeport. Mr. Anger, who is interested in a chain of theatres throughout the state of Connecticut, has been selected by Mr. Anderson to manage the Capitol, and is capable of fulfilling his duties in this capacity, owing to his many years of experience.

No expense has been spared in decorations. It is furnished throughout for the comfort of its patrons. The Capitol has a seating capacity of 1,000. The aisles and space between rows of seats are of unusual width, so that patrons can comfortably walk to their seats without interfering with one another.

The projection room has been constructed under the personal supervision of Mr. Louis Phillips, manager of the New Haven office of the Independent Movie Supply Co., 729 Seventh Avenue, New York City. Enough praise cannot be extended to Mr. Phillips for the service rendered in the construction of the operating room, which has been verified by a letter to the Independent Movie Supply Co. from Mr. Anderson, commending him for his personal interest in the matter.

Two of the latest improved type Power's Projectors, a General Electric Generator, and an IMSCO Superlite Screen have been installed by the Independent Movie Supply Co. This marks the second complete installation in Bridgeport made by this company within the past six weeks, the other installation being at Dave's theatre, which opened on State Street.
VITAGRAPH

Alice Calhoun is to play the principal role in "The Masquerader," a story by Graham Baker. David Smith is directing the cast.

Bradley Smollen is writing the continuity for the next Duncan Johnson subject. An adaptation from O'Henry's book, "Cabbages and Kings," is the next vehicle for Earl Williams.

UNIVERSAL

Hoot Gibson has started work on "Trimmend and Burning." Harry Pollard, director of "The Leather Pushers," will direct. Reginald Denny, featured in "The Leather Pushers," is to play in a series of five-reel Northwest Mounted stories, his first of which is now in production and entitled "The Red Rider." The pictures will be under the direction of Nat Ross.

The cast for Gladys Walton's "Trooper" includes Kathleen O'Connor, Thomas Holding, Roscoe Karns, Jack Perrin. The production is under the direction of Harry Harriss.

Carl Laemmle, who has been pending the past several weeks on the Coast, leaves for the East this week.

Welford Beaton, a brother of C. C. Beaton, has been added to the Universal publicity staff as a special writer.

In production are: "Night of Rights," featuring Marie Prevost, and under the direction of Hobard Hanley; "Black Bag Rawhinson, Out of the Silent North," "Under Two Flags."

ROBERTSON-COLE

The subject in production originally titled, "The Unexpected Honeymoon," has been changed to, "An Unusual Honeymoon." Val Paul will direct the first

Praise "Orphans of Storm"

Press Reviewers of Washington Laud Film at Opening in Rialto

WITH personal appearances by D.W. Griffith and the Misses Lilian and Dorothy Gish as added attractions, "Orphans of the Storm," Mr. Griffith's adaptation of "The Two Orphans," opened to capacity business at Moore's Rialto Theatre, Washington, D. C., won the unanimous approval of the newspaper reviewers, and kept right on drawing capacity crowds during its first two weeks run.

"Mr. Griffith has taken the old dust-covered melodrama, 'The Two Orphans,' and has made of it a living, appealing story, not of the eighteenth century alone, not of to-day alone, but of all times," says the reviewer for the Washington Post. "His great success as a director is due to his persuasiveness in bringing to the screen the realization of dreams; we would like to see the world as he makes it. Smoothness and directness, as usual, are characteristics of this Griffith play and thrill a-bound."

"It is a powerful, sweeping production," says the critic for the Washington Herald, "a thing of vivid beauty, spectacular action, breathless suspense and stern theme that embraces all the various manifestations of Griffith's skill and makes 'Orphans of the Storm' one of the major works of this great master of camera-drama. In this production Mr. Griffith has taken several stories and woven them into a story that grips with a force that is well-nigh irresistible."

"This latest picture from the Griffith imagination is remarkable in its faithfulness in portraying revolutionary Paris with painstaking accuracy," says the review in the Washington Times. "Were there no plot or employment of suspense the settings themselves would be tremendously interesting for their splendor. The mob scenes are superior in their intensity and cohesiveness to anything so far produced."

The Children's and Animal comedies have been named "His Rascals." Bob McGowan is now directing the third, written by Tom McNamara.

INCE

James Horn has completed "Man of Action," with Douglas McLean, and this week will start the production of "The Sunshine Trail," from the original story by William Wallace Cook, adapted by Bradley King and Joseph Holm.

Lambert Hillyer has finished "The Brotherhood of Hate," which is being edited. John Griffith Wray and a company including Cullen Landis, Noah Beery and Madge Bellamy have gone to Boulder Creek for four weeks to finish "Someone to Love."

UNITED STUDIOS

Andre E. Peyre, the French aviatress, stunt flyer and actress, will play the heavy in the Pathé serial, "Riddle of the Range," starring Ruth Roland and being put in production under the direction of Ernest, Ward. Holubar Phillips' "Hurricane's Gal" will be completed this week.

FIRST NATIONAL

Production has been resumed on "The Woman Conqueror," with Tom Forman directing.

Marshall Neilan has started production of "Her Man," with Beatrice Joy and Matt Moore. Frank Urson has been engaged as co-director.

Charles Ray has delivered his first subject to First National, titled, "Alias Julius Caesar."

Mary Anderson, who has just returned from a tour of personal appearances in the Middle West.
MINNEAPOLIS

Motion picture exchanges of the city have been given two weeks to submit to the Minneapolis City Council their petition and legislation a plan for moving their film storage places out of loop district for the purpose of fireproofing storage in the films. These orders were issued after considering an ordinance for the purpose of preventing fire at the suggestion of Fire Marshal Price and Building Inspector Henry Heise.

Plans are now under way, according to Thomas White, general manager of the Film Exchange and Ruben enterprises, who represented the film exchanges, to remove the hazard of faulty storage of films.

Following the resignation of A. J. Gillis as manager of the New Palace theatre, an announcement is made of the appointment of H. F. Reisen as his successor. The New Palace is a Finkelnstein and Ruben house and shows Shubert vaudeville and motion pictures.

Mr. Preston is well known in local circles, having traveled in Pittsburgh to become resident manager of the Capitol theatre. He is a member of several distributing organizations since coming to Minneapolis Universal exchange in 1916.

The little town of Kenyon, Minn., decided to close its doors, at the request of Motion Picture News, to effect Sunday closing in a recent election when by the margin of 60 votes they voted down Sabbath amusements.

The election thwarted attempts of the church to keep the town open on Sunday. It was believed the Kenyon affair was the first step in a concerted movement to establish Sunday closing at Fairbank, Iowa.

However, with Kenyon favoring Sunday amusements, the Willmar, Minn., election in the same day, decided in favor of a Blue Sunday. By a vote of 223 to 64, Fertile citizens approved the Sunday closing ordinance.

Manager Frank Mantleke of the Minneap-

liss movie theatre, in his capacity as an emer-
"s will be made when children are allowed at the theaters, said the shops will be closed at 9 p.m. of age and when they are unesc-
ortable. By the time for a show, they are

saying the chief in a message that has been

sent to the manager of the theater, that the chief declared that he has received many complaints that the ordinance governing being applied by the board of city.

The only theater that can boast of a landing place for boat patrons has been damaged by fire, according to the report of the fire department.

Buffalo exhibitors have been warned by Chief of Police B. F. Durling that arrests will be made when children are allowed in the theater. By the time for a show, they are not allowed at the theaters, said the chief in a message that has been sent to the manager of the theater. He

THE SOUTHEAST

The Howard-Wells Amusement Company, of Wilmington, Del., opened a new branch of their house in the city of South Bend, Ind., last week.

The main attractions besides the batting, bowling and vaudeville will be furnished by pictures and vaudeville attractions.

Ambitious plans are being formed for the first meeting of the Georgia Amuse-

ment Protective Association which is being held in Atlanta on April 7th.

The Georgia Amusement Protective Association was first started about one year ago, and is now composed of several members of the association and to work up interest in the bill, a meeting was called which is to be held at the city of Atlanta.

At a meeting of creditors, it was decided to put the idea of the company's creditor, to take over and operate all the theaters in the city of Atlanta, with the exception of the Maple Leaf theatre, which is operated by William Brown, is understood.

PITTSBURGH

Dave Baltimore of the Strand theatre has announced that he plans to open the six or seven exhibitors from the town of Pittsburgh, who will open the new Strand theatre.

George Wintz will reopen his engagement in Kitchener, Ont., next week, at the Strand theatre, and will be assisted in the doing of his work by the service at a wedding present.

Harry Wolfberg, representing the F. G. Samuel Shaw of the Apex Film Co., George Samuel, representing the Carnival and Dempsey pictures are visiting the local town, along with Elmo Altona.

Elmo Manos of the Strand theatre Greenshurg, will discontinue his vaude-

ville attractions on account of the high cost of pictures.

Ed. Wheeler, formerly on the staff of the Penn Film Co., and well known for his activities in the business, is now the director of the Grand theatre, Greenshurg, Illinois in management and assisted by R. T. Jenkins.

R. J. La Voise, formerly connected with the Pennsylvania and Highland companies of Pittsburgh, is now the manager of the Strand theatre in St. Louis, Ill. He has been in the business more recently with the Chiesa Sales and eastern companies, and is now the residence of Stewart P. Dunlop, Montreal, who is identical in the Stevens Canadian Corporation. P. H. Auger, brother of the bride, is the advertising manager of the Toronto Mail and Empire, an important daily newspaper.

Robert Scott has resigned his position as manager of the Strand, Vancou-

er, B. C., and has taken charge of the Vancouver manager of the Canadian Amusement Protective Association, who has been promoted to the position.
Push a Button

The Curtains Open, Close or stop as desired

Back in the projecting room there is at least one man who knows exactly how every number on the program is timed. Instead of signaling for the curtain to be opened or closed, he pushes a button which opens, closes or stops curtain as required. There is added efficiency as well as economy in the

R-W Electric Operator for Theatre Curtains

The uncertainty of one man obeying another’s signals is removed. In fact, the necessity of having the second man is eliminated.

Richards-Wilcox Electric Operators are in general use and are giving universal satisfaction. When building a new theatre or remodeling an old one be sure to install a Richards-Wilcox Electric Operator for your curtains.

Write us for new booklet showing installations and giving full particulars of this time and money saver.

Richards-Wilcox Mfg. Co.
AURORA, ILLINOIS, U.S.A.

A Few Users

“Riveria” Theatre - LaCrosse, Wis.
“Strand” Theatre - Des Moines, Ia.
“Alhambra” Theatre, Indianapolis, Ind.

Ask Them

“Regent” Theatre - Springfield, Ohio
“Davis Grand” Theatre, Pittsburgh, Pa.
“Rialto” Theatre - Aurora, Illinois.

Quality leaves its imprint
B. P. Schulberg presents Katherine MacDonald in "The Infidel"—Scenario and Direction by James Young. Joseph Brotherton photography.

"The Infidel" shows more Reasons why Katherine MacDonald is known as The American Beauty. To see is to believe.

A First National Attraction. Rothacker Prints and Service.
That Figure Represents the LARGEST EXHIBITOR CIRCULATION of Any Trade Paper in the Field
THE NEWS ALONE COVERS THE FIELD
My Wife Eh!
what have you got to say—

UNJUSTLY accused of forcing unwelcome attention
on the wife of the man you most admire and respect—

What would YOU do?

To tell the truth meant impeaching the honor of his
superior’s wife—hurting the girl he loved who believed
in and loved his own brother, the real culprit—disgracing
his brother whom he had sworn to protect and keep straight.

To remain silent admitted his guilt, his own dishonor
and possible dismissal from the service to which he had dedicated
his life. And more—it killed forever his hope for happiness
with the girl he loved.

What would YOU do?

Don’t miss this powerful, en-
thralling drama of the great North-
west, the most picturesque, soul
stirring story ever told of the
romance, tragedy and adventure
of the North.

By America’s greatest story-tel-
ner, James Oliver Curwood, with
flawless direction, and with the
greatest galaxy of stars ever fea-
tured in one picture, “I Am the
Law” marks a new epoch in
photodramatic achievement.
Don’t miss it!

I am the LAW!

Photoplay by Raymond L. Schrock, adapted from
the “Poetic Justice of Uko Sun” by
JAMES OLIVER CURWOOD
Author of “The River’s End”

EDWIN CAREWE
P.I.L.A. CORPORATION

DISTRIBUTED BY
AFILIATED
DISTRIBUTORS, INC.

The greatest galaxy of stars ever assembled for one picture
Jesse L. Lasky presents

Wallace Reid

in "Across the Continent"

The Laughter Will Resound From Maine to California!

The poor man's automobile has at last reached the screen! And with Wallie Reid in his greatest role to date, it forms the basis of one of the funniest comedies in all screen history. There's heart-interest in it too—and lots of thrills. The climax—the transcontinental race, is as exciting as anything you'll see in many a day. The great cast includes Theodore Roberts, Betty Francisco and Mary MacLaren.

A Paramount Picture

Story and scenario by Byron Morgan

Directed by Philip E. Rosen
When a Great Author Writes Directly for the Screen—

YOU can be assured of something entirely out of the ordinary, entirely original, full of genuine feeling and absorbing interest.

"The Ordeal" is the first original screen story by W. Somerset Maugham, author of "The Circle," "The Moon and Sixpence" and other successes. It was made under his personal supervision.

The character of the girl, as portrayed by Agnes Ayres, will live forever. The stirring scenes, the vital plot, will cling in your memory. When you see it you will realize what a screen story can be!

The notable cast includes Conrad Nagel, Clarence Burton, Edna Murphy, and Edward Sutherland.

By W. Somerset Maugham
Scenario by Beulah Marie Dix
Directed by Paul Powell

ADOLPH ZUKOR PRESENTS
Agnes Ayres IN "THE ORDEAL"
A Paramount Picture
ONLY once in a while do you get a picture which is literally packed with the things that make box-office appeal.

You know what these things are—real comedy, real thrills, real romance and real heart-interest.

Unqualifiedly we say that "The Bachelor Daddy" has these elements in larger proportion than any picture in many months.

For comedy—there's Meighan's trip across the continent with five mischievous, lovable kiddies. For thrills, there are fights with bandits, hair-breadth rescues, battles in the mountains. And the romance between the hero and the girl (played by Leatrice Joy) is altogether satisfying.

And as for heart-interest—well, when you watch the big-hearted man "mother" the five appealing orphans, you will feel a lump in your throat, no matter how hard-boiled you are about "movie sentiment."

This is straight, honest fact. Play it up big, and your patrons will thank you for it!

From the story by Edward Pepl, author of "The Prince Chap," Scenario by Olga Printzlau. Directed by Alfred E. Green

A Paramount Picture
LOVE and thrills on the roaring plains! Two great stars in one of the strongest melodramas ever written!

Jack Holt alone has crowded your house. So has Bebe Daniels. You know the business you will do with them both in one sensational picture!

And the story is as big as the stars! It's as mighty and sweeping as the great southwest it deals with!

From the story "Val of Paradise," by Vynne E. Roe. Scenario by Will M. Ritchey. Directed by Joseph Henabery

A Paramount Picture
This Sign Turns the Crowds!

When your competitor’s feature is as good as yours, turn the crowds in your direction by presenting Educational Pictures on your program, and exhibiting our posters and lobby cards prominently in your theatre entrance.

Half your program is made up of Short Subjects — and your audience knows it. They know, also, that Educational Pictures are the best Short Subjects obtainable, and that, when they see our trade-mark outside a theatre, they are insured a whole evening’s entertainment inside.

The following Short Subjects make well-balanced programs:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TOONERVILLE COMEDIES
By Fontaine Fox
SHORT-REEL FEATURES
By Selig-Rork

WILDERNESS TALES
By Robert C. Bruce

SKETCHOGRALS-CARTOONS
By Julian Ollendorff

FIRST NATIONAL KINOGAMS
The Visual News of All the World
AND SPECIALS LIKE

THE BATTLE OF JUTLAND
and
HOW TO GROW THIN

Twelve Millions of People
are being told constantly about Educational Pictures
They are

NATIONALLY ADVERTISED
SHORT SUBJECTS

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
“Even Surpasses ‘Humoresque’”

This Is the Verdict of the New York Newspapers

“It even surpasses Fannie Hurst’s now famous ‘Humoresque.’ It is a constant delight. As regards the other films that have flowed from Miss Hurst’s prolific pen, it is so much better that a comparison would be worse than odious.

‘The Good Provider’ represents the triumph of pantomime over print.”

—New York Sun.

“Another ‘Humoresque’ at Rivoli. At the risk of annoying those who consider ‘Humoresque’ the last word in film production, we must confide that this seems quite as good, if not better.

“We forgot the audience and wept at Davidson with his incomprehensible family.

“Vera Gordon plays again a mother role—quite as perfect as her first. Cast are excellent. Here a bow to Frank Borzage, an inspired director. Beautifully mounted by Joseph Urban.

“This is one of the three films of the season which must under no circumstances be missed.”

—New York Globe.

“THE GOOD PROVIDER”

with

VERA GORDON and DORE DAVIDSON

STORY BY FANNIE HURST; SCENARIO BY JOHN LYNCH; DIRECTED BY FRANK BORZAGE; SETTINGS BY JOSEPH URBAN.

“This newest play by Fannie Hurst might be considered a second chapter to that magnificent domestic drama, ‘Humoresque.’”


“Something seems to tell us that we would be all wrong in pronouncing ‘The Good Provider’ a better picture than ‘Humoresque,’ so we shall compromise by saying that we liked it better.

“We did not know that William Collier, Jr., was such a good actor, nor that Vivienne Osborne was such a beauty.

“We give Frank Borzage due credit. The settings are by Joseph Urban; of course they are very fine.”

—Harriette Underhill, N. Y. Tribune.

“At last the screen shows signs of becoming original. Has tingling human quality. The picture might be labelled ‘Any Home—Any Family Argument.’ Extremely natural handling given it by Frank Borzage. The beholder more interested than if it was his own family fracas.

“Often captions aren’t needed, so well has this been conceived as a living picture rather than a moving picture.

“Miss Gordon and Mr. Davidson do so well they could be advertised as ‘appearing in person—not a movie.’ Davidson’s pantomime speaks reels of subtitles for itself.”

—New York Herald.

PRESENTED BY FAMOUS PLAYERS–LASKY CORPORATION

A Paramount Picture
The Author, Cast and Director of "Humoresque"
IN A STILL GREATER PICTURE

"THE GOOD PROVIDER"

WITH VERA GORDON and DORE DAVIDSON

STORY BY FANNIE HURST; SCENARIO BY JOHN LYNCH; DIRECTED BY FRANK BORZAGE; SETTINGS BY JOSEPH URBAN.

A another motion picture masterpiece. Only the organization that created "Humoresque" could surpass that superb classic.

You can break your box office record by booking and playing this—the greatest motion picture ever made.
WILL you be able to show this additional profit item? Are you getting your share of our profits for the months of April and May?

WHEN Carl Laemmle announced that he had turned over all the Universal Exchanges to us for the months of April and May and that we were to receive the lion’s share of the profits for these two months, we immediately decided to give a part of our profits to the exhibitors. The response has been wonderful. But remember, the bigger the business we do during April and May, the greater will be our profits and the larger your share. So don’t hesitate—come in and see us. We’ve got a great lineup of pictures that will make money for you at the box office in addition to the cash you gather in on our very liberal offer.

Employees

UNIVERSAL EXCHANGES
"Keeps you on the edge of your chair!"
—TOLEDO BLADE.

"Filled with stuff of which successful movies are made!"
—N. Y. TRIBUNE.

"Fairly makes one gasp!"
—WISCONSIN NEWS.

"Has intensity and suspense!"
—LOS ANGELES HERALD.

"Here is a noteworthy film!"
—SPOKANE PRESS.

"Brings spectators out of their seats!"
—N. Y. EVE. TELEGRAM.

"Thrill after thrill!"
—TOLEDO TIMES.

"Prepare to gasp!"
—MILWAUKEE JOURNAL.

Carl Laemmle presents

Priscilla DEAN

In her crowning success — a stupendous picturization of

"WILD HONEY"

FROM THE FAMOUS NOVEL BY CYNTHIA STOCKLEY

DIRECTED BY WESLEY RUGGLES
"— made more money for us than any other two-reeler ever played!"

Says O.L. Meister
Whitehouse Theatre
Milwaukee, Wis.

A few of the first run houses featuring this great series.

S. A. LYNCH
entire circuit
LUBLINER & TRINZ
entire circuit
ASCHER BROS.
entire circuit
FINKELSTEIN & RUBIN
entire circuit
PALACE THEATRE
Des Moines, Iowa
PANTHENON THEATRE
Hammond, Ind.
ORPHEUM THEATRE
Ft. Wayne, Ind.
GROVE THEATRE
Elgin, Ill.
FAMILY THEATRE
Davenport, Iowa
PANTHENON THEATRE
Toledo, Ohio
SPENCER THEATRE
Rock Island, Ill.
ART THEATRE
Gary, Ind.
PEOPLE'S THEATRE
Chicago, Ill.
RIALTO THEATRE
San Diego, Calif.

"When are you going to show the next round, is all you could hear from the audiences who saw the first, and believe me, you cannot release them fast enough for the Whitehouse. The first round which is all we played so far, made more money for us than any other two-reeler ever played, and I am looking forward with enthusiasm to the showing of the second.

"A company that is as alert as Universal in putting on something that is so unique, should be complimented. Any exhibitor whose business is a little lax will find a material stimulant in 'THE LEATHER PUSHERS.'"

WHITEHOUSE THEATRE
O. L. Meister
PICTURES INC.

in

SHOULD HUSBANDS KNOW?

From Anna Katherine Green's
Great Society Drama "The Mayor's Wife"
Directed by KENNETH WEBB

Kenneth Webb is now completing this
production which we announce without
reservation as the biggest and finest Betty
Blythe star-production ever made.

This tremendously popular and beautiful
girl has an overpoweringly big role in
this nationally known emotional and
society drama from the novel "The
Mayor's Wife" by Anna Katherine Green.

Our Home Office can book in conjunction
with a limited number of big first runs
Miss Blythe and her splendid act
for personal appearances. Such
booking can be handled only
through our New York
Home Office.

We expect to be able to ship prints to our
score of exchanges in the next two weeks.
Arrange an immediate screening for this
record-maker. It will be one of the pictures
that will "save your life" this Spring when
you "need big ones."
American Releasing Corp. presents

Sis

2nd Tremendous Week
CAMEO THEATRE
New York

Now Playing
Keith, U. B. O. Circuit, New York
Lubliner & Trinz Circuit, Chicago
La Salle       South Bend, Ind.
Strand         Madison, Wis.
Lyric          Cincinnati, Ohio
Strand         Yonkers, N. Y.
State          Jersey City, N. J.
United States  Hoboken, N. J.
Strand         Newark, N. J.
Capitol        Youngstown, Ohio
Capitol        Wilkes-Barre, Pa.
Strand         Scranton, Pa.
American       Troy, N. Y.
Duchess        Warren, Ohio
Temple         Toledo, Ohio
Strand         Akron, Ohio
What More Critics Say

EXHIBITORS’ HERALD: "Sisters" deserves special mention in the year's better pictures. Will please every right-minded, clean-living person. You feel good all through at having seen it.

MOVING PICTURE WORLD: Restrained, beautiful and intensely real. Popular without being common. Its most dramatic moments have increased the power because they are subdued.

EXHIBITORS’ TRADE REVIEW: “Sisters” should have a wide appeal. It gets to the very root of why so many marriages are failures. Seena Owen is splendid.

FILM DAILY tells of its being "convincing because of the splendid restraint of the players," calls it a "powerful message;" says the picture arouses "fine sympathy" and has strong "heart interest." It is also the only paper in the industry that thinks the picture too long.

NEW YORK WORLD: "Sisters" in its second week at the Cameo was not reviewed by us last week. It is not too late to say it is most interesting; a fine feature deserving success. The work of Seena Owen is excellent and the picture is told with great understanding.

NEWARK NEWS: “Sisters” at the Newark Strand is a natural and convincing picture. A vitalized, tense, sincere picture; well-developed excellently made and interesting to everyone.

HARRISON’S REPORTS: "Sisters” should please all. There is nothing offensive in the picture. The young sister's falling in love with the husband of her eldest sister is the natural outcome of past associations.
WHEN ROMANCE RIDES is the best Zane Grey. It has that outdoor quality so necessary to an action story. It has a stirring horse race, where “Wildfire” dashes to the front in a real moment of thrills. It has a rescue from a great danger, the ordeal of a great love. It has everything that picture-goers really want.

There is only one reason why you should play this picture—it will do a smashing business!

There is only one reason why we make this statement—it has done a smashing business!

We exhibit a sworn affidavit affixed with a notary’s signature and seal.
Read this Affidavit!
What greater proof that "When Romance Rides" is a box-office hit!

THIS IS TO CERTIFY:
That "When Romance Rides" played last night to the biggest gross receipts for any one night in the history of the Capitol Theatre.

Edward James
Managing Director

Sworn to before me this 10th day of April, 1923.

[Signature]

NOTARY PUBLIC

Kings Co. Clerk's No. 175, Reg. No. 12042.
Certificate Filed in N.Y. County Court
Kings Co. Clerk's No. 141 A, Reg. No. 4004

Term expires March 30, 1935.
Fresh from her triumphs in "Fool's Paradise," beautiful Mildred Harris delivers another high-power hit loaded with thrills and laughs.

A mystery love-story with the threads marvelously tangled—
Set amid the glitter and glamour of life in the Broadway show set—

"The FIRST WOMAN"
THE PICTURE WITH THE BIG SURPRISE ENDING
BOOK THRU YOUR NEAREST R-C EXCHANGE
Milestones of the Screen

1889

Thomas Edison invented the kinetoscope-motion pictures in a peep-show

1895

Thomas Armat invented the first successful machine for projecting motion pictures on a screen

1902

J. L. Jally opened "The Electric Theatre" in Los Angeles—first theatre devoted exclusively to motion pictures

1912

Adolph Zukor—with his famous players in famous plays idea—initiated the present era of motion picture feature drama

1922

J. Stuart Blackton produces the first natural color drama — "The Glorious Adventure" — under the PRIZMA process patents of William Van Doren Kelley—greeted as an unprecedented triumph at the Royal Opera House, in London—American premiere, presentation by Rothafel at the Capitol
Lady Diana Manners
World famous beauty, fairest of England's fair women
"The Glorious Adventure" with Lady Diana Manners

J. Stuart Blackton Production, a seven part drama of exquisite romance and high adventure, from the seventeenth century tale by Felix Orman.

The first great dramatic feature to be photographed entirely and exclusively in the newly perfected color processes of PRIZMA, Inc.

The cast includes The Hon. Lois Sturt, Lennox Paule, William Luff, Victor McLaglan, Gerald Lawrence, Cecil Humphries, Miss Alice Crawford, Miss Violet Blackton, Miss Flora Le Breton, and Miss Elizabeth Beerbohm - famous players of the stage and screen.

The sensation of a decade in England. The one picture all America must see!
Tributes from the press without a parallel since the beginning of motion pictures followed the distinguished success of the premier presentation of J. Stuart Blackton’s “The Glorious Adventure” at the Royal Opera House, London:

LONDON TIMES
“‘The Glorious Adventure’ must inevitably rank as one of the most impressive films that this country has yet seen. There is, enough excitement to satisfy the most critical.”

DAILY SKETCH
“Hundreds of people who tried to book seats at the last minute were disappointed. In the afternoon £5 were being offered for seats. So distinguished a gathering never went to see the pictures before.”

DAILY MAIL
“‘The Glorious Adventure’ is the first picture play to be made in natural colours, is of outstanding interest. Some of the colour effects are of great beauty. Lady Diana Manners in this colour photography looks very beautiful, and one may say with sincerity that she has scored a great success.”

DAILY GRAPHIC
“Film production as we saw it last evening has advanced a stride. ‘The Glorious Adventure’ is a thousand oil paintings come to life.”

WESTMINSTER GAZETTE
“The brilliantly successful presentation of ‘The Glorious Adventure’ at Covent Garden marks a big step forward in the progress of the cinema. To attract a first night audience of important people to see a film is in itself a new phase in connection with pictures.”

DAILY NEWS
“Some wonderful effects have been produced by Mr. Stuart Blackton in his colour film, ‘The Glorious Adventure,’ and were deservedly cheered for their realistic appearance.”

EVENING NEWS
“The picture is a great triumph for the producer. Some of the scenes are of marvellous beauty. The film scores all along the line in the fire scenes. There was an ovation for the producer at the end such as Covent Garden has rarely seen.”

MOVING PICTURE NEWS
“Achieves wonderful success and is a striking film production. Excellent acting in a new type of picture which will make a great box-office attraction.”

THE BISCOPE
“The picture is an extraordinarily fine and interesting example of natural colour cinematography. There is scene after scene of lustrous richness and dazzling colour contrasts.”
The one big heart picture of the year!

Victor Schertzinger presents

"DOLLAR DEVILS"

With Joseph Dowling—in his greatest part since "The Miracle Man"—Cullen Landis, Eva Novak, Hallam Cooley, Andrew Arbuckle and many others.

The picture that caused WID GUNNING to wire us "IT'S A WHALE."

Made by the man who made "The Pinch Hitter", "Clod Hopper", "Sudden Jim", and "Nine O'Clock Town" with Chas. Ray; "Upstairs" and "The Jinx" with Mabel Normand and many other notable successes.

First of four VICTOR SCHERTZINGER PRODUCTIONS to be released by Wid Gunning, Inc.

Prints will be available for screening by first run exhibitors at all Wid Gunning Exchanges on May 1st.

Foreign Representatives,
APOLLO TRADING CORP.,
1600 Broadway, N. Y. C.
Never

before, assuredly, has there been a photodrama title which actually and accurately described the play of light and

Shadows

on the silver screen which produce what we call "Motion Pictures"

That is one reason

WHY

the fourth release by

SECOND NATIONAL
PICTURES CORPORATION

"BROKEN SHADOWS"

should be of unusual interest to all who like to know something about motion pictures as well as to watch them.

"Broken Shadows" is an impressive visualization of the highly popular novel, "Nance," by Charles Garvice.

Other Releases:

"THE NIGHT RIDERS"    "HER STORY"
"DAVID AND JONATHAN"

Second National Pictures Corp.

140 West 42nd Street    New York
The Independent Market sensation of 1922!

Edwin Carewe's Production, "I am the Law," was adapted by Raymond L. Schrock from the "The Poetic Justice of Uko San," as published in "Outing" by

JAMES OLIVER CURWOOD

"I AM THE LAW" is now ready for screening. I have seen it and I am now ordering to press the largest national advertising campaign ever placed behind a single picture in the history of the picture business, firm in the conviction that we have the "Independent Market" sensation of 1922.
"Lonesome Corners"

It's unique and different!
It's novel and distinctive!
A crashing outdoor feature, thrilling with nervy deeds and spectacular action—
Yet ringing with laughter and the keen humor of a resourceful light drama which verges at times upon pure comedy.
A rare combination for real enjoyment!

An Edgar Jones Production
Presented and Distributed by
Playgoers Pictures
CONGRATULATIONS TO
MR. THOMAS H. INCE
ON HIS MAGNIFICENT
ATTRACTION NOW SWEEP-
ING THE COUNTRY.
"HAIL THE WOMAN"
WITH
FLORENCE VIDOR.

"Woman, Wake Up" is
already a spectacular
triumph for Miss Vidor
and for the theatres
Exhibitors, wake up
It's your big opportunity

Florence Vidor
in
"Woman, Wake Up"
presented and distributed by
Associated Exhibitors
Arthur S. Kane, President

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT
The blast of the bugle—The clang of the gong—The shriek

Land it quick! All the frenzied furore of the race track on Derby Day—All the mad hurrah as the foam-flecked thoroughbreds sweep down the homestretch to a nerve-tingling finish—All the vivid color of jammed grandstands and packed betting rings—of smart society in club house and paddock.

Arrives right on the minute as the race tracks open up throughout the nation. Most timely spring box-office smash on the market.

Get in touch with your nearest R-
April 22, 1922

the crowd—the snap of the barrier and THEY'RE OFF!

Boy, oh boy what a sizzler—
Loaded with red-fire melodrama, packed with romance and chuck-a-block with thrills—Every man and woman who loves the big outdoors will gobble it up—It's real melodrama: The great horse race—the desperate aeroplane flight—the break-neck auto dash—the gun fight in the gambling palace—the plot to frame the race—the youth in the clutches of an adventuress—the cleanup on a long-shot—and the girl's courageous ride in the greatest horse race ever staged! Posters that fairly shriek and high power accessories all ready. Handle it like a circus and rake in the dough.

By special arrangement with Lou Rogers

Exchange and book this picture today
DAVID KIRKLAND

CO-AUTHOR AND DIRECTOR

"REPORTED MISSING"

Also, Director of the following Emerson-Loos Productions starring Constance Talmadge:

A Temperamental Wife
A Virtuous Vamp
In Search of a Sinner
The Love Expert
The Perfect Woman

Author of following screen plays:

At the Sign of the Jack o' Lantern – Hodkinson
Spinner in the Sun — Hodkinson
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Address:

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100% ACTION

The Biggest Box Office Attraction on Record~

Lewis J. Selznick presents "REPORTED MISSING"
Starring Owen Moore
Directed by Henry Lehrman
Another ORG

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For Moderate

F. O. B. FACTORY $39

Two Manual and Pedal Pipe Organ

Detached Console - Stop Keys, Elliptical

Form - Beautiful Tonal Effects including

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REGISTERED
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The Peerless Organ is built simply and strong and easily adapted to any location — Price reduction includes terms — Will accept Trade-in of your present instrument

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Tear off and mail particulars of your Peerless Organ.

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CITY

...
William Fox presents

Charles Jones

Iron Men - Golden Girlhood - Brazen Cattle Barons

Dash and Thrills and a Vivid story that swings with the gallop of Horses on the open Plains

ANOTHER CERTAIN WINNER
WESTERN SPEED

Story by William Patterson White
Directed by Wm Wallace and Scott Dunlap

A live-wire romance woven with humor and adventure in the land where Homesteaders are hated and Cattle-Barons rule remorselessly.

A PERFECT PICTURE SUCCESS
Show your audiences all the big Broadway Stars regularly
Without a doubt the biggest single-reel feature on the market

Grab this single-reeler and give your patrons a treat. It carries the whole Broadway stage right to your town—takes your patrons behind the wings—gives them delightfully intimate glimpses of the greatest stars of the show world at work and at play.

Big moments from the biggest successes—great artists in their greatest roles—a world of human interest—each reel packed with novelty, humor, pathos, romance—guaranteed to give a delicious flavor to your show—BOOK IT! BOOST IT! Land it NOW!

BOOK NOW THROUGH YOUR NEAREST R-C EXCHANGE

Watch for what's coming  Keep your eye on R-C
How to Sell "Fair Lady" to Your Public

The best picture made won't bring real big money to your box-office unless you tell your people what you've got. "Fair Lady" is a real picture. It will make big money for you if you tell your public how good it is, why it is good, and why they should see it.

PAPER—Sell this picture to your theatre territory with paper. Tell your story with posters. Bill your town so every man, woman and child will know about "Fair Lady," will talk about it, and make up their minds to see it.

LOBBY—Dress your lobby with 11x14 and 22x28 hand-colored display cards so that it will catch every person passing anywhere near and make him talk about it at his home, to his neighbors and his friends. The lobby cards issued with this production are exceptionally strong as attention attracters.

CLOTHES—Every woman everywhere can always be interested in handsome gowns and beautiful costumes. Use cutouts from the posters showing the gorgeous silver cloth wedding gown worn by the heroine in this picture. See that every woman in town hears about these last-minute dress styles.

WILL TELL you more about this picture next week.

The exhibitor and the merchant are in the same class. The one sells amusement; the other merchandise. When the exhibitor applies the merchant's selling principles to his picture it is sure to show in the box office.
The LYRADION Concert Grande

Using the Seabrook Amplifying Horn and Equipped with

Four Stage Radio Receiving Set

An added attraction
A money maker
A way to cut down expenses

Powerful enough to fill any theatre
Made also in smaller sizes

Mutual Music Adds Radio to Its Plan

The first try out of the Radio equipped Lyradion Concert Grande was given at the Pennsylvania Hotel in New York on March 9th. Music played by Vincent Lopez' orchestra forty miles away was reproduced by the Lyradion in the ball room so loud and clear that 100 couples danced to it.

As a means of reproducing famous dance orchestras, the Lyradion has proved its worth in houses seating up to 2200 although smaller sizes are available.

The Lyradion Concert Grande offers a new attraction for your theatre—one that cannot fail to increase attendance and give you the advantage of being the first to offer public radio concerts in your city.

This instrument is built for theatre use exclusively—it is the only instrument on the market that is capable of reproducing a musical selection in the same volume and quality of tone that characterized its original recording.

In addition to radio, the Mutual Music plan offers your patrons the advantage of hearing the current record releases played under the most favorable circumstances—it hooks up your theatre to the tremendous amount of advertising that is constantly being bought by the phonograph record dealer.

Only one Lyradion Concert Grande will be placed in cities up to 200,000. Prompt action on your part is necessary if you want to be the first to introduce this new, popular and innovative service in your community.

Play the "feature" with your organ; use the Concert Grande as a phonograph during the "Comedy" and "News Reel"—receive broadcasted news and music CLEARLY whenever it is being sent.

The Lyradion is ready for delivery now—we will send you a complete report of installations made thus far and copies of all the advertising used in its introduction. Write or wire at our expense.

LYRADION SALES & ENGINEERING COMPANY
which is Plant No. 5 of Dodge Manufacturing Company

MISHAWAKA, INDIANA
KENYON W. MIX, Director
9 Big Reasons for Success!

Ridin' Wild

Presented by Hugh B. Evans Jr.

Written by H.H. Van Loan—author of Virgin of Stamboul

Directed by Robert T. Thornton director of The Fox

Thrills! Romance! Exploitation Possibilities

STATE RIGHTED BY WESTERN PICTURES EXPLOITATION CO.

New York, 576 Fifth Avenue, Irving Lesser
Los Angeles, 5528 Santa Monica Blvd., Mike Rosenberg
Also 2 representatives in the Field. Central and South

WIRE NEW YORK FOR APPOINTMENTS
Greatest Praise Ever Bestowed On Any Screen Production

The Verdict of the Press

HOUDINI

In His Initial Photodrama for His Own Company

“The Man From Beyond”

Now Playing TIMES SQUARE THEATRE, New York

† “ONE OF THE MOST HAIR RAISING STUNTS EVER RELECTED ON THE SCREEN. FOR REALISM AND SENSATIONAL THRILLS IT IS IN EVERY WAY SUPERIOR TO THE DRAMATIC RAPIDS SCENE IN ‘WAY DOWN EAST.’ THE CLIMAX . . . IS A BEAR, FOR IT FAIRLY THROWS YOU OUT OF YOUR SEAT.” — Roger Ferri in Moving Picture World.

† “MOST THRILLING RESCUE SCENE EVER FILMED. . . . There is no fake about this. . . . It’s a corker and well worth seeing. . . . Drew enthusiastic applause. . . . Accorded a hearty reception.” — R. W. Baremore in Morning Telegraph.

† “Never a spectacle so impressive in its realistic fury as this Big Panorama. Minutes when one’s breath came quick and short. Thrills and a romance as tempestuous as Niagara.” — Evening Journal.

† “We think the water rescue scene in Houdini’s new motion picture is one of the two most startling photoplay views of this kind ever made.” — Quinn Martin in The World.

† “There are thrills, then a couple of thrills and then more thrills. Houdini is whirled to the edge of Niagara and saves the girl. . . . Will hold any audience spellbound.” — The Evening World.

† “I queried at the views of the couple battling in the rapids on the verge of the cataract and almost cheered when they made the crawl to safety.” — Joseph Mullaney in N. Y. American.

† “THE MAN FROM BEYOND” is a thriller. Mister Houdini, being the “master escapee” of the movies, belongs there in the cinema drama, I mean . . . and if action is what you want, be a little go-getter and try his wares. Creepy stuff for you who take your movies with thrills attendant. —McElliott in Daily News.

† “As honestly exciting a moment as one could have, short of actually going over inside a barrel—a thrilling situation, FIT TO RANK WITH THE WATERFALL SCENE IN ‘WAY DOWN EAST’.” — N. Y. Herald.


† “The weirdest, most uncanny, yet most fascinating picture ever presented. Houdini has outclassed his previous efforts in offering a peculiar type of screen material that possesses all the subtlety of Deception,” all the novelty of Dr. Caligari’s Cabinet, and all the mysticism of reincarnation described in the volumes of old masters. As a box office attraction this stirring drama will draw like a magnet.” — Marion Russell in The Billboard.

† “A thrilling melodrama, fantastic of theme, and highly adventurous, has reached the screen in ‘The Man From Beyond.’ IT CARRIES A CLIMAX WHICH REMINDS YOU OF THE ONE STAGED BY GRIFFITH IN ‘WAY DOWN EAST.’ ‘The Man From Beyond’ will be remembered for its river scene. It is an exciting moment, and you are caught in a tight embrace of suspense.” — Laurence Reid in Motion Picture News.

† “The most spectacular movie stunt seen here since the river scene in ‘Way Down East.’” — Zit’s Weekly.

† “Houdini excels all his past accomplishments in his new screen play. Swims the Niagara rapids within a few inches of the Falls.” — Evening Telegram.

† “One can safely wager that it is the most peculiar film now showing on Broadway. It is weird, it is interesting, and at times, startling. One of the most thrilling episodes ever screened.” — Evening Post.

† “The most thrilling scene of the picture, and one which is worth seeing, is its closing passage in which Houdini swims through the Niagara River rapids to rescue the heroine. This was a strikingly daring feat, and one which was entirely genuine production, with both Houdini and the girl in question risking their lives. . . . Idea certainly a novel one.” — The Evening Mail.

† “IT HAS A WHALE OF A PUNCH. Houdini does a sensational rescue of the heroine in the Niagara rapids, and it has a kick that would carry any audience. IT IS A VERITABLE WHALE OF A STUNT. It is a true thriller.” — Variety.

† “The thrill is absolute, positive. THE ENDING IS A SMASH THAT MAY STAND OUT IN THE ANNALS OF FILM THRILLS—a battle in the waters of the Niagara River. Mr. Houdini’s screen work is praiseworthy.” — Exhibitors Trade Review.

† “Nothing which he showed on the stage equalled the stunts he performed before the camera.” — The Sun.

† “The pictures of the falls and of the rapids are remarkably fine. Rescue accomplished at great risk to Houdini and the girl.” — Globe.

† “Houdini can do things that nobody else on earth can do, and some of these things are in his picture. The most thrilling thing he does is swim down the rapids and rescue a young woman who is about to go over Niagara Falls. There is no fake about this. Houdini actually does it.” — Harriette Underhill in N. Y. Tribune.

Unlimited Exploitation Possibilities

To Be Distributed Through State Right Exchanges

HOUDINI agrees to appear in person in conjunction with “THE MAN FROM BEYOND” in a limited number of key cities

For Territory Address

HOUDINI PICTURE CORP. 220 West 42nd Street NEW YORK CITY
On every lip! In every head-line!

Al Gilbert's

"The Bootleggers"

The Most Tailed of Characters of Today in a Drama of Land, Sea and Air

Wid Gunning, Inc.—Six Parts

Reviewed by Suzanne Sexton

CAST

Walter Miller

Jack Seville ....... Paul W. Finoc

Jane Fernand ....... Helen Hayes

Eve Wooten ....... Noma Shearer

Helen Barnes ....... Jane Alyn

Alice Murphy ....... Lucia Bordon

Photographed by Anthony G. Topp, Directed by Roy Sheldon, Story by Thomas F. Falcon.

"The Bootleggers" is one of the most exciting and well directed plays of the season. The author has taken the familiar story and made it into a genuine work of art. The production is well directed and the acting is excellent. The play is a success and is sure to be a hit.

All around fine picture

To draw-the-crowds

Gets you from start to finish

Makes you sit forward

and hold your breath

Foreign Representatives,
APOLLO TRADING CORP.,
1600 Broadway,
New York City

It's one of The Entertainment Ten
If your date-book reads like this

The Entertainment Ten
your ushers will be kept busy

Now available at the following WID GUNNING Exchanges:

Atlanta, Ga. .......... 146 Marietta St.
Boston. ............... 19 Piedmont St.
Buffalo. .............. 338 Pearl St.
Cleveland, 607 Film Ex. Bldg., 21st & Payne Ave.
Chicago. ............ 804 South Wabash Ave.
Cincinnati. .......... Room 506, Film Exch. Bldg.
Dallas. .............. 1717½ Commerce St.
Denver. .............. 1714 Broadway
Detroit. ............. 504 Joseph Mack Bldg.

Kansas City, Film Exch. Bldg., 17th & Main Sts.
Los Angeles. ....... 838 So. Olive St.
Minneapolis. ....... Room 610, 16 No. 4th St.
New York City. .... 5th Floor, 729 7th Ave.
Philadelphia. ...... 1235 Vine St.
San Francisco. .... 284 Turk St.
Seattle. ............. 2024 Third Ave.
St. Louis. .......... 3628 Olive St.
Washington. ......... Mather Bldg., 916 G St.

FOREIGN REPRESENTATIVES, APOLLO TRADING CORP., 1600 Broadway, N. Y. C.
These aids were used in a sweeping exploitation campaign to "Your Best Friend" in her greatest production, "Your Best Friend." With every Warner Bros. attraction you have been given unusual publicity and exploitation aids, in addition to wonderful box-office features.

**Warner**

1600 Broadway,
NOVELTIES

by Central Theatre, N.Y. and helped to bring tremendous crowds.

SEE

GORDON

screen triumph

FRIEND

directed by WILL NIGH

You've got another big bet in the attractive title, backed by a star of unquestioned ability and popularity in an elaborate and beautifully staged human interest story.

WHO IS

"YOUR BEST FRIEND"

BROS.

NEW YORK.

TEASER 24 SHEET
Here I Am Again!

With a brand new one that'll knock 'em all a twister.

Yours for fast and furious fun.—Ben.

Mack Sennett presents

Ben Turpin

in his latest 2-reel comedy

“Step Forward”

And don’t forget his others made for distribution through Associated First National Pictures, Inc.,—“Love and Doughnuts” and “Bright Eyes.”

Sennett-Turpin

2 reelers

Usurp the Feature

Released on the Open Market Available To All Exhibitors
Congratulations
Miss Talmadge

After seeing your latest production 'SMILIN' THROUGH' we wish to extend our congratulations to you in behalf of our franchise holders and other independent exhibitors for a picture of the rarest beauty. For a picture that has universal audience appeal. For a picture that will bring sunshine and happiness to the world. For a picture that will melt every heart and make everyone who sees it better and happier. For a picture that brings tears of tenderness and love to every human being. For a picture that will gladden the hearts of exhibitors because through its tremendous human appeal, it will prove a wonderful box office attraction.

ASSOCIATED
FIRST NATIONAL
PICTURES INC.

The most beautiful picture of the year -

Presented by Joseph M. Schenck, adapted by James Whale and Creelman and Sidney A. Franklin from Allen 'Longfellow's Mellen's stage success directed by Sidney A. Franklin
A First National Attraction

8 Reels of
Storm & Sunshine
WILL H. HAYS, in his speech before the Theatre Owners Chamber of Commerce, gave the message of his association to the exhibitors of the country.

Senator Walker replied for the exhibitors.

They pledged, then and there, a mutuality of interest. They pulled down the curtain on the past. They turned, right about face, and shoulder to shoulder, toward a common goal ahead.

Both are men who mean just what they say—no more, no less. Their pledges hold good. And what they said was applauded to the echo by the exhibitors present.

“This is a history-making day for this industry,” said Senator Walker.

* * *

A few days previous Sydney Cohen in an address before the Association of Motion Picture Advertisers sounded the same clarion call.

He referred to the organization growth of the M. P. T. O. A. At last, said he, a strong and compact national organization has been achieved. And what he says is true. Sydney Cohen deserves a lot of credit for a big job and a tough job well done.

This organization today, said Mr. Cohen, stands upon a broadly constructive basis. The organization seeks the further development of the utility of the motion picture and the unity of the motion picture industry.

The M. P. T. O. A. will remain a distinct and self-contained organization. And Will H. Hays, it should be noted here, voiced this identical sentiment in his address.

But, said Mr. Cohen, the time has come when the branches of the industry should sit on opposite sides of the table and there thrash out their problems. Permanent committees should exist for the purpose and for concerted strength and action in all outside matters of defense and progression.

* * *

Certainly it would seem that this industry is about to emerge from its twilight zone of internal dissension; and that a clear and bright day stands abreast of it.

* * *

This is an all important era in this industry's history. Let no producer and no exhibitor mistake the fact.

We have no patience whatever with any individual who does.

There are many economic troubles today. The future, at times, looks misty and the present day burden is heavy on many a pair of shoulders. There are big and tough industrial problems to solve this year.

But there's one supreme duty immediately before us—staring us straight in the face. It transcends mightily any economic problem facing anyone or any concern in this business.

It is—the cultivation, the attainment, and the maintenance of PUBLIC FAVOR.

We have got, first, to realize that this industry is a great, perhaps, the greatest of all public utilities. We don't publish books for a few, nor stage plays for a city, nor newspapers for a district.

We deal directly, intensively, daily with millions of American homes.

That is our unequalled appeal, that is our unequalled province—and that is our unequalled public.

You can't buck the American public—and you can't bunk it. You can't bluff or stall this huge responsibility. You can't confuse it with the responsibility of the producers of books, stage plays and newspapers. You are dealing with a new agent, an unique agent, and with the greatest of all agents, because it is feeding, and swaying the minds of young America, and the homes of the peoples of the world:

* * *

And we direct this message in particular at the heads of the largest producers and distributors of motion pictures.

If you don't know the responsibility, if you don't subordinate to it every other impulse—then you won't last.

For the motion picture is going on. And, with a UNIFIED industry, we make our first real start.

C. M. Johnston
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Interest Widespread in Washington Meeting
Indications Are That Every State Will Be Represented at Session

A D V A N C E reports at the offices of the Motion Picture Theatre Owners of America indicate widespread interest in the annual convention of that body to be held at the New Willard Hotel, Washington, D. C., the week of May 8. According to these reports, owners of motion picture houses from practically every state in the Union will be present.

Matters having more importance than usual to the interest of owners of movie houses will be up for discussion, and action will be taken on national and state legislation. Members of the organization have evidently come to a realization that concerted action on their part is necessary to combat measures against them, and consequently reservations are already numerous for convention week at the hotels of the National capital.

A careful canvas of the situation nationally and by states has been made and the need for extreme vigilance in caring for the theatre owner at capital centers will be emphasized. The censorship question will occupy a central place in the discussion. It is the hope of the association to curtail this movement until it is gradually eliminated in every state of the Union. Ways and means of accomplishing this will be thrashed out at different sessions.

Special attention will be given the censorship problem in Massachusetts. A referendum vote is to be taken there this fall on the proposal to create a censorship board or commission. Therefore, censorship will be directly up to the vote of the people.

Public service work will also be given special consideration. This is one of the outstanding, definite elements of the Motion Picture Theatre Owners of America, and detailed attention will be accorded this subject both by a special committee and on the floor of the convention. The lines of public service will be specifically indicated and the ways and means of putting the same into practice pointed out.

A report from the National Public Service Committee will be one of the outstanding features of the conference. This report will be in book form and theatre men will be able to take the same home with them to form the basis for the Public Service work in the different sections of the country.

All theatre owners have received railroad certificates, which entitle them to fare and one-half from their homes to the convention and return. Every ticket agent in the United States has been served with a copy of this order by the railroad companies, and there will be no trouble experienced in securing these rate concessions by simply presenting the certificate to the ticket agent, it is announced.

The Washington Committee, acting in conjunction with the National Convention Committee, of which W. A. True of Hartford, Connecticut, is chairman, have made ample provisions for the accommodation of all. Arrangements have been made for several thousand rooms in the different hotels and these are obtainable at prices within the reach of all.

A number of prominent public officials and editors will address the convention and bring to the theatre owners the message of a combined newspaper and screen press, as well as illustrate in a definite way the elements of public service provided.
THE fact that the amusement business fell off the large total of nearly $2,000,000 in February, as compared with the same month last year, is at first sight alarming. We don’t know, of course, what proportion of this slump is chargeable to motion pictures. We have every right to assume that most of the decrease is with the higher priced amusements, cabarets, etc. We must also bear in mind the fact that February was one of the worst months of the entire business world has seen since the period of war prosperity. It was a sort of inventory month. A breathing space, a stock taking, between the conclusion of 1921 and the new and better business outlook ahead. We opine that March will show decidedly better figures.

Just the same, the outlook is one that calls for a lot of serious thinking.

An exhibitor gave us the other day a pretty good appraisal of the picture theatre situation. He said: “People are, of course, shopping for pictures as never before. We all know that. But even before they think about shopping, they are thinking today about spending money at all. I have stood in front of my theatre recently day after day and watched the people pass. I have studied their faces and the answer to me is very clear. They stop for an instant, look at the posters, give a quick glance at the photographs, hesitate for a moment, but only a moment, and then go on with a pleased expression because they have saved some change. That is the first big hurdle today for the public to clear. It is not a matter of shopping for pictures but that of spending any money at all.”

At the T. O. C. C. luncheon Tuesday, Will Hays and Jimmie Walker met for the first time like two long-lost brothers. “I hope you heard my speech,” said Will Hays. “I didn’t hear enough of it,” said Jimmie Walker. And then they clasped hands in regular fashion.

THAT was a telling point which Mr. Hays made about the investing public and the motion picture business. We hope it is clearly understood by everyone in this business. “We must have,” he said, “public favor, because this industry is one of the greatest public utilities in the history of the world. But in addition to this public favor, we must have the confidence of the investing public.”

The railroads, steel, oil, automobiles—all the great industries are supported today by the investing public. The money comes directly from insurance companies and the banks, but it comes to the latter from savings of the people of the United States. These other big industries could not survive without this large general investment. Neither can this industry survive without it nor can it progress. As a matter of fact probably the main trouble today with this business is lack of adequate working capital. Producers, distributors, exhibitors, all need banking help and in the future they will need it even more than today. This confidence of the public cannot be won unless pictures are put upon a higher plane and unless the industry at large is conducted with unity and dignity.

Senator Walker gave a body blow argument to censorship in New York City. “A certain crowd,” said he, “wanted censorship. Now they’ve got it. It has been in operation long enough to prove itself. If censorship has been successful, why?” he asked. “Are children excluded from the theatres in New York State?” Here is a paradox to which the industry would appreciate an answer.

When Will Hays went home to Sullivan, Ind., recently, he took some cowboy suits to his little boys. No sooner were they decked out than a loud altercation followed. “I want to be Bill Hart,” yelled one, “and he won’t let me.” The matter was only settled by allowing the other to be Doug Fairbanks.

“Times have changed in this country,” said Mr. Hays. “When I was a boy we fought about who should be George Washington.”

Miss Elsie Cohen is in New York representing the Hollandia Film Studios of Haarlem, Holland. She brought with her seven pictures to be placed in this market and has now decided to take back an American company to Holland.

UNDER the heading of “What Any Town Can Do for Better Films,” Dr. Cook of the National Board of Review, makes these tested suggestions in the last issue of “Film Progress,” which we might add is a bulletin which every exhibitor should have at his right hand.

“Conduct a ‘family night’ in the theatre with ‘selected’ pictures for home-loving people; or

“Maintain a special young people’s entertainment with ‘selected’ pictures once each week, making use of the public school, the teachers, and the young people; or

“Whenever they come to town, indorse ‘selected’ pictures for adults, the family or young people.

“Work consistently on town-wide plans to build up paid audiences in the theatres.

“Arrange with the exhibitor to have industrial, educational, or Government pictures for older school children in the theatre.

“Get the newspaper to publish photoplay guides of the ‘selected’ lists of the National Committee for Better Films each month for the assistance of the townspeople.

“Introduce into the newspaper regularly indorsements of ‘good’ films a few days before they are shown in the theatre.

“Subscribe for the list of selected pictures furnished by the National Committee for Better Films.

“Use ‘Film Progress’ for new and authoritative information of successful plans and of workers elsewhere.

“Affiliate with the National Committee.

“In all your work—CO-OPERATE WITH YOUR EXHIBITOR!”

This is the way to do away with censorship.

Seaside, Oregon, boasts of a motion picture theatre without a box office.

R. J. Callahan remodelled his theatre front, tore out the ticket seller’s cage and installed a ticket box so that persons could drop into it whatever money they thought the picture was worth on their way out.

Mr. Callahan reports his innovation to be a successful one.

“Why did I start? Because I had a decided slump in business last fall, I was losing money by keeping open after the summer tourist season slowed down. I hated to close for the winter. I liked the people and had confidence in them.

“I am now making more money than I did with the regular admission charge. People pay for what they get. When we show a poor picture the receipts fall down. When a good picture is shown the receipts double.”

The Chicago Evening American published a color page in its Saturday, April 8th, edition called “A Little Journey
Through Chicago’s Motion Picture Colony.” Through illustrations and texts, it tells an interesting story of the film district from which come the many pictures people of the city see each day, a praprints have been sent to local exhibitors to be put in their theatre lobbys.

Such a large crowd gathered at the Ritz-Carleton last week to view the Selznick picture, “Reported Missing,” with Owen Moore, that two exhibitions of the film were made necessary. “Reported Missing” received many rounds of applause. It is a raffling comedy drama with many novel twists, excellent sub-titles—in short, it is sure-fire entertainment. And that is just what is wanted today.

Much criticism of the prologue has been printed in the past few months—principally perhaps at the instigation of those who see in the atmospheric stage number something detrimental to their own interests.

To those who believe the prologue does not belong in the motion picture theatre, invitation is extended to visit the New York Mark Strand this week, for a view of the number which Managing Director Joseph Plunkett is presenting for “Pay Day.”

A set piece showing a brick wall in construction, a back drop depicting a group of factory buildings, that has been used before in a different combination of properties, the Mark Strand quartette costumed as masons—or bricklayers to be exact—the chorus song from “The Burgomaster” where they dug up Old Peter Stuyvesant—another old time quartette number, “I'm So Tired,” and Mr. Plunkett has provided perhaps the most pleasing prologue to be presented on Broadway this season. Mr. Plunkett’s prologue for “Pay Day” may be taken as a model by every exhibitor in the United States who has a stage ten feet deep.

One of the most remarkable stories of how an exhibitor’s interest in civic affairs has been a luscious dividend for his theatre is recorded in the annals of Norwalk, O., where William Felder, manager of the Gilger theatre, holds sway. Some time ago Manager Felder took the lead in a demonstration against the messy appearance of the streets and the never ending fluttering of scraps of paper carelessly tossed on the most convenient flagstone.

As leader of the movement he was expected to demonstrate his principles in a practical way and he did by supplying huge garbage cans along the principal streets. It was a considerable investment for Felder and his theatre but it has paid a handsome bonus.

As recognition of his goodly offices, the city allowed him to use the sides of these receptacles for advertising his shows and they are the most effective advertising mediums within 15 miles of Norwalk. The city looks out for these cans now and their maintenance and the collection of waste matter thrown over them. But in recognition of his useful offices Felder is allowed to post his own sheets almost any place he pleased.

In the cycle of years which has brought the photoplay forward as a medium of entertainment, it has already established its traditions insofar as interpretative expression is concerned—giving it a ranking quite comparable to the stage as it is seen today. The players identified with the old school of the spoken drama—players like Joseph Jefferson, who created “Rip Van Winkle” and portrayed it continuously until his death, Sol Smith Russell, John McCullough, Edwin Forrest, Edwin Booth, James A. Herne and others of note, were famous for giving expression to some role as to make it indelibly woven into their personalities.

The screen is furnishing its audiences with just such a school. This is not to say that these players are only capable of creating the character which has founded their popularity and which has merited this appreciation. It is because they interpret their individual roles with so much humaness, sincerity, feeling, depth of understanding, inspiration and enthusiasm which makes their success so conspicuous. As this week they continue to play their parts. Why put them to other tasks when they do one thing so excellently? As well ask a dressmaker to make a pair of riding breeches. She probably could do it but the design would not add to her reputation.

We have with us William S. Hart, who will continue to furnish the screen with his exceptional westerner until retirement or death calls a halt. We also present Theodore Roberts, who has built up a popularity based upon his unique studies of “dear old dad.” There is Wallace Beery, whose services for vindictive exploitation are always in demand. And Robert M. Kim. Charles Ray comes forward as the delineator of country youth and Chaplin for his distinctive figures. Mary Pickford has reached her position through a superlative skill in interpreting a living symbol of a Greuze. Her girlish study has never been excelled. The list grows, but Vera Gordon deserves to be ranked among those who are carving a niche for individuality of expression. Her portrayal of the mother has won her instant recognition as an actress supreme in her role. These are only a few. There are many others who are contributing cameo performances. And some day we intend to add their names to the gallery.

The discriminating picturesgoer who follows the screen in search of a novelty and failing to find it remarks to his neighbor that there is nothing new under the sun is certain to recommend the Christie comedy, “Cold Feet,” as an offering worthy of patronage. He may have remarked to himself that the photoplay has become standardized—that it follows an orthodox design, relying upon the ancient and accepted order of patterns catalogued as “Northwest Mounted,” “Pollyanna,” “Cinderella,” “Kentucky Maid,” et al. They come in endless varieties but the general scheme is discernable in the background.

Will Rogers has found amusement in breaking the conventions insofar as features are concerned. Now comes Al Christie with a comic twist of the Northwest Mounted formula. This scheme cannot be kept up indefinitely, but intruding here and there in the output it serves as an antidote. Happy is the audience that looks for a surprise and finds it. The comedy pictures are furnishing these surprises nowadays. Christie, Lloyd, Chaplin, Keaton and Cook, are concocting new ideas regularly. They are not content to follow groove. They mix up their entertainment, cutting the corners of the plate when the occasion demands and putting the hop on their delivery.

Christie’s flying at the Mounted is a gem of satire. His ambition to give as careful a production to this two-reeler as is found in the feature picture shows that the comedy expression has advanced by leaps and bounds. Time was when these efforts were conceived just for fillers. Now the companies are sent out on location.

“Cold Feet” generates as fine an atmosphere as will be found in the best snow scene on any library shelf. Awe-inspiring are these exteriors. Winter’s white mantle covers the landscape in every direction. And it is waist deep. There is sincerity of effort behind these comedies. And it is being appreciated by audiences.

Quiet, very quiet at the M. P. T. O. of A. headquarters this week. General Manager Moeller left for Washington, D. C., on Wednesday to attend to some Convention preliminaries. Sidney Cohen scheduled to reach Washington also this week from Parkersburg, W. Va., where he has been attending state convention. ’’Movie Chat,” going great and demand bigger every day,” reports General Manager Moeller. “Convention preparations progressing satisfactorily: will take about ten more days to complete the program of activities contemplated for the big gathering.”
New Spirit of Confidence Outgrowth
of T. O. C. C. Luncheon

Hays Declares for New Order; Walker Praises Industry’s Head

A BIG step toward cohesive and cooperative effort on the part of every branch of the industry to bury all past differences and embark on a solid betterment program was made when, on April 12, Will H. Hays, as guest of honor at a luncheon of the Theatre Owners’ Chamber of Commerce, and Senator James J. Walker mutually agreed “there are no yesterdays.”

Figuratively Producer and Distributor on one side shook friendly hands with the Exhibitor on the other. Literally Hays and Walker, representing their various organizations, were instrumental in giving birth to a new feeling of confidence and a new spirit of cooperative purpose between the branches of the industry.

The meeting was opened by William Brandt, retiring president of the Theatre Owners Chamber of Commerce. In his third annual report, said Mr. Brandt, he had asked for harmony between the three main branches of the industry so as to successfully fight the enemies without the industry. When he attended the dinner given to Mr. Hays by the Motion Picture Directors’ Association and after he had heard Mr. Hays announce his platform, he decided that at last the industry had a point of contact.

After the dinner he saw Mr. Hays and said: “I believe in you; I believe that we can have cooperation through you.”

Mr. Brandt then introduced Mr. Hays. Mr. Hays referred immediately to the mutual problems of the industry. “I am valuable,” said Mr. Hays, “only when I have a cause—spelled with a capital C. I believe that I have such a cause now; I know that I have.”

It meant a great deal to me to accept this position. I had to burn my bridges behind me—and abandon my past activities and change the entire course of my life plans. A proposition was made to me by the Motion Pictures Producers and Distributors on December 8th, last. I considered the matter until January 14th—considered it very deeply. I then laid the proposition before President Harding. It may interest you to know that on this occasion the President made his first statement to the press in which he used the personal pronoun. He said in brief: “If this arrangement works out as is contemplated I cannot refuse to let you go; it is too great an opportunity for helpful public service to be refused.”

I thought at that time that this position held great opportunities for public good; now I know it.

“What I want to do—what we all want to do is to go deep into this great problem before us; to learn it from the very bottom; to make, from time to time, helpful and progressive suggestions all toward the main objective which was laid down in the incorporation papers of the Motion Picture Producers and Distributors Association, namely to foster the common interest of all those engaged in the motion picture industry by attaining and maintaining the highest possible moral and artistic standards of motion picture production.

“The exhibitor owns the screen; therefore, all progress toward our common end must start with the exhibitor. It is a great work; it demands the best efforts of all of us.”

Mr. Hays compared the past feverish activity of this industry to a gold rush in which each man tramples upon others in his rush toward the goal. That is human nature. But today this industry is stable. The time has come when it must work out its problems across the table just as every other industry does.

“I bring everything I have to this task,” said Mr. Hays. “First of all, there must be a strong exhibitor organization; that organization must always remain separate and distinct from any other organization in the business. It is the wish of my association that your organization grows stronger and stronger.

“This industry has advanced too far to remain longer in a twilight zone; there must be nothing under the table. Everything that all of us can do together is thoroughly demanded if we are to achieve the ideals we now have before us. If I were to give you a text I would take two letters in your corporate name—C C stand for Chamber of Commerce; they also stand for confidence and cooperation. We must first have confidence. Confidence between the members of each of our organizations and then confidence between the organizations themselves, one toward another. Then we must establish confidence between the entire industry and the public. In that way we can achieve cooperation not only among ourselves but with the public.

“I want to state here,” said Mr. Hays, “that in advocating, as I do earnestly, the development of the educational picture I do not mean that this development shall come in any way that will be competitive with the amusement business.

“Censorship is incidental only to our work; it is not the main objective. As a matter of fact, censorship was never mentioned in the negotiations between the Producers and Distributors and myself. It is true that it is within the purview of our work but, in my opinion, it would be one of our least troubles. This country is fundamentally against censorship. Censorship will fail because we intend to and we shall remove the cause of censorship. We want public favor and we will get it when we deserve it. We want also the appreciation of the investing public so that the banks and in their loans to theatres and in other legitimate channels of the industry may look upon this industry as they look upon that of steel, the railroads, etc.

“We must also go along together in a commercial way. You cannot tell any man how he should conduct his private business but because our interests are identical and mutual we can and must work out our problems sympathetically and understandingly.

“We cannot any longer bluff and stall. If we do that it is little short of a crime on our part. On the other hand, if we are in earnest we are engaged in the greatest possible service to the public today.

“We cannot dodge our responsibility and it is a huge one. There are the children of the country to consider. We must meet the challenge of the public that they have the right sort of entertainment.

“To this complete end I pledge my people.”

Senator James J. Walker, who came in while Mr. Hays was speaking, was called to the Speakers’ table by Mr. Hays. “Senator Walker,” said Mr. Hays, “I hope you have heard what I said. I want to pledge you to this task.” Continuing, Mr. Hays said: “There are no yesterdays in this industry. We must go ahead now with confidence and cooperation.”

Senator Walker paid high tribute to Mr. Hays’ ability as an organizer. “We of the Democratic party,” said Senator Walker, “have reason to know what that ability is. The most wonderful thing,” he continued, “that has happened to this industry, in my opinion, is that a leader in the Cabinet of the United States should see fit to leave his portfolio and come to us. The exhibitors have been chasing cooperation and they have had to fight in order to get peace. That very fighting has brought about the appointment of Mr. Hays.

“You cannot fail,” said Senator Walker, addressing Mr. Hays, “because you won’t let yourself fail and you won’t let this project fail.”

I believe that we are now witnessing the last scene in this fight for peace between the exhibitors on one hand and the producers and distributors on the other. (Continued on page 2301)
Censorship Bill Not Enacted in Mississippi
Legislature Adjourns Without Taking Action
Despite Urging of Reformers

The Mississippi Legislature adjourned last week without enacting the censorship bill which had been vigorously urged by the reformers in that state. This marks the last of the winter's crop of legislatures before which film censorship measures were pending, and the industry is breathing a sigh of relief while preparing to meet the summer campaign in those states in which the legislatures will convene during the warm months.

The contest in Mississippi was a hard one. The industry encountered a well organized campaign for legalized screen control. The censorship bill was passed by the Senate; it was reported unfavorably, however, by the educational committee of the Mississippi House of Representatives.

Senator Love, author of the measure, tried hard to get recognition from the Speaker of the House for Representative Fishel, but was unable to secure this at the closing hours of the session and the measure died on the calendar.

The campaign on behalf of the industry was conducted by a committee composed of E. V. Richards of the Saenger Amusement Company, officials of the Southern Enterprises, Inc., and the Censorship Committee of the National Association of the Motion Picture Industry, of which Gabriel L. Hess is chairman.

Other states in which censorship legislation failed of passage during the legislative sessions this year were South Carolina and Kentucky.

Censorship was thoroughly "pampered" at the annual convention of the Indiana Endorsers of Photoplays at Indianapolis, April 4 and 5. A number of notables in the industry attended. The endorsers are a body of clubwomen interested in better films, who follow the policy of publishing their endorsement of good films and ignoring entirely the bad. They are credited with having been one of the chief factors in the defeat of all censorship bills at the last session of the Indiana Legislature.

Mrs. M. E. Robbins, corresponding secretary of the endorsers, said that the women in it are more convinced than ever that censorship can never be a success. The evils of censorship were the exclusive topic of one luncheon during the convention.

W. D. McGuire of New York, executive secretary of the National Board of Review, who spoke on "What Is the Matter with the Movies?" said that there are two broad evils in the situation:

1—Producers have not generally recognized that a thousand-dollar star in a ten-dollar play will not satisfy the public.

2—Too many reformers cry state censorship without realizing that forty-eight sets of censors, each with their own ideas of what is proper for the public to see, would do more harm than good by "cutting and expurgating at will in order to prove to the tax-paying public that they are earning their salaries."

G. W. Erdmann, special representative for Associated Producers, spoke on "Indorsement vs. Censorship," telling the endorsers that the eyes of the film world are upon them and their idea.

Mrs. Fred L. Pettijohn of Indianapolis was elected president.

Monte Blue and Eugene O'Brien were guests of the endorsers and made speeches at some of the sessions.

Reformers Win in Springfield Closing Fight
Sunday Movies Are Being Hotly Contested in Many Different Parts of the Country

For the second time within the last three months, the indifference of voters and motion picture patrons of Springfield, Mo., resulted in the reformers of that city defeating a Sunday opening ordinance last week. A few weeks prior to this election, at which the fate of the ordinance was decided, more than 70 per cent of the voters of Springfield signed a petition, circulating in behalf of exhibitors, favoring Sunday shows.

But, as in a similar case three months ago, Springfield's broader minded class of citizens took it for granted that Sunday shows would be restored without their aid at the polls, while the reform faction, composed mostly of women, backed by ministers, worked night and day, circulating propaganda against Sunday opening. The vote for the Sunday opening ordinance was 3,550, while 6,396 reformers did what they believed their "sacred" duty at the polls.

Incidentally with the Springfield defeat, the first national anti-blue law conference ever held in the United States will be in St. Louis June 23, 24 and 25, the selection being prompted by the realization of the anti-blue law officials that Missouri will be the center of a bitter legislative fight this fall by both the Lord's Day Alliance and the International Reform Bureau. Missouri exhibitors are planning a tie-up with the anti-blue law organization in effort to defeat the reforms.

H. G. Brunner, mayor of the city of Mansfield, Ohio, recently replied to a letter from the president of the local Ministers' Association with regard to Lenten closing of picture houses. The Ministers' Association had petitioned the mayor for such a closing, pointing out that this should be done for both moral and legal reasons. The mayor in reply called attention to the fact that many of the petitioners enjoyed Sunday afternoon fishing and other pleasures, which reflected no more on the morals than did the movie houses.

Bombarding the legal argument the mayor wrote that the operation of street cars was illegal on Sundays, as well as the sale of newspapers, cigars, ice cream and candy, and that none of these laws was enforced.

Sunday shows now prevail in Carthage, N. Y., the common council of that village having just passed an ordinance which allowed the houses to open for the first time on Sunday, April 9. There will be both afternoon and evening shows on Sunday, running from 2 to 5 and from 8 to 11 p.m.

A sensational development occurred in Denver in the trial of Ole M. Nelson, manager of the Majestic theatre, Grand Junction, and William Bell, manager of the Crystal, for alleged violation of the Colorado statute, regulating the opening of theatres on Sunday, when Judge Miller discharged Sheriff Ducray from further service, on the ground that the court was satisfied he had showed undue bias and prejudice in the selection of jurors for the trial.

The Judge's action was taken following the submission of evidence, by the exhibitors' attorney, R. H. Walker, that Ducray was a regular attendant at the meetings of the blue-law crowd and that his jurymen were drawn exclusively from their ranks.

The blue-law fanatics in Grand Junction have openly announced their intention to spend a considerable sum of money to win their case, and have engaged expensive legal talent, including a former member of the State Supreme Court bench, to act as associate counsel to the District Attorney.
Minnesota Queries Hays; May Named “Exhibitors’ Month”

M.P.T.O. Hold Business-like Convention in Minneapolis, April 10

O NE hundred and fifty members of the Minnesota Motion Picture Theatre Owners, affiliated with the M. P. T. O. of A., gathered at the Hotel Radisson, Minneapolis, Monday, April 10th, for a three days’ convention. The session was made notable by the business-like efficiency with which matters were conducted and real constructive work accomplished.

The convention came to an enthusiastic close Wednesday by the re-election by acclamation of President W. A. Steffes, Vice-President; Theo. L. Hayes, Secretary; Fred Larkin, Treasurer; A. A. Caplan and the entire executive committee, with the addition of Joseph Friedman and Louis Reimer.

Of outstanding importance was the determination of the convention to inaugurate an exhibitors’ month during May and authorizing President Steffes and the officers of the association to complete arrangements with Universal Film Company, Minneapolis exchange, and with Hodkinson film corporation whereby the producers mentioned will turn over a substantial percentage of their gross receipts in the Minneapolis territory to the Theatre Owners’ organization, the theatre men in return pledging themselves to play as many Universal, Educational and Hodkinson pictures as possible during the month.

It was also determined to submit a questionnaire to Will H. Hays, head of the newly organized producers’ and distributors’ association, in an effort to obtain enlightenment as to his true position and how he proposes to function. The theatre owners in the preamble to the questions, which follow, declare that they welcome him to a place in the industry as they would anyone else who wishes to bring about an improvement in the industry, but believe that the public should be enlightened as to what his intentions are and also as to the fact that the exhibitors had nothing to do with his entry into the industry. A copy of the resolution and questionnaire will be furnished to the press of the country. The questions are:

1—Do you represent the producer, and the exhibitor, or the producer alone?
2—Do you intend to make an effort to bring about a curtailment of picture production?
3—Do you intend to make an effort to eliminate extravagant competition on the part of the producers in the bidding for stars and the curtailment of waste that reflect greater rentals for exhibitors?
4—Do you think you have deferred a public statement setting forth your position as related to the exhibitor?
5—Do you represent all recognized producers? If not, what percentage and what companies do you represent?
6—Do you propose to function for the producers as a whole or for a selected few?
7—What constructive measure have you in mind to stabilize production, distribution and the industry?
8—Have you the authority to relieve motion picture theatre owners from showing alleged objectionable pictures for which they have innocently contracted?
9—Do you intend to cooperate with the national exhibitors’ organization—the Motion Picture Theatre Owners of America—in a united movement to improve conditions and bring about advancement of the industry?

A telegram from Mr. Hays was received on the last day of the convention offering his best wishes and expressing the hope for complete confidence and fullest cooperation between all branches of the industry.

The encroachment of churches, schools and lodges on the field occupied by motion picture theatres had so alarmed Minnesota exhibitors that it was felt immediate and drastic steps must be taken to combat this menace if many theatres are to be saved. At request of the convention the Minneapolis exchange managers came on the floor in a body and after a full discussion were requested to refuse pictures to all but licensed picture theatres. One after another the exchange managers expressed themselves as personally favoring such policy. They, however, explained that it would be necessary to secure the approval of their home offices before taking final action. They are to report to the executive officers of the association as soon as possible.

President Steffes in his annual address attacked the present inequitable arrangement in the industry and pointing out the serious straits in which many theatres now are placed declared that the question of reduced film rentals is the most serious with which it is confronted. He predicted attempts to still further raise the price on pictures after July 1st and called on the exhibitors for aggressive action to prevent this. He made a savage attack on the recent appointment of R. C. Seery, of Chicago, as district manager of First National and brought the statement from Mr. Rubin, of Rubin and Finkelstein, that high handed methods would not be tolerated by Mr. Seery and that his appointment would not last if he did not give exhibitors fair treatment.

Following the final adjournment on Wednesday evening, after a session lasting from 11 A. M. to 7 P. M. without an intermission, an amateur show in which many exchange men and others connected with the industry participated, was staged at the Lyric theatre, proceeds being for the benefit of the organization.

All sessions were marked by a full and free discussion of various problems and much valuable information was gained by those at the meeting from this interchange of thought.

Immediately following adjournment, President Steffes left for Washington, where he is scheduled to confer with officers of the national organization on Friday morning.

Industry’s Factions in Harmonious Spirit

(Continued from page 2299)

"The exhibitor wants to cooperate. I know him well throughout this country and he is a man of intelligence, courage and determination. He wanted cooperation when business was good and he particularly wants it today. Before this he has had no Board of Appeal, no court to go to. He feels now that in Mr. Hays he has the right man in the right place for this purpose.

"The exhibitor expects a lot from you. Mr. Hays; he also knows that he must come to you with clean hands. He isn’t going to think of the past, he is going to cooperate for the future.

"Censorship can be licked," said Senator Walker, "because it isn’t honest. Those who wanted censorship in New York State have now got it. Having it in their hands and having full power why do they now find it necessary to keep children away from the theatres—why particularly, in the teeming East Side of New York where the theatre is most needed." "

Marcus Loew made a ringing appeal for unity. To the exhibitors he said:

"Make Jimmy Walker in the exhibiting field what General Hays has been made in producing-distributing field. Each one of you should see, in Washington, that Walker does not leave you. See that he gets compensation for his services. I know he has not been paid by the national organization what he should have received.

"For God’s sake, don’t let Jimmy Walker leave you."

Cornelius N. Bliss made a brief address and the meeting was closed by President Landau of the Theatre Owners Chamber of Commerce.
British Leaders All Welcome First National

Ralph Pugh Outlines New Organization Policies
at London Inaugural Dinner

With the leaders of the British motion picture world as its guests, Associated First National Pictures, Ltd., gave an inaugural dinner in London at Prince’s restaurant, Piccadilly, last month, at which the aims and policies of the new organization were outlined to the assemblage by Ralph Pugh, presiding officer of the dinner, and managing director of the company.


Cable messages of goodwill were received during the evening from Norman and Constance Talmadge, Marshall Neilan, J. Schenck, Katherine MacDon-ald, B. P. Schulberg, and Louis B. Mayer.

Chairman Ralph Pugh, in his opening remarks, said: “We have invited members of every section of the industry because we realize that the support of every one is not only desirable but necessary and although time is pressing I ask you to bear with me for two or three minutes while I explain to you the functions of the Associated First National Pictures of America.

It is a combination of a number of exhibitors and an organization through which they produce their own pictures and distribute them to themselves. This organization has grown in the space of four years from 25 members to 3,000 on the recommendation of one exhibitor to another. Whether such an organization is possible in this country is a matter for time to prove, I personally am of strong belief that ultimately such an organization will exist in the United Kingdom.

There are two characteristics which the First National Circuit of America have to the British trade. First, they are able to take all their requirements from their own organization, but leave themselves free to augment them from whatever source they can. The producers are also free to dispose of their pictures elsewhere if they cannot come to terms with the Exhibitors’ Circuit.

The reasons why Associated First National are able to promise that they will carry every picture that any of the members of the industry, work recently commenced, with the object of improving trade conditions, are these: We declare firstly that all pictures will bear the Censor’s certificate at trade shows. Secondly, we do not propose to take a single booking until the picture has been trade shown. Thirdly, we will not take a picture on its merits. This is a policy which follows that already approved of by every section of the trade.”

Publishers Issue Hays Dinner Invitations

Invitations have been sent out for the dinner to be tendered Will H. Hays by the publishers of the United States in the grand ball room of the Commodore Hotel, New York City, Wednesday evening, April 26.


Miss Parker Opens Office

Miss Bert Parker has established offices in the State Building, New York City, where she will continue to buy for the foreign market. Miss Parker is well known in the motion picture industry.

West Virginia Theatre Owners Convention

Pledges Support to Hays

Motion picture theatre owners of the State of West Virginia at a meeting held Wednesday at Parkersburg went on record in a resolution endorsing Will H. Hays, and offering their co-operation to him, as well as expressing the hope that this union of forces would be effective in setting aside many of the abuses now within the industry.

The meeting was an unusually interesting one, with addresses being made by Sidney S. Cohen, national president of the Motion Picture Theatre Owners of America; M. J. O’Toole, chairman of the Public Service Committee, and others.

Pattie Smoot of Parkersburg presided at the session and made an interesting report of the work of the last year. He urged all those present to attend the Washington convention next month. He also reviewed the successful efforts of the West Virginia Theatre Owners in preventing the enactment of a censorship measure in West Virginia.

National President Cohen urged the need for co-operation of all branches of the industry in an effort to meet the moves of those who persist in attacking the business. He called special attention to the coming Washington convention and said that moves would be made there which would materially advance the theatre owners and elevate and dignify all divisions of the industry.

O’Toole’s address dealt with legislative affairs and public service. He told of the work being done along these lines in the national Congress and the different States.

E. H. Tipton of Charleston was elected state president, and J. P. McGrew, executive secretary.
Cohen Predicts Harmony; Condemns National Advertising
M.P.T.O.A. Leader Tells Advertisers Press Books Aid Big Fellow Only

MIRRORING the general get-together drift of the various branches of the industry, Sydney S. Cohen's address before the A. M. P. A. on April 6 has assumed added significance in that the national president of the M. P. T. O. A. predicted the co-operative, business-like attitude on the part of the various factions of the business which became a fact a few days later when Will H. Hays and Senator James J. Walker made their causes one toward a common goal of harmony.

Stating that it was time all branches of the industry began working together, and that soon all would be sitting at the same table thrashing out differences and working toward the same ends, Mr. Cohen, in propounding the official monogram of the state and national M. P. T. O. organizations, indicated that much of the acknowledged misunderstandings between producer and exhibitor were in a fair way to be wiped out. His hearers took his words to mean that the M. P. T. O. stands ready to cooperate with Will Hays and the Motion Picture Producers and Distributors of America.

In the course of his address Mr. Cohen spoke on matters in which the A. M. P. A. is directly interested. In a friendly way he advised his hearers that there was room for improvement in their advertising methods. Mr. Cohen criticized the gaudy press book and expressed the belief that most press books did not fulfill their legitimate mission. He told the A. M. P. A. that what the exhibitor wants is exploitation aids minus adjacencies and bunk, and that anything that did not give the exhibitor this sort of help was a waste of money. Going further on the subject of press books, Mr. Cohen stated that in his opinion they were too largely compiled for the use of the first run exhibitor who really was less in need of assistance than his brother of the smaller towns, since most big theatres have their own publicity departments and all the facilities with which to work in properly presenting their attractions to the public.

He was especially outspoken in criticism of the growing practice of producers to go in for national advertising, advancing the belief that none of the national mediums were of real value to the exhibitor in selling any particular picture to the public and explained his reasons for such deceptions. The only thing which Mr. Cohen would concede to national advertising was the probability that it sold trade marks to the exhibitor to a more or less degree.

Instead of spending money on national advertising, he recommended that the producers cooperate with the newspapers and the exhibitors on local displays. He also advised that exhibitors cooperate and as an example of the excellent results to be obtained by such action cited the experience of a number of Bronx, New York, theatres, where Mr. Cohen has several houses, in connection with the day and evening showings of "Ten Nights in a Barracks." Since this stunt had been put over, which had been without producer aid, Mr. Cohen stated, that a number of companies had offered to go in with the Bronx exhibitors on similar campaigns. He thought this idea would soon be a general policy.

The trade papers came in for some attention from Mr. Cohen. After complimenting the press for their editorial policies, he then stated that in his opinion some of the papers had in the past devoted too much time and space to the politics of the industry and too little to their true function, that of giving information and service to the trade. Waste and extravagance in the industry was condemned by the exhibitor leader in no uncertain terms. "The entire industry is lopsided," said Mr. Cohen. "It is geared too high; there is too much waste; too much extravagance."

His address consumed the better part of an hour and covered a number of angles of particular interest to his audience. He called the A. M. P. A. the brains of the industry and expressed the opinion that their remuneration, however much it was, was too little.
**Wire Briefs from Coast**

Hiram ABRAMS, Denis O'Brien; H. T. Banzhoff, D. W. Griffith's attorney; Charles Chaplin, Douglas Fairbanks, Mary and Charlotte Pickford, the Board of Directors of United Artists, are holding their annual meeting this week. The present officers of the organization are expected to be re-elected.

Business conferences principally respecting the Oriental sales plan will take place as a part of the sessions.

Sol Lesser and his associates have concluded negotiations for Elinor Glyn to write a story of life in Hollywood, under the title "The Eyes of Truth." Monte Katterjohn will write the screen play for the same production within a month, for release as a special.

Charley Christie is leaving for New York this week to complete arrangements for Al Christie's European trip of eight weeks. The latter will sail May 13. Al will be accompanied by Harry Edwards, production manager, and Frank R. Conklin of the staff.

The Screen Writers' Guild has elected the following officers for the ensuing year: President, Frank E. Woods; vice-president, Marion Fairfax; secretary, Lucien Ropelard; treasurer, Eimer Harris. Executive Board: Thompson Buchanan, Waldemar Young, Eugene Presbrey, Jeanie MacPherson, Mary O'Connor, Al Cohn and Milton Schwartz. Council: William C. De Mille, Charles Chaplin, Rupert Hughes, June Mathis, Peter E. Kyne, Jeanie MacPherson, Mary Pickford, Douglas Fairbanks, Perley Poore, Sheehan Buelah, Marie Dix and Bert Levinio.

**N. Y. Educational Film Bill Signing Due Soon**

The New York State Motion Picture Censorship Commission's bill, commonly referred to at the State Capitol as the Lusk-Clayton bill, is still in the hands of Governor Miller, but will probably be signed by him this week.

The bill is intended to assist the commission in determining what constitutes an educational film and the attitude which the commission will take in reference to the fee charged for licensing. The Governor has until April 17 to act on all thirty-day measures.

**Smaller N. Y. Houses Start Reduced Prices**

Some of the motion picture theatres in New York state are starting to reduce admission prices, believing that they will be the gainers in the long run.

Fred P. Elliott, owner of the Clinton Square Theatre in Albany, N. Y., has started the ball rolling in his city with 20-cent top prices for the evening shows, a reduction of seven cents per person.

In Watertown, N. Y., the Olympic Theatre, one of the "Nate" Robbins group, playing all big features, will reduce prices from 33 cents to 22 cents on April 17.

**Neilan Plans a Vacation Before Resuming**

Much speculation and many rumors have been printed concerning Marshall Neilan's future activities, now that he is working on "Her Man," his last production under his present contract with Associated First National Pictures.

In a statement issued to the trade papers, Neilan said: "Upon completion of 'Her Man,' I plan to take a vacation. I may make a trip to Europe, but not to produce, as has been reported. It has been my desire to go abroad for years, and if I can find the time to do this before starting on future productions I shall do so."

"With 'Fools First' finished and 'Her Man' nearing completion, we are well ahead of our producing schedule, so that it will be possible to take my first vacation since the inauguration of my producing company and the picturization of 'The River's End,' my initial independent production."

**Eight New Companies Launched in N. Y.**

Eight motion picture companies incorpor- porated in New York state during the past week, according to the papers filed in the secretariat of State's office. These companies reveal a total capitalization of $393,000. With one exception, all of them will locate in the metropolis. The new concerns include the following:


**Churches Losing Ground in Film Showings**

Springfield, Ill., motion picture exhibi- tors are slowly winning in their fight against the showing of motion pictures in the churches of the city. The churches are having a difficult time in getting suitable plays, and it looks as though they will be compelled to abandon shows.

**Burns Wins Promotion in Power Company**

Edward Earl, president of the Nicholas Power Company, announces that at the annual meeting of the stockholders of the Nicholas Power Company, held April 4, S. R. Burns was elected a director of the company, and at a subsequent meeting held the same day he was elected secre- tary. Burns has been with the company seven years.

**New Distributing Unit Open in Canada**

A new distributing unit open in Canada is the result of the announcement made by Walter E. Greene and F. B. Warren of the formation and immediate opening of the Canadian Releasing Corporation, Limited, headed by J. P. O'Loghlin, formerly general manager of Regal Films, Ltd., and more recently vice-president and director of the Specialty Film Import, Ltd. (the Canadian Pathe).

International Film Service Co.'s pro- duction "At the Back of the Moon" was selected as the first production for release in Canada.

Evidence of the activity of the American Releasing Corporation in extending its sales organization beyond the borders of North America is found in the announce- ment of World-Wide Pictures as the marketing medium and company brand name or trade-mark for the unifi- cation of all of the productions released by American in this country when they are introduced into all other countries except the Dominion of Canada—where Canadian Releasing Corporation has been recently organized by J. P. O'Loghlin and asso- ciates.

**Arbuckle Acquitted on Third Trial**

After but a few minutes' deliberation, the jury trying Roscoe (Fatty) Arbuckle on a charge of manslaughter growing out of the death of Virginia Rappe, actress, in the comedian's apartment in the St. Francis Hotel, San Francisco, returned a verdict of "not guilty" on Wednesday, April 12.

No ballot was necessary, it is understood, the eight men and four women comprising the jury rendering their decision after retiring to the jury room, by a rising vote.

The comedian, according to newspaper reports, was almost overcome with joy. After thanking the jurors, he retired to his residence and with his wife, known to the screen as Minta Durfee, his counsel and a few close friends, dined and planned his future moves.

Newspaper reports quote Arbuckle as stating he would probably direct some pictures before again returning to the screen as a star. He is expected to return to Los Angeles within a few days.

**J. C. Cutting Is Appointed Editor of Selznick News**

David O. Selznick, vice-president of Selznick Pictures Corporation, has appointed J. C. Cutting to succeed Lewis Allen Browne as editor of Selznick News. Mr. Cutting will also assume some of the duties Tamar Lane fulfilled in the Selznick publicity department, as Mr. Lane has gone to Hollywood in the capacity of studio publicist for David Selznick.

Mr. Cutting received his early newspaper training in Boston and also on the New York Herald. Later he became asso- ciated with the Press Publishing Company—the New York World.
Huge Amalgamation on West Coast Joins R-C and United Facilities

Transaction the Largest of Kind in History of Motion Pictures

The most tremendous transaction of its kind in the history of the motion picture industry was concluded in Hollywood Tuesday after a week of negotiation, when the R-C Pictures Corporation added to its already vast scenic ramifications the entire material production resources of the adjoining property, the United Studios, Inc.

This deal gives to the R-C organization access to the grounds of the United Studio for the staging of its future productions and opens to it every facility of that great plant which has a direct bearing on the staging of a picture play. It represents an amalgamation of resources which is conservatively placed at $12,000,000.

By this pooling of ground space and resources the domain of the R-C stronghold is extended to a total of fifty-six acres, or twenty-two average city blocks, and its assets in stock sets and units, in furniture and other so-called "props," of life on the screen, and in costumes are multiplied at least tenfold.

P. A. Powers, the new controlling factor in the affairs of the Robertson-Cole organization, now known as the R-C Pictures Corporation, engineered the deal after daily conferences for the past week with M. C. Levee, president of the United Studios...

Work will commence in the course of the week on a big portal to connect the two plants, which in combination have frontage of 1,000 feet on Gower Street and 1,560 on Melrose Avenue.

"No more compact and complete motion picture studio than ours is to be found anywhere," said Mr. Powers, in commenting on the deal, "yet I foresee such considerable increase in our activities in the immediate future that expansion and amplification of our plant and its resources cannot be avoided. We will now be able to accommodate twenty and more producing units where in the past a half dozen companies would have strained our facilities."

The United Studios until recently known as Brunton's, have a ground space of nearly forty acres and are reputed to possess the most extensive working equipment in the industry. R-C's acreage runs to nearly twelve acres. It is the most recent studio to be erected in the world's film capital and is called a model of convenience and beauty. Both plants are famous for their horticulture as well.

An idea of the magnitude of the deal is gained when figures representing the new assets just acquired by R-C are marshaled for inspection. Stock sets and units running into the hundreds are placed at the disposal of the Powers institution. This, as to modern American interiors and exteriors, includes everything for a screen visualization of church, club, hotel, homes, hovels, schools, office, etc. Then there are foreign sets, including streets of cosmopolitan centers which carry one to Paris, Geneva, Sebastapol, Tokio, Honolulu and Shanghai, and rustic scenes that include a Russian village such as one might find on the Volga or dotting the steppes as they sweep toward the Ural mountains.

In the array of set pieces one finds all ramifications of architecture, including chateau, cottages, mansions, palaces, fortifications, etc.

Then there are storerooms bewildering in their multiplicity of units, such as stained glass windows, pilasters, columns, fireplaces, niches, doors, windows and window seats, representing for the most part the output of the mills and finishing shops on the grounds. An estimate places these units at 3,750.

Of furniture, there are innumerable character pieces of every period. Tables of every description alone are sufficient to fill a floor in a big furniture house. Nine hundred chairs of every type, including such patterns as Italian, Renaissance, Louis XIV, Jacobean, Louis Quinze, Hepplewhite, Sheraton, Pompelian, Span' Umbrian, English and Gothic, are made available for R-C productions.

Possibilities in interior embellishment are enhanced through access to the United's drapery department, which inventories $50,000 alone in valences, lambrequins, curtains, portières and the like.

This phase of stagecraft will find further latitude in resort to the famous United collection of oriental rugs, and the accessibility of $25,000 in lighting fixtures, including every means of illumination.

The big staff shop on the United lot, with its artists and sculptors, where statues, busts, friezes, pillars and other work counterfeiting concrete and stone is modelled in plaster, is another ramifications of the enlarged prop department.

Formal and informal gardens, long the pride of the big sister studio of R-C, with their garden seats, rustic and marble benches, fountains and ponds and arboreal retreats, will provide R-C productions with a greater variety of romantic backgrounds, while the big smithy on that lot will double the present R-C capacity for iron work so essential in the erection of big sets.

The immense Brunton water tank, which is in the shape of a T and has a capacity of 680,000 gallons, is included in the deal.

Aquamarine photography is another of the many-sided uses to which this artificial lake can be put, and by mechanical manipulation a transition from duck pond to ocean waves is possible on short notice.

The United storm, rain, lightening and wind making equipment also will reinforce the R-C apparatus of that description.

Another rich vein tapped by R-C in its acquisition of effects is a wardrobe sufficient to clothe a thousand people at one time.

A bizarre nucleus of this collection of costumes, declared easily to be the most comprehensive owned by a studio, is R-C's famous "Kismet" collection, which includes the servitiorial equipment of the original stage production with Otis Skinner, after which the ampler screen wardrobe was modelled. There are baskets brimming with turbans, hampers of real Turkish slippers with the scissorslike points; sashes, Arabian swords, batik silk tunics, harem skirts and pantaloons, a chest full of strings of oriental beads and other ornamentation—1,800 pieces in all, which are sufficient to clothe 350 people and represent an investment of $18,000.

Further enriching this atelier of fancy modes is the special cabinet of Pauline Frederick's wardrobe, which remains as a heritage to the R-C organization with the return of that star to the speaking stage.
NEWSPRINTS FROM CENTRAL FILM BELL

Chicago and the Mid-West

L. H. Mason, Representative, 910 S. Michigan Ave.

Louis Jacobs, formerly with New York's Universal exchange, and more recently with Universal of the Vancouver exchange, has been rewarded for his excellent work by being named district manager of the staff of "Foolish Wives" special sales force and has been spending several days with Ralph Proctor preparing himself for work on this big picture in the St. Louis district. Mr. Proctor reports that "Foolish Wives" was the second largest grossing film on the Senate and Twentieth for a week's run on April 16th and will be seen the following week in thirty Chicago theatres and at a thirty-four house. This feature has now been booked into practically all key cities in the territory, and indications are that its booking record will be phenomenal.

Charles L. Glett has arrived at the offices of W. W. Hodkinson in Chicago to take over his duties as special representative of Kempson Pictures in Illinois, Indiana and Wisconsin. Reissues of many of the popular successes of the studio, Bradly, Clara Kimball Young, Norma and Constance Talmadge, Elaine Hammerstein, and Robert Warwick will be distributed by the Hodkinson organization. Mr. Glett states that all prints will be new, and a complete line of paper and lobby material will also be furnished. The Hodkinson exchange will handle the physical distribution of these releases for Kempson Pictures.

Wid Gunning was a Chicago visitor last week, making his headquarters at Wid Gunning, Inc., Exchange.

The recent refusal of Police Chief Fitzmorris to grant a permit for the exhibition of "Dreggs of the City," a picture depicting the pitfalls which await a young girl in Chicago, and featuring Police Woman Alice Clement, has been upheld by the Appellate Court. A. L. Gorfein, owner of the picture, had instituted court action, following the ruling of the police chief, in the circuit court, which ruled that the picture might be shown. The case then went to the Appellate Court where the decision reversed the ruling of the lower court.

Howard G. Pinney, for several years a commercial salesman, is a new recruit to the motion picture business, having joined Universal's Chicago exchange sales staff.

The Empress at Decatur, Illinois, has inaugurated a motion picture policy and will offer its program at pre-war prices; children ten cents and adults eighteen cents. This house, which is operated by Hyman and Levy, had been run as a vaudeville theatre for many years. Paramount and First National features will be among those shown.

Herman Stern, Universal's district manager in Chicago, is on a trip to Kansas City and St. Louis exchanges. George Levine, Universal's Milwaukee manager, spent a couple of days in conference with Manager Stern before the latter left Chicago.

Manager Clyde Eckhardt, of Fox Film Corporation, has returned after a flying trip to New York and this week left for Minneapolis where he will visit Manager Bell of that exchange, and hold a sales conference with the staff.

It is reported that Elgin, Illinois, is to have another motion picture house. C. M. Murph and J. W. Garrison having purchased a site on which a two thousand seat house will be erected.

Maurice Hellman, who recently took over the former Reelcraft Exchange in Chicago and Wisconsin, as announced in these columns, states that there is no connection between the present company and the former Reelcraft Pictures Corporation. The holding company for the new Reelcraft Distribution Corporation is H. & S. Pictures, Inc., and Samuel Spitzer, treasurer, and J. Spitzer, secretary, are associated with Mr. Hellman, as is the president and general manager of the H. & S. Company, J. C. Parish who will have charge of the Reelcraft branch. The address is 109 West Maryland, Indianapolis, and L. A. Anger will be Milwaukee manager, with headquarters in the Toy Building. Henry Ellman and J. Cohen are members of Manager Hellman's Chicago sales staff. It is probable that within the next few months Mr. Hellman will open up four other exchanges in the territory between Chicago and Pittsburgh.

District Manager R. C. Seery, of First National, is spending several days in Minneapolis, where he went on company business.

Louis Laemmle, who has been confined to his home for the last three weeks with a severe attack of neuritis, has been reported as very much better and it is hoped he will be able to be back at the office this week.

J. F. Lyons, laboratory technical expert for First National, is spending a fortnight at the Rothacker Chicago laboratory. He expects to go to the coast within the next few weeks. Lyons is an old timer in the film field; twelve years ago he went to work for Miles Brothers on 14th Street, New York. Then he was with the Motion Picture Distribution and Sales Corporation. He has been a First National man two years.

More than twenty thousand entrants submitted scenarios in the Chicago Daily News-Goldwyn Scenario Contest, which has been won by Winifred Kimball, of Apalachicola, Florida. The prize was ten thousand dollars and the title of the scenario "Broken Chains." Ten other writers won prizes of one thousand dollars each and twenty were awarded third prizes of five hundred dollars each. The winning scenario has been sent to Culver City, where the Goldwyn staff will prepare it for directors.

Dan Barton of the Bartola Musical Instrument Company and O. F. Spies, general manager of the Enterprise Optical Manufacturing Company, have recently returned from the Motograph projectors were among the Chicagoans attending the Motion Picture Theatre Owners Convention at Minneapolis this week.

J. Charles David, 2nd, advertising and publicity director of Arrow in Chicago in connection with the exploitation of "Five Nights in a Bar Room," which will have its premier showing here at Barbee's Loop theatre, opening Easter Sunday and then will open on the same day at the Alhambra in Toledo where John Lowell, the star, will have a repeat engagement. Mr. David expects to remain in Chicago for two or three weeks to supervise the exploitation of the production in central west key centers.

Brunshild & Young Enterprises have removed to new quarters, and are now occupying offices on the second floor of 732 S. Wabash avenue. Julius Lamn, managing director, is in charge of these headquarters.

Dave Dubin is covering the principal towns throughout the state for Educational. He has been working in the city for some time past.

Manager Plough, of Robertson-Cole, has put Benny Edelman on his sales staff. Benny, who re-signed from the local Goldwyn exchange to accept the new position will cover the key cities of the state for the R-C-organization.

Lester Sturm, of the Fox organization, has been temporarily transferred to the Milwaukee office. Manager Clyde Eckhardt, of Fox Film Corporation, has returned from Minneapolis, where he put on a sales drive. He brings word that our old friend, E. F. Tarbell, who is now manager of Fox's Minneapolis office, is recovering from a severe automobile accident, which kept him confined to his home for three weeks. Skadding his automobile on a wet street was the cause of the accident, which almost proved fatal.

Joe Rhode, of Kenosha, president of the Wisconsin Motion Picture Theatre Owners, was a Chicago visitor last week. He reports his organization is very much interested in the theatre owners national convention, and that he will head a large delegation from Wisconsin which will attend the Washington meeting.

The first print of Russell Productions, Inc., new feature, "Boomerang Justice," reached Chicago last week and was run off for W. D. Russell at the Rothacker Laboratory projection room. Mr. Russell and one or two others who had the opportunity of seeing it, are more than pleased with the picture, which they declare is even a better picture than Russell's Production "Shadow of Conscience," which has proved a real box office success. Russell has assembled a splendid cast for "Boomerang Justice," which includes George Larkin, Virginia Warwick, Fritzi Ridgeway, Karl Silvera, Earl Metcalfe, Alyson Tarbox and others equally well known.

The anniversary of the opening of Barbee's Loop theatre and Manager Barbee has booked "Smiling Through," starring Norma Talmadge as the feature for this gala week. Miss Talmadge having been the first star to appear on the screen at Barbee's in "She Loves and She Lies," with which the house opened.

Carl Laemmle, president of Universal, arrived in Chicago last Saturday from the coast where he has been visiting Universal City and remained until Tuesday before continuing his journey to New York.

Clyde Elliot Enterprises has moved its offices to 808 South Wabash avenue, having taken space with the American Releasing Corporation.

Sales Manager Larsen of Russells Productions is making an extensive trip throughout eastern and southern territory in the interest of the company. It is understood that the Russells will have some important new feature pictures ready for release at an early date.
Pen Sketches

PRESIDENT ARTHUR S. KANE has just announced the appointment of A. R. Nininger to have charge of Associated Exhibitors important branch offices in Atlanta, Ga. Mr. Nininger is equipped for the duties of his new post by twenty-two years' successful experience in theatrical and motion picture work. The first ten years, beginning in 1900, were devoted to service for various dramatic and opera companies.

In 1910 Mr. Nininger entered the picture industry, and for a time operated theatres for Campbell & Winch with headquarters in El Paso, Tex. Later he went to San Antonio, where he opened the Wigwam theatre for the same firm.

In 1912 Mr. Nininger went to Georgia and for two years operated theatres in that state.

Mr. Nininger's work in the distributing end of the business began in 1914, when he became a salesman for Pathé Exchange, Inc. After two and a half years with that company, he served successfully two years with Vitagraph, and one season with Fox, joining then the Consolidated Film Company in the handling of Universal Pictures. He remained with that firm until his appointment to the Atlanta office of Associated Exhibitors.

G. STOLTE, acting manager of the Des Moines theatre, Des Moines, Iowa, is one of the nine men selected by First National as winners of the biggest business during First National week. During the two weeks that he is being entertained by First National in California, in either June or August, and by the studios which make First National pictures, Mr. Stolte will be known as a "dollar a week" man, receiving that salary at the Des Moines office.

Mr. Stolte had twelve stunts on for First National week, one, a puzzle prize in which First National stars were cut up and pasted together again, run in cooperation with the Des Moines Evening Tribune. He was selected as the head man in his class of those managing theatres of 1,000 to 2,500 seating capacity.

A letter of greeting has been received from the Mayor of Los Angeles:

"Kindly receive these expressions of the pleasure of our city over the news of your proposed visit. The proverbial western hospitality is assured you on your arrival in Los Angeles."

Mr. Stolte plans to visit his mother in Seattle, Washington, while he is in the west.

Buffalo

THE big news of the week along Film Row was the resignation of A. W. Moses as manager of the R-C Pictures corporation exchange and the coming to Buffalo of Earl Kramer, formerly with Select in Albany, as his successor. Mr. Moses, however, did not remain long inactive, for at the end of the week M. A. Chase, district manager for Universal engaged his services. He will be sales representative in the Albany district for the present.

O. T. Schroppe, one of the veterans of the local film business, who has been out of the industry for several weeks, has returned to Film Row as a member of the department at the Fox exchange. Otto is well known to exhibitors in western New York. He was formerly with Universal, Vitagraph and Realart. He has been connected with General Theatres Corporation as manager of one of their theatres. Film men will be glad to hear that he is back in harness again.

Branch Manager Charlie Johnston of the Warner Bros. has gone to New York to get Mr. Schroppe and declares that it is another step toward making the ring office 100 per cent efficient. The Fox exchange, by the way, is going to put up a new building opposite the Film Building in north Pearl Street. It will be a two-story structure, General offices, inspection and shipping departments will be on the ground floor while the office of District Manager Clayton P. Sheehan and the poster department will be located on the second floor connected to enter the new exchange about September 1.

Buffalo exchange men will be interested to know that Henry E. Wilkinson, formerly Buffalo's film manager, is now special representative for Century Comedies. Henry, since leaving Buffalo, has been with Arthur S. Kane.

Sydney Samson has closed 35 subsequent runs on "School Days" in the city of Buffalo. The Recent and Piccadilly in Rochester have booked the production and are putting on big exploitation campaigns in connection with the feature.

Work has started on the new Grand & Warner film exchange in Franklin Street, near the Warner Building. United Artists will share space with Grand & Warner. Mr. Samson announces that the new Amenedola theatre in Niagara Falls will show all the Grand & Warner shows. Samson is looking for this new house, which opens Saturday, April 15.

Fred M. Zimmerman has been given "School Days," at his Avondale theatre in North Tonawanda with a fine prologue and exploitation campaign.

George Williams, office manager at Niagara Pictures corporation, is planning a big screening party on "Mr. Pip Passes By," the next release of Second National Pictures, which his company is distributing in western New York. Elmo Fisher has returned from a very successful two weeks' trip to the Adirondack and southern tier country,

Henry W. Kahn, Metro manager, honored the exhibitors of Syracuse and Rochester with his presence last week and the exhibitors in turn honored Henry with some fat contracts.

E. J. Hayes, First National manager, who is staging a "Clean Up" campaign, reports that the opening week of the drive tackled up the largest business in the history of the office.

A. V. Mack, Pathé pilot, announces that he will open the Pathé week on "Renate from the South," with a kite flying contest which will be open to all boys 15 years of age and under. Jim Bailey has booked this serial for first run at Keith's theatre. As proof that the serial is coming into its own, Mr. Mack announces that all records on this type of picture were smashed when 20 contracts on serials were booked in Buffalo. Al Teshmacher, booker, and Jack Thompson, Association Exhibitors' representative, have both purchased homes in Buffalo. Business must be expanding normally.

J. E. Storey, general representative for Pathe Bros., has booked in Buffalo conferring with Mr. Mack about equipment for the new local office at 505 Pearl Street. Mr. Storey left Buffalo after a visit to Los Angeles. The industry is now talking about a new "short subject." It's a baby girl and very small.

Mr. Mack is planning to give a radio address on motion pictures from the broadcasting station in the McCarthy Bros. Film Building. There is no doubt this should be good! Viola Peck, booking clerk, the Tettarini of Film Row, sang a love song last Sunday and was given an ovation.

W. L. Merrill has been succeeded at the local Wide Gunning office by Paul Barron, formerly manager of the Midland theatre, Syracuse. Mr. Barron is well known to the industry, having been connected with Select and other exchanges. Mr. Merrill has returned to New York.

Gerald M. Farley has succeeded Joe Daly as office manager at the Hodkinson exchange. Mr. Farley has been a member of the sales staff. Sales Manager Tom Brady and his pal Archie Moses motored to Rochester one day last week.

Harold Hughes has resigned as a member of the Goldwyn sales staff. This office has signed up a large number of its attractions at Shea's Hippodrome. Otto Siegel is working night and day "cleaning up" in the city.

Manager Anthony of Vitaera was in Auburn last week. He was not in town long enough to meet exhibitors in the town and sign up "The Sheriff's Wife."
the organization and every member except one was present. The absence of the one was regretted.

Mr. Heenan was presented with a solid gold fountain pen by his fellow managers as a token of their regard.

E. R. Coffin, director of publicity of the United Film National exchange, effected an extraordinary tie-up with the First National Bank of Omaha in putting over First National Western department, is recover- ing from a siege of illness which attacked him as he was in the throes of a campaign. It was necessary for him to go to a hospital for a slight operation.

Clarence E. Pippin, recently put in charge of the new Philadelphia plantation theatre, is expected to make a complete recovery from a siege of illness which attacked him as he was in the throes of a campaign. It was necessary for him to go to a hospital for a slight operation.

J. E. Cory, who carries the First National banner in the Northern California territory, is credited with a remarkable achievement in booking the Victor theatre, Oak Park, Cal., for a solid month. The house, which observed its seventh anniversary last week, makes five changes a week, but it offered First National attractions every day during the month.

Manager Geo. E. Schmidt, of the Strand, is back on the job after an illness of several weeks.

L. T. Brown, formerly of Asheville, N. C., spent several days in Atlanta last week on his way to New Orleans, where he is in charge over the office management of Hodkinson.

Charles Schwerin, of Arrow Film Corp, of New York, was in Atlanta a few days last week.

W. R. Ferguson has returned to the New York offices of Goldwyn, after a highly successful trip through Georgia and Florida putting over good exploitation stunts on "Theodora."
Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Theman D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edward J. DeLane, DeLane theatre, Kansas City.
E. G. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Lee A. Landan, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew's theatres, Cleveland.
B. Barrett McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Royale theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard G. Patterson, Criterion theatre, Atlanta.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Lowell W. Culvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Fousting, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Emperor theatre, Salt Lake.
Engene H. Roth, California theatre, San Francisco.

Warner Brothers and Their Advertising on "Your Best Friend"

In the advertising section of this week's issue will be found two pages devoted to Warner Brothers latest feature, "Your Best Friend." The reader will note that this advertising is not a mere announcement that a picture of this title is available but on the contrary relates in a comprehensive way the views of the Warner Brothers' advertising department as to how the feature should be put over and what accessories have been prepared for your use in bringing about this result.

Advertising of this sort is something that Motion Picture News has been advocating for a considerable period. It has become imperative that the producer and the exhibitor work in closer harmony and nothing will bring about such a relationship more completely than an honest attempt on the part of the producer to assist his customers in making money.

Warner Brothers' space in this week's issue is a big step in the right direction and may be taken as an indication that soon the advertising pages of the Motion Picture trade paper will be of equal value to the exhibitor as the editorial columns. All of which is something that is actually accomplished in other trade fields.

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis E. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Gen. Estesky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
G. C. Ferry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
Nelson R. Bell, Publicity Director, Strand theatre, Des Moines, Iowa.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Frankett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombach, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tocher, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmingtton, N. C.
Phil Gerdoe, Supervisor, Southern Enterprises theatres, Macon, Ga.
Trademark Tie-up Cooley's Stunt for "Her Husband's Trademark"

C. W. COOLEY, General Manager of the Consolidated Amusement Co., of Tampa, Fla., put over a full-page tie up with local merchants for the showing of "Her Husband's Trademark," at his Victory Theatre.

The title of the picture furnished the inspiration, and he worked out the page to draw attention to the "Trademark" feature in each ad. First he called attention to the fact that "Her Husband's Trademark" was a good picture, because it bore the "Trademark" of a firm who stood for merit and worth. Then in each ad, the attention was called to the reader of the value of the trademark of the advertiser.

In the center of the page was a large ad on the picture, using one of the big cuts furnished by the producers. It made a very striking page and was used in both of the daily papers.

More "Just Around the Corner" Double Trucks

"Just Around the Corner" is another title that was born for double-trucks.

Manager and Assistant Manager respectively, John K. Johnson and August Herman, of the Strand Theatre, Omaha, Neb., landed fifteen merchants for the two-page flash in The Omaha Bee.

During the engagement the managers secured the services of Mme. Sturkow-Ryder, one of the most noted pianists in the country, and she borrowed an Apollo piano from one of the leading music stores. The latter was so pleased they took a half-page ad to tell Omaha that it was one of their pianos Mme. Ryder was playing during the run of "Just Around the Corner."

Wright's "Saturday Night" Campaign Is Right

One of the most elaborate exploitation programs yet put over in the city of Seattle was successfully engineered by Manager H. B. Wright of the Strand Theatre, and members of the Paramount branch staff, a few weeks ago for a two weeks' run of "Saturday Night."

The picture was advertised several weeks ahead in newspapers and on the billboards. A five-minute trailer was run at the Strand the previous week, with the auto wreck scene as a climax.

When the run began, Manager Wright tied up with the Seattle laundries and for two weeks the town was flooded with "Saturday Night." Each laundry in the city enclosed in each package they delivered during the entire two weeks a slip saying "Send it to the Laundry. See Saturday Night." Thousands of slips were distributed directly into homes in this way.

During the first week of the run, a big downtown parade was put across. All laundries declared a half holiday, and every laundry delivery wagon was in line, decorated and bearing a sign advertising "Saturday Night." The Strand Theatre and Paramount office both had several elaborately decorated floats in line. The parade was headed by the Acting Mayor and Chief of Police of Seattle, the first time the city officially took a part in such a parade. Laundry wagons kept the signs on all during the run of the picture.

Hardware stores, drug stores and other downtown business firms had specially decorated window display tie-ups.

Exhaustive "Penrod" Campaign Put Over at Milwaukee

The exploitation campaign on "Penrod" at the Strand theatre, Milwaukee, was such that few people of the city remained unaware of the engagement or the personal appearance of Wesley Barry, in connection with the showing.

One paper published the star's letter accepting the invitation to come to Milwaukee. Another featured the welcome arranged for him.

A large department store advertised a special sale of "Penrod" books and organized an Esbenhains Boys' Club. Every child purchasing a book became a member automatically and was allowed a ten per cent. discount on further purchases at the store. A cut of Freckles Barry and his pals in "Penrod" was used with the advertisement.

Another paper, that had been running a contest on orange recipes, took advantage of Freckles presence to make him the judge of the contest and ran stories from day to day announcing just when he would pick the winners. All the newspapers combined in putting over Manager Weisfeldt's idea of staging a prologue in which Freckles would enact, on the stage, the same scenes that he had made in the picture. The boys' circus was chosen, because of its possibilities and the fact that it would require a lot of extras—a cooking chance for exploitation. The papers all played up the fact that Freckles Barry needed boys to act with him. Manager Weisfeldt co-operated with the stores that featured the announcement in their display advertising by making their emporium centers for the selection of these buckskin aspirants.
Western Union Gives Gleichman Boost on "Fool's Paradise"

Theodore Kosloff, Dorothy Dalton and Mildred Harris sent such big telegrams to Detroit that Western Union stuck them in the window.

Each telegram was about six feet high and three and a half feet long and carried a message from the stars apropos the showing of "Fool's Paradise" at Phil Gleichman's Broadway-Strand theatre. There was also a kind line in each message about the value of Western Union service.

These messages were hand-drawn on beaverboard resembling a Western Union blank.

Attractive "Come On Over" Lobby at Salt Lake City

OEWS's State theatre, Salt Lake City, built a very attractive lobby display for "Come On Over" when this picture played a recent engagement at the centre of the lobby on a line with the State.

In front of the box office standing in the sidewalk was a large cut-out, as shown in the accompanying cut.

Standing on top of the box office was a three-foot Statue of Liberty enlightening the world. Two arches were constructed, one end of each resting on the box office and the other on the side arch of the entrance. One arch bore the words "Come on" and the other one "Over," the title of the picture. These two arches were plentifully decorated with shamrocks. Small Irish flags were strung on a wire clear across the entrance. Shamrocks were painted on the glass doors leading into the auditorium and the lobby contained specially built and decorated frames.

Attractive "Come On Over" was originated by Loew's State theatre, Salt Lake City.

Lyric of Cincinnati Ties Up With Dog Show

An effective tie-up of "Thunderclap" with the annual dog show was executed by the management of the Lyric theatre, Cincinnati, at very small expense.

A cut-out of an Irish setter measuring about six inches from nose to tail-tip was the feature upon which the bit of publicity was based. The dog was printed in brown on one side and a bright red on the other. The brown side bore this: "Win. Fox presents 'Thunderclap' at the Lyric theatre, March 5. It's a doggone show." The reverse side announced, "Dog Show. Music Hall."

Ten thousand of these attractive cut-outs were distributed about the city and at the exhibition rooms of the show.

Fool's Paradise Builds for "Bride's Play"

Manager Bill Duncan of the Plaza Theatre, Sioux Falls, Iowa, pulled a ten-strike when he converted his audience for "The Bride's Play" into a jury of 1,000 for "Fool's Paradise."

He announced in a newspaper ad that persons who saw the last performance of "The Bride's Play" could remain in their seats and "Fool's Paradise," which was to begin its run the following Sunday, would be shown.

The jury thus impanelled was asked to review "Fool's Paradise." This stunt put over both pictures with a bang. It not only brought up the final showing of the first picture but started the new bill off with a lot of publicity. The thousand, a capacity of the house, were sure to talk a lot about the free performance.

Showing how Charles R. Ryan, manager of the Garfield theatre, Chicago, exploited his showing of "A Ride on a Runaway Train.

Fool's Paradise."

Explaning by cut the prologue which E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., originated for "Tell the Woman" and presented under the title of "Dance of the Hours."
Clever Line and a False Front

Idea from Canada

The Orpheus Theatre, Halifax, Nova Scotia, has indulged in a British line of humor that has possibilities for American use.

In exploiting pictures recently the lobby to the theatre was boarded up with the entrance divided. Over the top of the wall board ran this text:

For pleasure you'll say it's the peak o' the week.

On each of the four uprights was the day of the week which comprised the four-day run of the picture.

Many Creston Ladies Enter

"Wonderful Thing" Contest

A contest on "The Wonderful Thing" was a wonderful thing for Manager Metzger and the Strand Theatre, Creston, Ia.

Ladies who entered this newspaper contest were promised a prize of ten tickets, which was the total cost for interesting 200 women who wrote letters on the most wonderful thing in their life.

The campaign lined up a number of window displays, ranging from phonographs and bread to electrical appliances, each one being advertised as the most wonderful thing in its line.

Newman Theatre Stages Elaborate Prologue Number

NEWMAN'S Theatre, Kansas City, Mo., entertained Polly and the Follies—all of them—during the run of "Polly of the Follies." Not only did the theatre entertain the frolicsome crowd, but a special Pullman labelled "Newman's" brought them right upon the stage four times a day in one of the most tuneful prologues ever seen at the Kansas City house.

Of course after the train had reached its station the girls alighted and after the train had traveled on, they did their singing and dancing act for the benefit of the audience.

In addition to being one of the most elaborate acts ever put on at Newman's it pleased by its element of surprise and ingenuity.

Miller Rings Bell with "Mistress of World" Lobby

"The Mistress of the World," when it played a two-day engagement at the Rialto Theatre, Augusta, Ga., proved once again that it is not the expense of the exploitation that counts, but the real ingenuity of the plan. Manager Frank Miller rang the bell again with his lobby on this much heralded picture.

The facade of the Rialto is white, and against this the screaming crimson background of a white lettered twenty-four sheet fairly shrilled for attention. Beneath, the main lobby held the attention, once caught.

Long strips of oil-cloth, shining white, had been lettered with Chinese signs, extolling the virtues of the picture, in Chinese fashion. Strips of these alternated with framed panels of exquisitely embroidered silk borrowed from a Chinese shop in the neighborhood, and with a few long frames of stills from the picture. The walls of the lobby were completely hidden in this manner.

The box-office was half concealed behind wider strips of oil-cloth, lettered, and two festoons of beautiful silk Chinese lanterns, electrically lighted, formed the only illumination of the lobby by night. A lobby frame, in imitation of the well-known lacquered screens which are so much a part of Chinese life, held some effective stills from the picture, and these were backed by a bit of red and white striped awning, making the whole stand out more effectively.

Then, too, the Hearst Sunday American of Atlanta carried a full-page ad in their magazine section of this picture, and Mr. Miller made excellent use of this.

Red Lined Extra Used by Capitol of Youngstown

The overlaid extra newspaper as exploitation for a picture was used successfully in connection with the showing of "Over the Hill," playing recently at the Capitol Theatre, Youngstown, O.

The stunt was put over by the Cleveland Fox exchange. The Capitol is a new theatre and the overlaid extra was a new stunt in Youngstown, so the campaign went over big.

Fine Lobby Front on "Forever"

Used by Cooley

A lobby display that reflected the atmosphere of the picture was devised by Manager C. D. Cooley of the Strand theatre, Tampa, Fla., for "Forever" or "Peter Ibbetson."

Lettuce work encased the entire front of the theatre. This lettuce work was covered with wild roses, brilliant in hue, with large baskets of roses hanging in the arch opening. Behind the lettuce work were concealed flood lights of a soft pink color. On the two arch openings on either side of the box office, were cut out heads of the stars. The entire effect was one of Springtime and coincided with the peach blossom scenes in the picture.

Inside the theatre the bracket lights were of a soft pink hue, with vases placed on them, in which were orange blossoms; thus the atmosphere of the theatre was in keeping with the love scenes in the story running through the entire picture.
Rialto, Columbus, Ga. Exploits “Way Down East”

For the engagement of “Way Down East” at the Rialto theatre, Columbus, Ga., Managers Watson and Johnson personally originated and constructed a lobby display of wonderful pulling power.

Blue lights were used in the shadow box to correspond with the snow scene, and the entire box was illuminated with small frosted lights. Above this shadow box was mounted on a wooden frame a twenty-four sheet of the ice scene from the picture.

Besides this exploitation a ballyhoo stunt was used to very good advantage. The managers secured a huge tractor from a local auto dealer, dressed it up to represent a farm scene with the different characters in the picture on it. This was done to represent the other side of the picture as the lobby was the snow and ice scene.

Published Newspaper as “Saturday Night” Exploitation

The Rivoli Theatre, La Crosse, Wis., recently published a newspaper called The Saturday Night, same being exploitation for his showing of “Saturday Night.” The sheet was four pages in size and was made up like a regular daily, featuring the double wedding of a chauffeur and an heiress and a wash-woman and an heir as the feature story—the point of the scenario.

This paper was inserted in the La Crosse Tribune free of charge and insured a 10,000 circulation. The whole stunt cost $100, which was paid for by fourteen merchants in town who took a double-truck in the inside pages of The Saturday Night. It cost each merchant a little more than $7.15 each.

Anticipating a rush on his box office from this stunt, Mr. Duncan began to speculate on something new in the way of presentation. He hit on a fashion show and tied up some of his fourteen colleagues in the double-truck. He saved them the expense of models by procuring six society girls to display the gowns. This meant added publicity and talk.

Brooklyn Mark Strand Stages Annual Music Festival

The annual spring music and dance festival of the Brooklyn Mark Strand Theatre was observed last week, a Neapolitan music and dance presentation being the outstanding feature with its mixed quartette, operatic singers and dancers.

Night on the Bay of Naples with sunset lights at first and the night lights of the city later made a pretty motif for the scenic set which had a marine tone. The principals were in Neapolitan festive dress. The number opened with the mixed quartette singing, “Funiculi, Funicula,” which was followed by Frederick Jagel, tenor, singing, “O Sole Mio.” Mme. Talma and Michael Nicholoff, well-known solo dancers, then portrayed “Tarentella.” Florence Mulholland, contralto, sang “Addio Napoli,” with the mixed quartette and dancers appearing in the concluding number, which was “Santa Lucia.”

The Neapolitan number was part of a series of musical presentations arranged by Managing Director Edward L. Hyman and called, “Pages from Musical History.”

Arcade Theatre Uses Atmospheric Lobby on “Forever”

As exploitation for “Forever” playing recently at the Arcade theatre, Jacksonville, Fla., Manager Albert Hill built an attractive lobby display.

There were drops on either side of the lobby painted to represent an old fashioned wall and in the background was a painted house. In front of the lobby Mr. Hill built an archway of the same material, this being the entrance to the garden.

Over both entrances lattice work arbors with running vines completed the middle section. In the center of the lobby was a summer house with vines around it. Apple blossoms were everywhere giving the atmosphere of spring.
Johnson Puts on “Song of Life” Prologue

Taking his cue from no less a person than William Shakespeare, Manager Johnson of the Luna theatre, Lafayette, Ind., put over a unique prologue when he played “The Song of Life.”

The stage was arranged so that two dark curtains hid the screen from the audience. From between the portals there emerged a young woman garbed in spotless white robes, carrying a pair of scales. One side of the scales bore a pair of beautifully dressed dolls in dancing posture. The other side showed an overbalancing set of small dishes, embodying the theme of the picture in the contrast between luxury and drudgery.

Following the custom of Shakespearean plays the character in the stage name of “Chorus” spoke to the audience saying:

“To some wives life is just a ‘drama of dishes.’ They grow old, bent and gray by eternal washing. Their salon is the kitchen, their perpetual pursuit the dishpan. While favored and gifted butterflies flutter through life feasting upon ambrosia and dancing to the accompaniment of the Pipes of Pan, these drudging moths with clipped wings hear only one song. It is their ‘Song of Life,’ the rattle and clash of dishes.”

“It is with such a woman that our present story is concerned. The theme is the tragedy of her discontent. The climax is the redemption and triumph of motherhood.”

With the final words the organ, which had been playing softly, burst into full volume as the curtains parted and the screen flashed the opening scenes of “The Song of Life.”

Novelty “Sailor Made Man” Lobby Used by Grimes

A new outlay of $12.75 Manager C. B. Grimes of the Belvedere theatre, Tuscaloosa, Ala., built a most attractive lobby display for “A Sailor Made Man.”

A special folding display board was arranged in the lobby and atop of this was displayed a miniature steel battleship, which was borrowed at a cost of three passes, and adjusted on a blue paper ocean. A spark apparatus had the effect of a ship wireless.

Burns’ “Come On Over” Display Makes Big Hit

FRANK H. BURNS, manager of exploitation for the Orlando Enterprises, Orlando, Fla., put over some excellent stuff on the recent showing of “Come On Over.” Cut-outs of Colleen Moore were made and around this group of cut-outs a lattice work was built. This was later painted white.

The whole lobby was then draped in green, with plenty of decorations in the shape of green shamrocks. A large number of the home-made shamrocks were also stuck to the various mirrors in the theatre.

The whole made a very attractive display that brought the Irish atmosphere of the picture in excellent shape.

Coffin Puts “Smilin’ Through” Over by Radio

The popularity of the radio phone in Omaha was a psychological time for splendid exploitation on “Smilin’ Through” last week at the Strand theatre in that city.

With newspapers devoting increased space to the radio in general, and particular feature stories appearing in the press on the market reports he spread broadcast through the middle west from a radio phone in the Omaha Grain Exchange Building, E. R. Coffin, exploitation representative for First National in that city, and Harry Watts, manager of the Strand theatre, hit upon a novel plan of proclaiming the attraction of “Smilin’ Through” to the radio fans within listening distance.

Mr. Coffin talked his message on “Smilin’ Through” via the Grain Exchange radio phone. Newspapers ran feature stories on the stunt, together with interviews from various radio fans who listened in on Coffin’s propaganda speech.
Patterson's Want Ad Stunt Garners Much Publicity

Because he inserted a teaser want ad in the daily papers offering $50 reward for the recovery of a lost German police dog, Manager W. C. Patterson of the Metropolitan Theatre, Atlanta, Ga., reaped an enviable harvest of publicity for his showing of "The Silent Call."

With the idea of simply creating newspaper interest and furnishing the excuse for a legitimate story in the news columns—which he got—Patterson started his idea. He had no inkling that more than two dozen Atlantans would write offering clues as to how the dog could be found. Some even wrote in announcing the discovery and removal of a dead police dog and expressing the hope that it did not belong to the advertiser.

The hardest hit person was Captain William Kaliska who was certain he knew the whereabouts of the dog and had already figured out the uses to which he would put the reward. When he learned the truth of the matter he protested. The newspapers got hold of the matter and played it up humorously. Result: Additional publicity for "The Silent Call."

Branford, Newark, Originates Fine "The Barnstormer" Prologue

An appropriate prologue for "The Barnstormer" was one of the features of the recent engagement of this picture at the Branford theatre, Newark, N. J.

The scene opened in front of a back drop showing the outside of a small town theatre. Two young ladies, obviously stranded by the unannounced departure of the show's manager, constitute themselves into a committee of ways and means, the means for the ways of getting back home being apparently hopeless.

A messenger boy hurry's down the aisle of the house, refusing to be stopped by the usher. He has a message for the young ladies, he shouts. It develops that it is an offer to do an act at the Branford. While the girls retire behind stage the messenger boy sings a solo.

At the conclusion of the song the drop is raised, revealing a stage set in translucent colors. The girls come out in Spanish costumes and the brief prologue finishes with a duet and dance.

As enacted at the Branford theatre this number won striking favor with the audience for its impromptu atmosphere and the ready harmony with the theme of the feature picture.

"Hail the Woman" Mis-spelled Word Stunt Used with Success

In addition to arranging a double truck newspaper tie-up with the products of local dealers, the Princess theatre, Eagle Grove, Ia., used the mis-spelled word stunt to arouse interest for its showing of "Hail the Woman."

Two pages of co-operative advertising is a big thing for a city like Eagle Grove, Ia., but when the Princess followed it up by offering ten prizes of two tickets each for the correct list of mis-spelled words in the two pages, the citizens just swallowed it up.

Local Masons Aid in Putting Over "Molly O"

Geo. W. Bailey, manager of the Victoria theatre, and D. M. Bain, exploitation and advertising manager for the Howard-Wells Amusement Company, Wilmington, N. C., put "Molly-O" over to good business recently, using hook-ups as the greater part of their exploitation.

Mr. Bailey arranged with the Sepa Grotto of the local Masonic order for a benefit. They arranged for approximately 100 windows in which "Molly-O" advertising was displayed, stating that tickets were for sale inside. He also displayed about 100 large "Molly-O" hearts in his lobby; suspended from the ceiling by light cord. Mr. Bain arranged for window displays and tie-ups with "Molly-O" candy, silks, hats, shoes and other national "Molly-O" products.

Here is a window display on "Penrod" which Byron F. Moore, manager of the Capitol theatre, Clinton, Ind., arranged as exploitation for the showing of this picture.

Stage setting on "My Boy" prologue presented by the Branford theatre, Newark.
Excellent “Foolish Wives” Campaign
Newark Star-Eagle and Local Merchants Help Goodwin Theatre Put Over Picture

One of the most thorough and attention-getting advertising tie-ups ever made for a picture was recently put over in cooperation with the Newark Star-Eagle during the run of “Foolish Wives” at the Goodwin theatre, Newark. Maude George, one of the principals in the picture, was engaged for a novel shopping tour through Newark’s leading shops. She shopped costumed as she appeared in “Foolish Wives,” white wig and all.

In advance of this shopping tour, a special three-page section, contributed by Newark merchants, ran in the Newark Star-Eagle. In this section a marvelous flash of Miss George, “Foolish Wives” and the Goodwin theatre was displayed prominently throughout with cuts and an eight column banner across the top.

This was followed by the schedule of her tour, etc. On the day of the event she visited the various shops according to schedule and at each and every stop motion pictures were made of her entering or leaving the store. A still cameraman was also on hand and he took shots of Miss George and the merchants.

At noon she was tendered a luncheon at the Berwick Hotel by the manager and his staff. Every store or shop had a prominent window display and she received many trophies of appreciation by the merchants.

At night she made two personal appearances at the theatre and was received by Mayor Briedenbach and his staff, who made her a witness at a private wedding held in the Mayor’s office.

The motion pictures made of the stunt were shown at the theatre the following week, bringing many to the theatre who had either met the star or who were photographed with her during some stage of her tour.

One week later, the Star-Eagle ran another full page following, using stills made of the tour in the various ads purchased for the special follow-up section. All in all the stunt enjoyed two weeks publicity.

Marc Lachmann, exploitation representative of the Universal Film Company, is responsible for the Newark Star-Eagle event.

Uses Steam Racer and Stencil to Sell “Watch Your Step”

K. C. MANNY, manager of the Meralta Theatre, a Los Angeles suburban house, put “Watch Your Step” over big by means of two unique exploitation stunts at very little cost. Obtaining an old steam automobile, with a record of 180 miles an hour, he placed it in the lobby. Running a wire from an ordinary electric socket to a buzzer placed under the hood of the machine, he obtained the suggestion, which was further heightened by a mounted six-sheet hung directly over the automobile, and a row of stills stretched from stem to stern of the “old boat.”

Taking advantage of the possibilities of the title, Mr. Manny had a stencil made reading “Watch Your Step” and lettered the sidewalks within a radius of half a dozen blocks of the theatre, in addition to stenciling the title on the automobile. Three sheets, one sheets and colored enlargements, obtained from the exchange, added color to the lobby display.

Elaborate “Fool’s Paradise” Prologue Presented by Grombacher

Ray Grombacher, manager of the Liberty Theatre, Spokane, Wash., gave “Fool's Paradise” a big exploitation campaign and an artistic presentation.

Mr. Grombacher’s exploitation among other stunts included a window display in the Music Shop next door, in which the song “Somewhere in Naples,” some live alligators (little fellows) and appropriate billing on the picture were featured.

The prologue is best explained by the accompanying cut. The gondola shown moved across the stage, which was lighted in blue with a spot light on the singers. A gauze was used in front of the act and the song “Somewhere in Naples” was featured.

Following the song number a Mexican street scene was used, which closed the prologue number.
Stages Boxing Match as Interlude to "World's Champion"

What he called an interlogue was the presentation stunt for "The World's Champion" was the stunt which Managing Director Sid Grauman of Grauman's theatre, Los Angeles, pulled in connection with the showing of this feature. At the point in the picture where Reid is seen battling for the championship of the world, the film was flashed off, the screen arose, and on the illuminated stage which appeared, there stood a bona fide prize ring—in which two boxers in the flesh were pounding away at each other. Around the ring were assembled a score or more of spectators, cheering for their respective pugilists. In fact, their cheers were heard a moment before the screen was pulled up. After a minute or so of the milling, one of the fighters went down for the count. The referee had scarcely reached the stroke of ten when the screen descended and the fight scenes of the picture proper were resumed. The entire interlogue did not durate two minutes.

Another "Old Oaken Bucket" Display as Suggested by Title

As suggested by the title, a lobby display carrying out the "Old Oaken Bucket" idea was arranged by P. J. Miller, manager of the Rialto theatre, Augusta, Ga. An old rope, an old bucket covered with moss, and a prop well surrounded by honeysuckle vines and blossoms proved very effective and attracted wide attention.

Kiddies Matinee, a Bramford "My Boy" Lure

D. J. Shepherd, managing director, A. Gordon Reid, production manager, and M. J. Cullen, publicity director, constituting the advisory board of the Bramford Theatre, Newark, N. J., laid out an extensive advertising campaign for the showing of "My Boy." A kiddies matinee was the lure that worked up interest for the opening day. Thousands of throwaways were distributed throughout the public schools and each principal was allotted 20 tickets to be given away to the winners of contests held at the various schools. This ranged from essays to declamations. At the same time, Uncle George, who runs a children's page in the Newark Ledger, was given 20 tickets which were awarded to the writers of the best letters as to why they wanted to see Jackie Coogan.

Every paper in town covered the opening and the publicity, accelerated by the interest of the children, made itself thereafter.

For a prologue, A. Gordon Reid conceived the idea of the deck of a ship with Little Miss Edna Fenton, dressed as Jackie, singing: "If You Like Me As I Like You" and the theme of this song was also made the theme of the picture in the orchestration. It also served as a means for successful and artistic tie ups with music dealers.

The sky line was represented by a blue claralama, with set rows for the water ripples. Small boats were used on the water to give a skyline perspective and a sunset off stage added a colourful touch. Life preservers, coils of rope and cabins provided a realistic atmosphere to the scene which was suggested by the opening reel of "My Boy."

Offer Free Tickets to Those Who Solve Puzzle

The Wilson theatre, Rupert, Idaho, took an ad in the Minidoka County News, offering two tickets to anyone who could solve this puzzle.

1. Bet her orders too
2. A red ace will
3. O can they tell
4. I am Ida Noves
5. Then mama is hog
6. Race "Lady Bi"

A rearrangement of these crazy sentences spells the name of a Paramount star. The answers are: 1. Theodore Roberts, 2. Wallace Reid, 3. Ethel Clayton, 4. Marion Davies, 5. Thomas Meighan, and 6. Alice Brady.

Red Bank, New Jersey Town, Tries Out Window Displays

When George G. Roop, manager of the Palace theatre, Red Bank, N. J., wanted to spread himself on "The Mistress of the World," he went to Stork's Music Store, and it took very little persuasion to secure the two prominent windows.

This store is on the most prominent corner in the city, and windows being a new form of exploitation in Red Bank, there was only one result to Mr. Roop's idea—the best outside publicity ever given a picture in Red Bank.

Pastel picture of Fairbanks drawn by a local artist for the showing of "The Three Musketeers" at the Strand theatre, Hastings, Neb., Fred A. Worrell, manager
FAMOUS PLAYERS
The World's Champion—Best production in several months. Shown in conjunction with personal appearance of Wesley Barry and Edna Marshall.㌧ capacity business for a week. (Middle West.)

A light but agreeable picture which drew well.

Wallace Reid always popular at this house. Went over big. (Middle West.)

Exit the Vamp—Good picture for average house. Generally liked. Appeal especially to women. Business was just fair. (Middle West.)

The Dancin' Fool—Fair business. Stunt of special admission to those of a height of five feet, a big success. (Middle West.)

Moran of the Lady Letty—Well advertised and this one went over for capacity business for most of a week run. (East.)

Bought and Paid For—Everyone liked this the line of best of the year. Good receipts for week. (Middle West.)

Mistress of the World—The picture played to excellent business. (South.)

The Long That Had No Turning—Fine picture. Might have done better with a bigger star. (Middle West.)

Boomerang Bill—Good entertainment and fine box office receipts. (West.)

Travelin' On—Fairly good picture. Box office value fair. (West.)

Her Husband's Trademark—Business was satisfactory. Well dressed feature with Miss Swanson in more appealing role than generally. Plot rather slight. (Middle West.)

Six Best Cellars—On second run the picture did good business. Business in general improving right along but could be better. (Middle West.)

The Green Temptation—A real box office attraction. Played to good business for week. (Middle West.)

An attractive fan-out designed by the Clemen Theatre, Seattle

WESLEY BARRY

Marshall Nealan

DICK LEE

CHADWICK

WILLIAM BYRNE

Today's Feature

BANDS OF LIFE

TODAY

AMERICAN RELEASING
Cardigan—Good picture which went over big at this house. Holding it for second week. (Middle West.)

With extraordinary exploitation, this was a real big. Tells fine story. (Middle West.)

HODKINSON
Camerion of the Royal Mounted—Good outdoor picture. Did fair business for one week. (Middle West.)

FITAGRAPH
Homer of the North—Good picture and fine box office value. (West.)

ROBERTSON-COLE
The Barricade—This picture was shown in conjunction with a special edition attraction, Eugene Dennis, psychic wonder girl of Kansas, and did a capacity business for a week. It is difficult to determine where the dividing line in drawing power should be. (Middle West.)

STATE RIGHTS
School Days— Went over better than expected this time of year. Receipts peaking. (East.)

A sure-fire success. Wesley Barry is a good drawing card and has done big business for week. (Middle West.)

Where Is My Wandering Boy Tonight—Truly a splendid picture and we did excellent business. Holding it over for second week. (Middle West.)

The Splendid Lie—Just an average picture and we did fair business. (Middle West.)

Determination—Fair with receipts about the same. (East.)

What No Woman Knows—Attracted less than average business. Story not up to standard of other Clara Kimball Young offerings. (East.)

So This Is Arizona—It rained and they stayed home and it was nice weather and they stayed outdoors. Good western feature. Fair business. (Middle West.)

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NY NEW YORK CITY

Rialto Theatre—
Overture—“Romeo and Juliet,” played by Rialto orchestra.
Educational—How to Grow Thin.
Dance—Symphony Orch.
Current Events—Rialto Magazine, including Tony Sarg’s comic strip, the "Original Comic Strip." Vocal—"The Palms"—Edwardo Al-lano, baritone.
Feature—The Crimson Challenge—Dorothy Dalton.
Novelty—"Old Timers’ Waltz," by Rialto orchestra.
Comedy—The Anvil Chorus—Snub Pollard.

Capitol Theatre—
Overture—"Paganini," by Capitol Grand orchestra.
Special—(a) "Meditation," from "Thais"; (b) "Tambourine Chinoise"; (c) "Aria from L'Elisir D’Amore," by Arturo Gervasi, tenor; (d) "Marionette," by Alexander Ounnanski, Doris Niles and Thalia Zanin, dancers.
Current Events—Capitol News.
Vocal—The Palms—Marguerite Schueling, mezzo soprano.
Feature—When Romance Riders—The Week of Lincoln.
Interlude—"Marche Joyeuse," by Capitol Grand orchestra.
Organ Solo—Arbescus No. 1, played by Melchiorre Martano, organist.
Next Week—The Glorious Adventure—Lady Diana Manners.

Mark Strand Theatre—
Overture—Selections from "Faust," by the Strand Symphony orchestra.
Current Events—Mark Strand Topical Review.
Prologue—Strand Male Quartette, with special scenic setting.
Feature—Pay Day—Charles Chaplin.
Feature—The Woman He Married—Anita Stewart.
Next Week—Sinning Through—Norma Talmadge.

Los Angeles

Mission—

Rivoli Theatre—
Overture—"Fra Diavolo," played by Rivoli orchestra.
Current Events—Rivoli Pictorial. Vocal—"Around the Table"—C. Kattisfian, baritone and Rivoli Male Quartette.
Feature—The Good Provider—Vera Gordon and Dow Davidson.

Los Angeles

How the Adams and the Madison of Detroit advertised "Grand Larceny" and "Wild Honey"

Instrumental—Original piano trio, Edgar Fairchild, Herbert Clair and George Dilworth, played "Some of India" and "Sky Blues." Comedy—The Rainmaker—Lloyd Hamilton.

Central Theatre—
Overture—"Ferrante." Comedy—Please Remit—Monty Banks.
Vocal Solo—"Mother’s Lullaby," by Dora Edwards.
Feature—Your Best Friend—Vera Gordon.

Apollo Theatre—
Orphans of the Storm continued.

Criterion Theatre—
Loves of Pharaoh continued.

Cameo Theatre—
Sisters continued.

Tally’s—
Current Events—Kinoscopes.
Comedy—Mutts—Century.
Novelty—No-reading act.
Feature—The Man from Downing Street.
Miller’s—
Feature—Silent Call (now in tenth week).

California—
Current Events—From Fox and Kinoscopes.

Feature—The Night Rose.
Comedy—The Studio Rube—Fox.
Next Week—A Virgin Paradise.

Clune’s—
Scenic—The Swiss Alps.
Current Events—Kinoscopes.
Vocal—Tenor selection, "The Gin, Gin, Ginny Shore.
Feature—Don’t Doubt Your Wife.
Next Week—The Bride’s Play.

Superba—
Orchestra—"Swannasie River," as played in six different countries.
Short Drama—Fifth "round" of Leather-Pushers’ series.
Current Events—International News.
Specialty—"Moments with Lincoln," accompanied by lecture by Joseph Hazlitt, who was present in theatre the night of Lincoln’s assassination.
Novelty—"Fashion Film by Peggy Hamilton.
Feature—The Bear Cat.

Symphony—
Current Events—Fox News.
Scenic—Sun Beams—Prizma.

SEATTLE

Coliseum—
Overture—Selections from "The Mikado.
Current Events—From Pathé and Kinoscopes.
Scenic—Scenes You Can’t Forget.
Cartoon—"Gipsy Filly.

Columbia Theatre—
Overture—"Largo from Handel" and "Violets.
Current Events—International News.
Short Drama—Fourth number of "The Leather Pushers.
Comedy—The Rubber Neck.
Feature—The Dangerous Little Demon.
Next Week—Foolish Wives.

Strand Theatre—
Overture—"A Little Love: A Little Kiss.
Current Events—Kinoscopes.
Novelty—"Pictures of audiences seen last week by Louise Lovely, during personal appearance.
Comedy—"Batting Torch.
Feature—Her Husband’s Trademark. Presented with a prologue in which a reproduction of the cabinet scene in the picture is used as a stage setting and in which Margaret Priester
An effective design conceived by the Terminal, Newark, to advertise "Tom Dick in 'Chasing the Moon'" and a chorus of nine present a dancing number under the title of "Dance of the Tows," Feb. 11th.

Next Week—Bought and Paid For.

Blue Mouse Theatre—

Liberty Theatre—

Winter Garden Theatre—

DES MOINES

Des Moines Theatre—

Strand Theatre—

CINCINNATI

Walnut—

Strand—

Gifts—

Palace—

Capitol—

Rialto—

PHILADELPHIA

Stanley—

Stanton—
Feature—The Golem—Goldwyn. Next Week—Is My Wandering Boy Tonight?

Arcadia—

Regent—

GRAND

Katherine MacDonald

"The Woman's Side"

The copy designed by the Grand, Pittsburgh, for Katherine MacDonald in "The Woman's Side."


ATLANTA

Howard Theatre—

Metropolitan Theatre—

Palace—

Victoria—

Capitol—

CLEVELAND

State—


Stillman—

Park—

Standard—
Current Events—International News.
Comedy—The Rubenberck — Lee

Feature—"The Dangerous Little Demon," with Marie Prevost.
Next week—Hoot Gibson in "The Bearcat."

CHICAGO

Chicago Theatre—
Overture—"Cavalleria Rusticana."
Educational—Pathé Color Review.
Specialty—Benson's Dance Orchestra.
Novelty—Topics of the Day.
Organ Solo—Mendelson's Spring Song
Prologue—Special numbers by Sudworth Frazier.
Feature—The Silent Call, Comedy—Buster Keaton in Cops.
Comin' Feature—Sisters—American Releasing.

Tivoli Theatre—
Overture—"The Dance of the Hour."
Scene—Scenes from Japan.
Specialty—Tram & Sax in Atlanta.
Current Events—Pathé News.
Novelty—Topics of the Day.
Organ Solo—"Stealing," Milton Charles at the organ.
Specialty—Evening in Venice.
Feature—Turn to the Right.
Coming Feature—Kartoon.
Coming Feature—Doll's Hour.

Woodlawn Theatre—
Organ Solo—"Stealing."
Novelty—Woodlawn Travels—"Song of Arrow Head Lake."
Educational—Woodlawn Pictorial Review.
Comin' Feature—Full of Pep.
Overture—Selection from Edmund Jakobowski's Comic Opera, "Feminine." 
Feature—The Rosary.
Coming Feature—Nazimova in A Doll's House.

Roosevelt Theatre—
Overture—Bits of Grand Opera.
Current Events—News and Views of the World.
Specialty—Mr. Stanley Beason, baritone, costumed as Rudolph Valentino in the picture picture, singing typical Argentine love songs.
Feature—The Four Horsemen of the Apocalypse (second week).
Coming Feature—Bought and Paid For.

Randolph Theatre—
Feature—Where Is My Wandering Boy Tonight? (second week).
Comin' Feature—Promise Me.
Coming Feature—Pricilla Dean in Wild Honey.

Ziegfeld Theatre—
Feature—"Lesion" (second week).
Novelty—Aspens Fables.
Current Events—News Weekly.
Coming Feature—Mabel Normand in Head Over Heels.

Barbee's Loop—
Feature—Norma Talmadge in Sminlin Through.
Comedy—Harold Lloyd in Beat It. 
Novelty—Topics of the Day—Pathé.
Specialty—The song of "Sminlin Through" flashed on the screen.
Coming Feature—Ten Nights in a Bar Room.

Great Northern—
Feature—Orphans of the Storm, featuring the Gish sisters (eleventh week).

ST. LOUIS

Missouri—
Overture—Missouri Symphony orchestra, led by Isadore Cohen.
Current Events—Missouri News and Views.
Comedy—Tony Sarg's The First Movie.
Sonnegong—"Georgia," Mrs. Karl Kimmel, soloist, assisted by Missouri Symphony Orchestra.
Feature—Betty Comson in The Green Temptation.
Matinee Attraction—Final chapter of The Mistress of the World.
New Grand Central and West End Lyric—
Overture.
Current Events—News and Views.
Specialty—Personal appearance of Euger Van Alstyne, famous composer.
Comedy—Spooks.
Feature—Jackie Coogan in My Boy.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
Current Events—Pathé News.
Comedy—Aesop's Fables.
Short Subject—The Leather Pushers, serial.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eshton, organists.
Special Number—Prince Lei Lani, Hawaiian vocal selection.
Feature—Beyond the Rainbow, special cast.
Next week—School Days—Wesley Barry.

Doric Theatre—
Current Events—International.
Organ Selections—Eugene Dennis, psychic wonder girl of Kansas.
Feature—All's Fair in Love—Richard Dix and Mae Collins.
Next week—Love's Boomerang—Ann Fenton.

Newman Theatre—
Overture—Cavalleria Rusticana.
Organ Selections—Gerald F. Baker and O. Landwehr, organists.
Special Number—Velma Lyon Wepr, soprano, and Burdette Cleveland, pianist.
Feature—The Seventh Day, Richard Bartheimess.
Next week—A Connecticut Yankee in King Arthur's Court—Fox.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Comedy—Tournerville Comedy.
Organ Selections—Harry Frank and Miss Ella McGorty, organists.

Feature—The Woman's Side, starring MacDonald.
Next week—Bought and Paid For—Paramount.

Twelfth Street Theatre—
Overture—Selections.
Novelty—Screen Magazine.
Short Subject—Jungle Adventures.
Organ Selections—Miss Hazel Web and Miss Pay Shepherd, organists.
Feature—Belle of Alaska, Jane Novak and Noah Berry.
Next week—Man to Man, Harry Carev—Universal.

WASHINGTON

Crandall's Metropolitan—
Overture—"The Washington, Detroit." 
Harp Solo—"Believe Me If All Those Endearing Charms."
Current Events—Pathé News—Topics of the Day.
Comedy—Full of Pep.
Feature—The Los Eater—First National.
Next week—The Seventh Day—First National.

Loew's Columbia—
Feature (Cont'd) —Moran of the Lady Letty—Paramount.
Next week—Fascination—Metro.

Loew's Palace—
Overture—"The Three Twins."
Current Events—Pathé News—Topics of the Day.
Comedy—Kiss and Make Up—Christie.
Feature—Cradle—Paramount.

Moore's Rialto—
Overture—"Madame Butterfly," Cornet Solo—"The Palms."
Current Events—Fox News.
Comedy—Torch's Ghost.
Scenic—Missing Men—Bruce.
Feature—Find the Woman—Paramount.
Next week—Over the Hill—Fox.

TODAY, UNTIL FRI.

An attractivel piece of ad copy employed by the "Gypsy Passion" for "Gypsy Passion."

An attractivel display employed by the Allen of Cleveland to advertise "Gypsy Castle in "French Heels."

Today—Until Fri.
OMAHA

Strand Theatre—
Overture—Phedre.
Special—Ruth Stonehouse and her Dixie Syncopaters.
Current Events—Pathé News.
Comedy—Hokus Pokus.
Feature—The Infidel.

Moon Theatre—
Overture—Selected.
Current Events—International Weekly.
Comedy—Peggy Behave.
Feature—The Girl from God's Country.

Rialto Theatre—
Overture—Fest.
Special—Julius K. Johnson at organ playing "At 3 O'Clock in the Morning.
Prizma Pictures.
Comedy—Orange Blossoms.
Feature—The Seventh Day.

Sun Theatre—
Overture—Selected.
Current Events—Kinograms.
Comedy—The High Sign.
Feature—Little Miss Smiles.

MINNEAPOLIS

State Theatre—
Overture—"The Beautiful Galatea," Von Suppe, played by Frank Palma and his band.
Current Events—International and Pathé News strips.
Educational—How to Grow Thin.
Comedy—Oh Promise Me—Christie.
Music—Bendix male quartet sing-
ing excerpts from "Prince of Pilsen."

Feature—Iron to Gold—Dustine Farnum.
Comedy—Rolling Stones—Mar-
midge.
Special—The Policeman and the Baby—G W. Desmond.
Next Week—Sky High—Tom Mix.
Lafayette Square—
Overture—Selections on organ by C. Sharp—Minor.
Feature—Why Announce Your Marriage—Elihu Hammond.

Mark Strand—
Overture—The Spring Maid.
Current Events—Kinograms.
Comedy—The Other Woman—Jerome Patrick.
Comedy—The Skipper's Last Re-
sort.
Next week—Polly of the Follies—Constance Talmadge.

Palace—
Feature—The Wise Kid—Glady's Vale.
Next Week—By Right of Purchase—Norma Talmadge revival.

Keith’s—
Feature—Saturday Night—Cecil B.
DeMille.
Shea’s North Park—
Feature—Three Wise Fools.
Academy—
Change It—Clara Kimball Young.

ST. PAUL

Capitol—
Overture—"Pique Dame"—Suppe.
Current Events—Pathé and Inter-
national News.
Comedy—Oh Promise Me—Educational.
Specialty—The Facial Side Lift—
Feature player, Edna Wallace Hopper, appeared in person.
Feature—Rent Free—Paramount.
Organ—Selections by Leonard Leigh—Solitary partnership. sea's organ recital, playing pre-
lude from Parsifal by Wagner.

BUFFALO

Shea’s Hippodrome—
Overture—"Rigoletto"—Verdi.
Vocal—Selections by Rofflerne Hollinshead, concert tenor.
Feature—Three Wise Ghosts.
Comedy—Try and Get It—Sun-
shine.
Current Events—Hippodrome Re-
view.
Prizma—To This Is London.
Next week—One Glorious Day—
Will Rogers.
Loco’s State—
Overture—Medley of Popular Airs.

ST. PAUL

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Comedy—Try and Get It—Sun-
shine.
Current Events—Hippodrome Re-
view.
Prizma—To This Is London.
Next week—One Glorious Day—
Will Rogers.
Loco’s State—
Overture—Medley of Popular Airs.
Territorial Sales and Purchases

In the Independent Field

State Right and Export News and Views

Brandt Points Importance of Serial Pictures

That the serial of today is relatively of greater importance and commands greater recognition and box-office returns than at any other period in the history of the industry is brought out in a special statement prepared by Joe Brandt, well known in the independent distributing field and at present the motivating power in the affairs of the Arrow Serial Corporation, producers of "Cap'n Kidd," first of a series of independently-produced Eddie Polo chapter-plays.

It is Brandt's contention that the chapter-play today enjoys wider circulation on the screens of the world than at any other time in the past. And Brandt goes further by saying that the serial of today has become as important a part of the average motion picture theatre as the feature, comedy or news-weekly.

New Bill Makes Brandt Picture Timely

Interesting proof of the contention of Joe Brandt and Bert Adler, head of Art Brandt Production, Inc., that a good picture is always a good picture, and a picture based on a theme of universal interest is always timely, comes this week with the passing of a new bill in this country known as "The Enoch Arden Bill.

The passing of this bill will almost immediately upon the announcement made by Brandt and Adler that they were offering, through their new company, a feature called "The Fatal Marriage," a revival of the D. W. Griffith production "Enoch Arden," in which Lillian Gish and Wallace Reid are starred.

Fan News Reel Proves Success for Cohn

According to the New York Federated Exchange, Screen Snapshots, "the fan news reel" which Jack Cohn is producing with Louis Lewy, for Federated distribution, is proving a success.

The new issue, number 24, is now nearing completion and contains names such as Constance, Norma and Natalie Talmadge, Buster Keaton, Herbert Rawlinson, Estelle Taylor, Betty Compston, Mary Miles Minter, Eileen Percy, Charles Ray, Antonio Moreno and Rosemary Thelby.

Johnny Hines in "Torchy's Knighthood"—an Educational comedy

"Innocent Cheat" Ready

Dr. Shallenberger Predicts Success for Arrow's Latest Production

The Arrow Film Corporation is most enthusiastic concerning their shortly-to-be-released Ben Wilson production "The Innocent Cheat," which Dr. Shallenberger, president of Arrow and a singularly keen judge of picture values, has announced as the legitimate successor to the tremendously successful "Ten Night in a Barroom."

"There is every reason to believe," said Dr. Shallenberger in a recent interview, "that "The Innocent Cheat" will do all that "Ten Nights in a Barroom" did—and more. In all my years in the motion picture industry I've never had a picture get me the way this one did. I give it as my firm belief that by his handling of a tricky story Ben Wilson establishes himself definitely in the front rank of present-day directors. And Roy Stewart and Kathleen Kirkham, the featured players, have been helped by their splendid artistry and intelligence to create a picture that will endure for a very long time."

"The Innocent Cheat" is motivated by the two biggest forces in the world—the love of a strong man for a woman and the love of a mother for her child.

Lesser Pledges Classics

"Oliver Twist," With Jackie Coogan, First of an Exceptional Series

Sol Lesser, vice-president of the West Coast Theatres, Inc., and producer of motion pictures, has elaborate plans for future productions, his first of which will be "Oliver Twist." Lesser thinks the industry is in dire need of big productions and it is his intention to provide them, at least once a year, and oftener if possible.

It is Lesser's plan to create a thorough organization to carry out his ideals for big cinema productions. For "Oliver Twist," in which Jackie Coogan will be the star, Jack Coogan, Sr., will be in constant touch with Jackie's work, but he has practically turned over the complete task of direction to Frank Lloyd. Coogan will thus be the more valuable in mapping out future activities for Jackie.

Lloyd, who has charge of the "Oliver Twist" production, is a student of Dickens and a man with a long string of successes to his credit.

Lesser has been one of the most successful men in the film industry and his knowledge of the building of a complete organization is responsible for much of his success.

In his pledge to create worth while pictures he is doubtless sincere, and a number of so-called super productions will probably result.

Burr Follows Advice of Ancient Philosopher

At the present time," said C. C. Burr, president of the Affiliated Distributors, Incorporated, "it seems that every one in the motion picture industry is crying 'wolff!' it might be well to heed the advice of an ancient philosopher, who said, 'If thou wouldst achieve success learn what these masses are doing, then goest thou and do otherwise.' The time to buy is when every one desires to sell, and the logical time to produce pictures is when other producers are curtailing their productions. This is why when most producers seem anxious to get rid of their studios I have just acquired one, the Glendale Studio, Long Island. I am also going in for the production of pictures without any one else so that other producers are doing. Once the public gets a knowledge of what real good independent pictures mean, they will flock to them like children to a circus parade."

Dolores Cassinelli Due in New Picture

Major F. H. LaGuardia, legal adviser for Dolores Cassinelli, Inc., announces that the final cutting and titling of "Challenge" the first independent production starring the beautiful Italian actress will be finished this week. The picture will run about six reels and has been eight weeks in the making.

Marvellous outdoor scenery mingle's with a story of dramatic appeal and heart interest. The title is derived from the theme of the story which depicts the challenge between two women, in love with the same man and two men rivals for the hand of the same woman.

Under the direction of Tom Terriss, the story has been given an extremely careful production. In addition to directing the picture, Terriss wrote the story and did most of the titling.

The cast is small but includes names that are well known to film followers and connoisseurs. Dolores Cassinelli, the players include: Rod La Roque, Sacia DeMooers, Walter Raymond, Frank Norcross and James Jennings.

Trade showings of the picture will be given as soon as it has been put into finished form.

April 22, 1922

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Gompers Is Interviewed for Movie Chats

JUDGE GARY's exclusive interview which appears on page 2 of the Official Film Chats of the Motion Picture Theatre Owners of America, is based on a conversation with Louis Gompers, president of the American Federation of Labor, and Samuel Gompers, president of the American Federation of American Wage-Earners.

These interviews will be a regular feature of the Official Movie Chats of the Motion Picture Theatre Owners of America and from time to time leaders in many fields will be interviewed.

Lee-BRADford Report

Numerous Sales

The following reports are issued for the month of April by the Lee-Bradford Corporation:


Mass Approval Best Censor

WARNER Points Out Value of Pictures and Fallacy of Censor Boards

HARRY M. WARNER, producer of many screen plays, notably the successful and highly successful "Cloudburst," and the sensational success of German intrigue, "My Four Years in Germany," contends that the motion picture depends on mass approval, and not upon the whims and fancies of a given censor board. The motion picture is one of America's greatest constructive forces," contends Mr. Warner. "No one can deny the increasing benefits derived from the screen. Today schools and colleges have taken up motion pictures seriously, and are teaching their scholars by the aid of the picture machine. The future of the motion picture depends on mass approval, and not upon the whims and fancies of a few people calling themselves censors. The whole future of the motion picture really projected this great monument of entertainment and instruction. Their love inspired them. Their attendance helped to build up its present growth. Present and future will share in its benefits, and future generations will profit by it in the future.

"Every wholesome, entertaining and instructive motion picture is a tribute to cinema glory. Every comedy and every drama helps to insculate love of life, encourage American products, and establish a better citizenship.

"There isn't a country in the world that has more motion picture fans than America. Motion pictures have come to stay. They bring the happenings of the world to the doorsteps of every picture patron and are unparalleled as a medium for the transmission of wholesome ideas and projects."

"If producers aim at something noble and inspiring and succeed in it, they generally find that they have uncovered a new and unexplored territory. They have succeeded also in eradicating prejudices which beset every form of society. They have succeeded also in blotting out the film country of the fundamental questions of censorship affecting society, and in this process the completely settled state of society and censorship—intellectual and moral stagnation—will be saved for a long time.

"Though our best efforts may often seem wasted and lost, nothing coming of them that can be pointed to and distinctly identified as a definite gain to humanity, though this may happen often in a hundred, the result of the one and two of them that are outstanding and dazzling that we had dared never to hope for, and should have regarded as impossible, will be found to be so foolish, imbecilic humans living beyond the bonds of mental sanity.

"The great American motion picture industry is one of the most constructive and the most constructive it will come if the motion picture public will take the reins in their own hands and not allow a few to tell them what they are to see."

Sunset Picture News

Prizma Color Subjects

Contracts Renewed

A NOUNCEMENT has been made by Anthony Xydius, president of the Sun- set Studio, which he is in the process of completing, that there will be no change in the Prizma, Incorporated and Commons- wealth Film Corporation, New York, of the contracts for services of Buf- falo; Co-operative Film Exchange, Kansas City; Special Corp., Dallas, Texas; F. & R. Film Company, Inc., Minneapolis, Minn., and Motion Picture Corp., Boston.

Regarding the contracts of those distributors of Prizma color subjects received to April 1st indicate an increase of business. Through the end of the year in spite of conditions affecting the black and white subject market in most parts of the country.

First Run House Book

"Torchy's Frame-Up"

"Torchy's Frame-Up," featuring Johnnie Hines and Lucille Ricks in the roles of the Brooklyn Strand in this week in conjunction with a revival of "Humor- ized," will be a first run comedy booking that will be difficult to equal. Since it's premiere at the Criterion theatre about six weeks ago where it was shown for two weeks, "Torchy's Frame-Up" has been consistently booked in the first run houses throughout the country.

New Hallroom Comedy

Is Nearing Completion

"Better Late Than Never" is the name of the newest of the Percy and Fiddle Hallroom series which is nearing completion on the West Coast, according to Producer Harry Cohn.

Well known and long established in the film business, director and writer Louis M. Krasner has completed the final editing for Federated distribution.

Di Lorenzo Leaves for Trip to Coast

J. C. Di Lorenzo, president of Di Lorenzo, Inc., left this week on a comprehensive sales trip in behalf of the "Big Boy." Guinn Will-iams' series of six feature-length films being produced for the Fredric Herbst Productions, and released to the independent market by Di Lorenzo.

Di Lorenzo will probably be gone about six weeks, and on his return he intends to be the first producer to win the second of the "Big Boy." Williams series, titled "The Trail of Hate," which has just been completed under the direction of W. Hughes Curran.
Harry Garson Presents

CLARA KIMBALL YOUNG

In Her Latest and Greatest Picture

"THE WORLDLY MADONNA"

SEE this latest CKY Production at your nearest Equity Franchise Holder's Exchange

See, in "THE WORLDLY MADONNA" Clara Kimball Young's greatest dual role impersonation that she has ever portrayed upon the silver screen. In this picture Miss Young calls to her aid every dramatic punch known in the dramatic catalogue.

The Press book on "THE WORLDLY MADONNA" gives you a variety of powerful advertising and exploitation. Get a copy of the book from your nearest Equity Franchise Holder's exchange. Ask to have this picture screened for you. See for yourself the box office possibilities of this production.

EQUITY PICTURES CORPORATION
723 SEVENTH AVE., NEW YORK
Teaching Etiquette New Movie Feature

In the next issue of Official Urban Movie Chats of the Motion Picture Theatre Owners of America there will be a page devoted to etiquette. The demonstrator is Miss Marguerite Walz, of Philadelphia, a social etiquette writer. She demonstrates to a girl reporter how a woman should properly receive a guest, the correct way to enter and to leave a room, how to walk and sit and stand—seemingly little things, but all of which are material to the success of all of us when company comes.

Correct social manners are what everybody wishes to master and Official Urban Movie Chats will teach them from week to week. The best authorities on social etiquette will be interviewed and they will show exactly how, for instance, a girl should walk across the street with a man, how a man should help a girl up the steps and a girl should sit comfortably and correctly, why a girl should never cross her legs when sitting down.

Wisconsin Rights Bought for Arrow Pictures

The Arrow Film Corporation announces the consummation of a contract with the Kalkreut Distributing Company, Inc., Milwaukee, Wis., Walter A. Baier, president, whereby the company obtains the distribution rights for the State of Wisconsin of the following pictures: "Back to Yesteryear," "The Woman of Motion Affairs," two Peter B. Kyne productions; a new series of six five-reel productions starring Jack Hoxie; a series of four feature productions, starring Neva Gerber; the new Arrow Special, "The Innocent Cheat"; and the Ann Little production, "Chain Lightning."

Prison Inmates Approve Arrow Picture

D. D. Dickerson, the general manager of the Progress Film Company, which is marketing the Arrow releases in the State of Michigan, arranged a showing of James Oliver Curwood's "Girl from Porcupine," for the inmates of the Michigan State Prison. The picture "went over" big as attested in a letter received by Mr. Dickerson from the Rev. William F. Hopf, the chaplain of the prison.

Rapf Leaves for Coast Will Produce Four Pictures for Warner Bros. Distribution

HARRY RAPF, the producer of "The Rags of the White's School Days," and the latest Vera Gordon picture, "Your Best Friend," is being distributed by Warner Brothers. Rapf is on route to the Warner west coast studios to produce four forthcoming Rapf productions, it is announced.

Rapf's production schedule includes: "From Rags to Riches," with Wesley Barry, which will be started soon and about May 1, "Little Heroes of the Street," also featuring the folkie-faced star, "Brass," Charles Gus Edwards'"School Days," and the latest Vera Gordon picture, "Your Best Friend," all being distributed by Warner Brothers. Rapf, it is announced, is en route to the Warner west coast studios to produce four forthcoming Rapf productions, it is announced.

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Booking "Wandering Boy" Equity Picture Will Be Afforded Three First Runs in Territory

EQUITY'S "Where is My Wandering Boy To-night?" will be afforded the biggest first run between the Ohio territory, according to word received at the Equity home office from the company which distributes this territory from the B. F. Zeidman-Equity feature.

As already announced, "My Wandering Boy" will open at the Allen theatre in Cleveland on April 16th, having been booked by S. B. Perry's Cornelia Cornelia Company. On the same date the feature will open for a week's run at the Lyric theatre in Cincinnati, and continuing this week the theatre at Toledo, Ohio, will run "My Wandering Boy" for one week. Each of these three cities the picture will be preceded by a big exploitation campaign and will also be given special presentation.

In addition to these first run bookings reported by Charnas, Equity is in receipt of announce-ments from other franchise holders, all of which report a number of bookings on the feature. Exhibitors throughout the country, confident that the public is now anxious to receive clean, heart-in- test melodrama, have fallen in line, and as a result "My Wandering Boy" will be assured an unusually wire circulation.

The enthusiasm of the ter- ritorial buyers is amply proved by the special exploitation and advertising which they are issuing on the feature, an- nounces Equity. In almost every case the exchanges are issuing ex- ploitation novelties as well as using the many aids provided them by Equity.

"Bull" Montana Now a Star "A Ladies' Man" Produced by Hunt Stromberg Completed During Week

BULL MONTANA, a first star- ring comedian, "A Ladies' Man," a picture produced by Hunt Stromberg, with Chuck Reisner as associate producer, is reported to constitute a comedy production unlike anything hereto- fore seen upon the silver sheet. The location arrangements for the Bull Montana comedies have been withheld by Stromberg pending the completion of editing of "A Ladies' Man," when one of several na- tional distributing offers now under consideration will be closed. Completing and editing of the novel attraction, which is to be released in three reels as a comedy spe- cial, under the working title of "Lowry from the Bowery," is to begin on April 15. Stories for fu- ture Montana pictures are under preparation by Stromberg's personal production staff.

Werner Plans Runs for "Mother Eternal"

Negotiations for a representative run of "Mother Eternal" in the territory comprising Eastern Missouri and Southern Illinois are be- ing handled by Sam Werner, who has signed up his exchange in St. Louis to handle Ivan Abramson's "Giant Steps." The show, which Werner, who is general manager of the Federated Film Ex- change of St. Louis and president of the company, is suggesting to St. Louis, is to add the newly organized St. Louis branch of the Graphic Film Exchanges, Inc., to his list of activities and will handle Graphic's entire output for his territory.

"Mother Eternal," Abramson's vehicle for Vivian Martin, will be the first of the Graphic productions which Werner will handle under the new distribution plan. Preparations are under way for good exploitation of the picture in the St. Louis territory.

"Mothers' Day," which falls on May 10th, will be the subject of special exploitation in all of the new Graphic Film Exchanges who are distributing the picture in their territories.

Barthelmess' Next Film to Be "The Bond Boy"

Charles H. Duel, president of Inspiration Pictures, which is starring Richard Barthelmess in a series of special productions for First National release, announces that Barthelmess' next starring vehicle will be "The Bond Boy," a story by George Washington Oden, who is famous as a author of stirring fiction. The Bond Boy follows "Sonny," which was adapted to the screen by Francis Marion from the play by George W. Froestl.

Henry King, who directed Mr. Barthelmess in "ToTell Arthur," "The Seventh Day" and "Sonny," will direct "The Bond Boy." The picture, which will be the subject of which will begin the last of this month.

"Your Best Friend" Is Shown at Central

The latest Vera Gordon picture, "Your Best Friend," a Harry Rapf production distributed by Warner Brothers, took possession of the Central theatre, New York, on April 6th. The release was to meet a run.

The decision to show the Gordon film at the Central theatre was made following the many laudatory comments of the trade press, it is said.

"Your Best Friend," is said to tell the story of a widow who is thrown into the employment of two socially ambitious women, one, a daughter-in-law and the other the mother of the latter. How the heroine gets along in a reckless household from the follies of selfish indulgence is declared to form the basis of an engaging photodrama.

In the cast supporting Miss Gordon are Belle Bennett, Dore Davidson, Harry Benham, Marie Mason and first of Price.
Zierler Acquires Picture

Purchases Rights to Feature Film, "Life's Greatest Question"

Sam Zierler, president of the Zierler Film Corporation, New York, announces the acquisition of the Quality Film Production's "Life's Greatest Question". This picture, "Commonwealth," is announced, has purchased from the C. B. C. Film Sales Corporation, which is distributing the feature, New York and Northern New Jersey rights.

"Life's Greatest Question," produced by Joe Brandt and George H. Davis, directed by Harry Reiver, and starring Roy Stewart, with Louise Lovely and Dorothy Valerga, is, according to Zierler, one of the strongest of the features he has lined up. He announces that he is planning a special campaign to launch it immediately.

For this reason, all possible speed was put through on the matter of finalizing the Commonwealth deal, and immediately thereafter Zierler declared himself especially pleased with the feature itself and the quick consummation of details in arranging the deal.

"We have just received our prints of "Life's Greatest Question," and I want to tell you how enthusiastic we are over this feature," Mr. Zierler wrote the C. B. C. Corp. "It has everything that a good picture should have." Zierler's acquisition of "Life's Greatest Question" follows the great success with which Commonwealth has been meeting, in handling "The Heart of the North," the preceding Quality production of the Northwes, in which Roy Stewart is also featured with Louise Lovely and which Harry Reiver directed.

Dillon, Now a Producer, Finds Scripts Plentiful

"Now that I am finally ensconced in the ranks of the independent picture producers, I find myself surrounded on all sides by scripts—scads of all description—and judging from the rate they come to pour in from the city and country writers every mother's son and daughter throughout the land seems to be writing for the films." Thus spoke Edward Dillon, who for the past ten years has been directing stories for everybody else but himself, and now is turning out his own pictures that will be released under the auspices of the Genius Film Productions, Inc. Dillon is completing his first subject, which will likely be christened "A Lady by Luck."

Houdini's Latest Offers Numerous Thrills

Houdini's first playhouse drama for his own company, "The Man From Beyond," in which Houdini appears in the title role, is now showing at the Times Square Theatre, New York, where it had its premier. The critics, both in the daily newspapers and in the trade journals, approved the picture.

While the production as a whole came in for meritorious mention, the rescue scene at the brink of Niagara Falls, wherein Houdini, after a perilous swim through the rapids, saves the girl just as she is about to be dashed over the Falls, is conceded by the critics to be the greatest scene of its kind ever filmed.

Following the New York showing of "The Man From Beyond," Houdini has agreed to appear in person in conjunction with the picture in a limited run of key cities, after which the production will be state righted.

Minneapolis Exhibitors Buy "Wandering Boy"

"Where is My Wandering Boy Tonight," the B. F. Zeidman-Equity picture, will be in the hands of Rubin and Finkelstein, Minneapolis exhibitors, for the Minnesota, North and South Dakota territories. This sale was consummated recently by Louis Baum, sales manager of Equity and the R. and F. interests.

Rubin and Finkelstein are in control of a string of theatres throughout this territory.

"Torchy's Shoes" Promises Unusual Features

Aside from its highly amusing story, the new Western comedy, titled "Torchy's Shoes," now being filmed at C. C. Burr's new Glendale studio, will contain a wealth of splendidly conceived interior and exterior sets that should make this latest "Torchy" one of the best attractions placed on the market this year.

Johnny Hines is particularly elated with his new surroundings, for the enlarged studio facilities will be the means of giving the irresistible "Torchy" greater opportunities to make use of his comedy versatility.

United Film Productions Enters the Field

With Tefft Johnson as the president and the director general, a new film corporation has entered the field under the name of United Film Productions, Inc., with offices at 200 West 42nd street, New York City. Augustus Givin is the vice president and Samuel Efros, one of the pioneers in the industry, the secretary and treasurer.

It is the intention of the company to specialize in feature production of the highest type only. Arrangements are now under way for the first production.

Torchy's Doodle, Jr. Ideas

Title Lends Itself to Numerous Successful Exploitation Angles

"Yankee Doodle, Jr." Ideas

"George M. Cohen canes" with an American flag at the top will be given to the kiddies during the week of the showing.

"Determination" Is Still Proving Popular

In addition to the large number of first run houses and circuits which have been announced, the Lee-Bradford Corporation has arranged the following bookings for "Determination," Eight days at the Woods theatre, Atlantic City, N. J., opening April 1st; one week at Shubert's Academy of Music, Baltimore, Md., opening April 3rd.

Directly after the showing at the Academy of Music, Mr. Whiteburn's has arranged to run "Determination" in one of his best houses in Baltimore.

Arrangements have been made to open "Determination" in the New England States in E. F. Albee's Victoria Theatre, Providence, Rhode Island, beginning May 29th for a week's run.

There are several additional contracts pending which will be announced shortly.

Four New Territories Buy Warner Picture

Two more territorial deals were consummated this week by Harry M. Warner for the latest Harry Rap production, "Your Best Friend," starring Vera Gordon, it is announced.

E. G. Tunstell, Tri-State Film Exchange, Minneapolis, has purchased exclusive territorial rights for Minnesota, North and South Dakota, and Upper Peninsula of Michigan and Wisconsin. S. Schultz & Son, and Screenart Pictures Corp., Boston, have secured the New England states.

Put and Take" Proves Winner in "Cincy"

Another of the Perey and Ferdie Hallroom Comedies, "Put and Take," was a feature on the program of the Lyric theatre in Cincinnati, and its first run comes from the Standard Film Service Company which is handling these two-reelers in that territory, that it is the first run over big.

Polo Serial for State Rights Release

Characterizing as a gross untruth any rumors or statements which even hinted that "Cap'n Kidd," first of a series of independently produced serials, was to be sold outright to a national distributor and released to exhibitors under a national exchange system, Joe Brandt, president of the Star Serial Corporation, distributor of the Polo serial production, this week definitely set at rest such rumors, and, more than ever, emphasized the fact that "Cap'n Kidd" was to be state-righted to independent exchanges all over the country.

Billy Buc Mix Production, Inc.
**Jessen's Studio News by Wire**

**UNIVERSAL**

The cast has been engaged to support Hoot Gibson in "Trimmed and Burning." It will include Patsy Ruth Miller, Alfred Hollingsworth, Fred Kohler, Otto Hoffman, Dick La Reno and Hugh Southernland. Harry Pollard will direct.

Jack Conway, who four years ago directed Herbert Rawlinson in his first feature production, "Come Through," which was highly successful, is to remake that film with the same star. The continuity is now being prepared. Rawlinson has just completed "Black Bag" under the direction of Stewart Paton.

Hobart Henley has finished the latest Marie Prevost subject, "Her Night of Nights." Miss Prevost is next to play in, "Never Mind Tomorrow.

William Worthington has completed, "Out of the Silent North" with Frank Mayo. He will next film, "Afraid to Fight," from the original by Lett Renick Brown.

Tod Browning is using 800 people in "Under Two Flags" scenes. This "Duffy girl" series has completed "With Stanley in Africa" is in the thirteenth episode. The "Robinson Crusoe" troupe is also on the thirteenth episode.

Molly Malone is playing the lead for Reginald Denny in the mounted police short subject, "Jaws of Steel.

Four Jewel specials are in preparation for production: Fanny Hurst's "Oats for the Woman"; Booth Tarkington's "The Flirt" all star; "The Suburban," Charles T. Dreyer's melodrama, all star; and Stroheim begins production within ten days, with Mary Philbin playing the lead.

**GOLDWYN**

Rupert Hughes' picture, "Remembrance," originally titled "Remembrance" has been completed and shown in pre-view at a suburban house.

Cecil E. Maberry of the Goldwyn sales council has left for the east ater several days at the studio.

**UNITED STUDIOS**

Lloyd Hamilton and Jack White units have completed the Current Series Comedies "for Educational." Their contract has been renewed and they will start production of a new series shortly.

**PICKFORD-FAIRBANKS STUDIO**

The big sets for the thirteenth century spectacle in which Fairbanks will play the role of Robin Hood, have been completed, and the big scenes requiring one thousand people are being shot this week.

Frank D. O'Ryan has been engaged as assistant director for the Pickford company. He is laying plans for "The Story of the Storm Country.

**FAMOUS PLAYERS-LASKY**

Joseph Henaberry and the troupe filming "The Man Unconquerable," starring Jack Holt, are working at Balboa Beach for the pear fishing scenes. The picture is the adaptation by Julien Josephson from the original by Hamilton Smith. Sylvia Breamer leads the cast, with Clarence Burton, Jean Debraic and Edward Stevens.

Bette, the comedy with Director Philip Rosen and the company is leaving for San Francisco for aboard-ship episodes.

Sam Wood will complete "The Gilded Cage" this week. At its conclusion Gloria Swanson will leave immediately for a trip to Europe.

Dorothy Dalton is on her way east for a two weeks vacation. Upon her return the cast will play in "The Siren Call," under the direction of Irvin Willat.

Milton Sills and Wanda Hawley will be principals in the George Melford production, "Burining Sands," adapted from Olga Printzau from the Arthur Weighall novel.

**FOX**


Edward Sedgwick has been engaged to direct, "The Gun Fanner," Barbara Bedford has the leading feminine role.

Tom Buckingham is directing a series of Western pictures.

Emmett Flynn will finish shooting, "A Fool There Was" this week. Members of the Chicago Grand Opera troupe here took part in the Venetian scenes made Saturday.

Harry Beaumont will again direct Shirley Mason. The subject of her next picture has not yet been announced.

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A scene from "The Price of Youth," a Ben Wilson production, released by Arrow, in which Neva Gerber is featured.

A radio transmission outfit of the type used by United States Radio stations is being installed on the dock set at the United Studios. For Allan Holubar's "Hurricane's Gal." Richard Walton Tully has received from a Persian silk merchant material for the costume to be used in "The Masquerader."
New Paramount Picture Is Well Received

PARAMOUNT has apparently put over another comedy ten-strike in James Cruze's all-star special production, "Is Matrimony a Failure?" if reports filed company, which have picture its premiere at Grauman's Theatre, Sunday, April 2, are any criterion.

In a telegram received from Jerome Beatty by S. R. Kent at the Paramount home office, Mr. Beaty said: "Edwin Schallert in The Los Angeles Times says this morning in reviewing 'Is Matrimony a Failure?': "It is the best combination of amusing people and clever direction that has been seen on the screen since our old friend Hector learned to say bow-wow."

Richard Travers Back on Screen Shortly

Richard Travers, one of the handful of popular leading men in the years "before the war," is going to receive a new break in "The Love Nest," the Wray Physioc Production to be released shortly through the Compson organization. Mr. Travers appeared in many of the old-time successes put out under the Essanay and Fox banners. Although at the height of his screen career at the time that the war broke out, Travers enlisted and saw three years of service abroad. He was wounded and it took a year in a hospital to put him on his feet again. In "The Love Nest," Mr. Travers appears opposite Jean Scott, late of Belasco's "Kilimanjaro." Those who have seen the picture declare Travers is as good as he ever was and "is back on the screen to stay."

International Casting "Nero"

New William Fox Picture Hailed as "Most Stupendous Ever Made"

In a statement issued this week from the Fox Film headquarters in New York are disclosed for the first time many of the details concerning the William Fox production, "Nero," which is styled by officials of that organization as "the most stupendous screen production ever attempted in the history of film making."

"While most of the scenes in 'Nero' were photographed in Rome and its vicinity, some were taken near Naples and in the Alps," the Fox statement reads in part. "Those members of the Fox expedition who have already returned to this country declare that for natural beauty the backgrounds used in 'Nero' never have been surpassed. In addition to the many historic buildings and places shown, the Fox organization built an entire city on the outskirts of Rome, only to destroy it."

The cast is "a truly international one." Jacques Grettel of the Theatre Offenbach, who plays the role of Nero, is one of the most popular actors in France. He was recently engaged to support Sarah Bernhardt in "La Gloire. Paulette is also another favorite of Paris who plays a leading role in 'Nero.'

The story is a screen representation of the American screen in the cast. Edy Darceha leads a long list of prominent screen stars who appear in this picture. Alexander Savini, a member of the famous Salvini family of actors, is also cast in a prominent role.

The Fox offices in Italy were in command of J. Gordon Edwards, who directed the production. Virginia Tracy supplied the screen story of 'Nero.' The production was under the general supervision of Abraham Carlos, for many years representative of the Fox organization on the continent of Europe.

John D. Bradshaw was the technical editor. Homer Pliston was in charge of the photography. It is stated that more than 125,000 feet of film was exposed before the completion of the production.

Current Paramount Issues

"Bought and Paid For" and Pola Negri Picture Set for April 16


George Broadhurst's play, "Bought and Paid For," generally regarded as the most thrilling of modern melodramas of modern life, is said to have been admirably adapted for the screen by Clara Beranger, scenarist of "Dr.ekyll and Mr. Hyde," "Miss Lulu Bett" and other highly successful Paramount pictures. The direction was handled with the skill which might be expected from William de Mille, who is a specialist in this type of play-photography.

The picture is a literal translation of the stage play, which ran to nearly 500 performances in its original New York engagement and was recently revived with conspicuous success. Miss Ayres as Virginia Blaine and Jack Holt as Robert Stafford, her husband, are admirably cast. Walter Hiers, in the role of Virginia's impoverished brother-in-law, gives a delightful touch of comedy, and Leah Wyant as Florence B. Kuyk, Bernard Shaw's "Miss Ireland," is a revelation of her impersonating talent.

Pollard New Director for Hoot Gibson

HARRY POLLARD, who has topped off an exceptionally fine record as a director in the moving picture business with the sensational success of "Leather Pushers," series, has been engaged by Universal to direct a five-reeler feature at Universal City. Just before he left for the East, Carl Laemmle assigned Pollard to direct Hoot Gibson, Western star.

The vehicle selected is Habsburg Liebe's closet story, "Trimmed and Burning.

"The Prodigal Judge" on Honor List

In her list of "the best photoplay of March," Mae Tinee, motion picture critic of the Chicago Tribune, includes Vitagraph's "The Prodigal Judge." Miss Tinee awarded second place to this picture in her list of "ten favorites." She writes:

The Prodigal Judge's features Madye Arbuckle and is a clever character study of a lovable old reprobat who had been a great man in his time. He becomes a greater man than he was through the conquering of himself under the provocation of trust and from an unexpected quarter.

"There's a simplicity and charm about 'The Prodigal Judge' that makes it a 'best' picture."
Special Representative for Century Is Named

JULIUS STERN, president of Century Film Corporation, has been looking for a long time for just the right type of handling the exhibiting as well as the distributing end of pictures. The appointment of Henry Wilkinson he believes he has solved the problem. Mr. Wilkinson will tour the about 150 key cities in the interests of Century comedies shown at first run theatres. He will help properly exploit the four principal Century Comedy units Baby Peggy, Brownie the Wonder Dog, Lee Moran and Harry Sweet.

Wilkinson has had extensive motion picture experience. He was the former Realart manager at Buffalo and afterward Pittsburgh. He left that exchange position to take over the management of the Olympic theatre in Pittsburgh, and after he made a success of this Arthur S. Kane, formerly with Realart, induced him to accept the position in connection with the sales organization of the Charles Ray pictures. His first stop in the interest of Century Comedies is Chicago, where he will stay several weeks.

Rothacker Films Shown Above Arctic Circle

Watterson R. Rothacker, Chicago practical picture producer, has received word of history's nearest-to-the-North-Pole movie show. It was on Victoria Island, hundreds of miles beyond the Arctic circle. The films and portable projection equipment were hauled there by dog sled. The Eskimos were at first frightened, thinking the shadow figures were ghosts. The program was a "warm" one—three pictures visualizing the American coal, sulphur and asbestos industries, which were produced by the Rothacker Film Co. in cooperation with the United States Bureau of Mines.

Another Zane Grey Story for Goldwyn Release

Benjamin R. Hampton's second contribution to the Goldwyn program, released in the same group as "When Romance Rides," is a thrilling adaptation of another story by the same author, Zane Grey. At present, it is called "Golden Dreams," but this title may be changed before the picture reaches the theatres.

Three directors were associated with Hampton in the production, Jean Hersholt, Gus Peterson and C. O. Rush, and they utilize with fine effect a large company of Indians supported by a whole circus of wild animals.

Clair Adams, who also carries the leading role in "When Romance Rides," portrays the heroine.

Selznick's April Releases

Owen Moore and Eugene O'Brien Vehicles and Talmadge Revivals

SELECT EXCHANGES, now under the general management of John S. Woody, will have four Selznick pictures for distribution during April—an Owen Moore and Eugene O'Brien original and revivals of Norma and Constance Talmadge features, constituting a foursome of attractions from which much is to be expected. The Owen Moore release is of first importance in that it returns this star to the screen in a new picture, after a lapse of several months.

"Reported Missing," starring Mr. Moore, has April 5 as its release date; April 10 brings Norma Talmadge in "The Safety Curtain"; April 20, Eugene O'Brien in "Channing of the Northwest," and April 30 Constance Talmadge in "Experimental Marriage." The first public showing of "Reported Missing" was given at the Kitz, evening of April 7, before an invited audience.

Eugene O'Brien figures in "The Safety Curtain" as Norma Talmadge's leading man and is also the star of "Channing of the Northwest." The Safety Curtain is one of the pictures Lewis Selznick produced at the time he was making the Talmadge girls screen starts, and the Constance Talmadge revival, "Experimental Marriage," enters the same class. Harrison Ford is leading man for Constance. "Channing of the Northwest" presents O'Brien in the role of an officer in the Canadian Mounted Police. Norma Shaerer is the leading woman.

A Whitman Bennett Series

Betty Blythe Signed by Producer to Star in Four Special Features

ANNOUNCEMENT is made that Whitman Bennett has exercised his option on the services of Betty Blythe, and has signed the erstwhile "Queen of Sheba" and the present "Fair Lady" to play the stellar roles in a series of at least four special productions to be made under Whitman Bennett's personal supervision during the next twelve months.

The exact channel through which these productions will be released is not disclosed in the report, but it is officially stated that three advantageous releasing proposals are being considered and the fact that the contract with Miss Blythe becomes effective May 1st, and that the first picture of the series will probably be started not later than May 30th may be taken as evidence that releasing facilities are not troubling the producer.

Regarding the subjects to be filmed Bennett, the producer, states, "with the quality of his production, Mr. Bennett says that he has found material for twenty pictures suitable for Miss Blythe and that the first four, tentatively selected, are society dramas of exceptional melodramatic quality. The star is to be identified as a woman, and two of these subjects have already been put into scenario form by Dorothy Farnum, and elaborate scene dressing have been prepared by Elsa Lopez. An elaborate advertising and publicity campaign is also reported to have been laid out for the new series.

"Oh Promise Me" Wins Legion Support

"Oh, Promise Me!" a recent Educational release of the Christie Comedy Series, featuring Neal Burns, and which was made with the cooperation of the Hollywood Post of the American Legion, is attracting an unusual amount of attention as the comedy throughout the country, especially from Legion men and their friends.

All disabled veterans of the World War, both in and out of hospitals, were invited guests of the California Theatre in Los Angeles at the first showing.

The Post War Service League, an organization of Hollywood women, who are assisting ex-service men, furnished automobiles to transport the wounded veterans to the theatre.

"Loves of Pharaoh" in Eighth Week of Run

"The Loves of Pharaoh," the Paramount feature produced by Ernest Lubitsch and featuring Emil Jannings, Dagney Servaes and Harry Liedtke, has continued in its eighth week of its engagement at the New York Criterion theatre. Three equalling the run of George Fitzmaurice's "Peter Blyston" at the same theatre.

"The Loves of Pharaoh" has been tentatively set for release on the Paramount schedule in August.

Foreign Rights Sold on Gunning Releases

A n indication of the rapid improvement in the film foreign distribution field came with the announcement of the Apollo Trading Corporation. Within twenty-four hours after Apollo had announced it had taken over exclusive foreign handling of Gunning pictures, it sold for what is reported to be a record figure, the South American, West Indian and Mexican rights on "What Do Men Want?" and "The Blot," two Lois Weber productions; and on "White Hands," the Max Graf production starring Hobart Bosworth. The purchaser was Chester E. Sawyer of 130 West Forty-sixth street, New York.

Gladys Walton Picture Cast Completed

A cast has been engaged by Universal for Gladys Walton's forthcoming "The Trouper," a comedy-drama tale of stage life concerning a wardrobe lady.

Jack Perrin will play opposite the star. Other well known members of the cast are Thomas Holding, Kate Brown, Roscoe Karns, Tom D. Guise, Mary True, Mary Philbin and Florence D. Lee.

Harry Harris, who has directed Miss Walton in several previous successes, will direct "The Trouper." A. P. Younger wrote the story.

Wilson Will Supervise "Broken Chains"

Abraham Lehr, vice-president in charge of production at the Goldwyn studios, where "Broken Chains," winner of the first prize in the Chicago Daily News contest, will be produced, has assigned Carey Wilson, associate editor of the Goldwyn studios, to supervise the production.

The poverty-stained tale has a gripping theme, and an adequate production is promised.
**New Pathe Playlet Series**

**Second Group Is Announced for Weekly Release Starting May 14**

That public taste inclines strongly toward condensed action and the shorter feature forms, Pathe claims is fully demonstrated by the avidity with which exhibitors have accepted the series of Pathe Playlets issued during the last three months. It is a fortunate development of the short subject policy upon which Pathe concentrated nearly two years ago. These favorite features with celebrated stars and supporting casts, reduced in length to three reels without sacrifice of any part of their interest or dramatic appeal, have made a record so favorable that a second series of fifteen Pathe Playlets is announced for weekly release beginning May 14th. The following list is presented together with the release dates:


**New Series of Westerns**

Universal Outlines Specials Which Will Feature Denny and Santschi

**ANNOUNCEMENT was made at the Universal offices this week of a departure from the usual two-reel western release which the company has been offering for the last year. The two-reel western brand has been definitely established as a widely used release and exhibitors are now demanding definite stars and a definite number of pictures which they can depend upon. For that reason it has been decided to release Tom Santschi in eight two-reel western pictures and Reginald Denny in nine. In neither case is any attempt to be made to be made to the stories of a series character, such as theyclone Smith series or the Leather Pushers, series. A wide diversity of subjects and stories will be developed for both stars, although all of them will be western in character.

Tom Santschi has been placed under the direction of Robert North Bradbury. Reginald Denny will be under the direction of Nat Ross.

The new regime will start May 20th, when Tom Santschi’s first release, "A Guilty Cause," will be offered. This picture is already in the exchanges, so that exhibitors will be able to pick up the series from the first release.

It is planned to alternate the Denny and Santschi pictures. The first Denny picture will be released on May 27th, and is nearly completed at Universal City, under the working title of "The Outlaw."
They Want The Good Old Punch: This Serial Gives It To Them!

The public wants thrills.
The public wants melodrama, action, narrow escapes, deeds of daring, sensational chases, novel stunts.
They'll just eat up "Go-Get-'Em Hutch," for that's just the sort of serial it is!

It gives fifteen weeks of better business.
"Timber Queen" to Be Mid-Summer Issue

Pathé has arranged to release its new Ruhl Roland serial in the middle of July. This decision was made, according to Pathé officials, because "The Timber Queen" is an ideal attraction to offset the customary hot weather slump that prevails in the summer months. Many of the scenes are laid in the ice-fields of Alaska, and the local color which is so naturally presented is declared by the Pathé headquarters to be "cooling in July." A strong cast of players has been chosen to surround the serial, star in her new vehicle. Bruce Gordon, in costume of the Russian Cossacks, will be in the main role. Screening Press

8 New Goldwyn Pictures
Diversified Group, Ready Soon, Will Cover All Photo Play Angles

Perhaps not in its history has Goldwyn Pictures Corporation released such a diversified group of pictures as the eight photoplays included in its fourth group of fifty pictures, the last thirty of which are to be announced when its schedule is completed. The cast is all-star including such names as John Walker, Elsa Hall, Claire McDowell and Ralph Lewis, but it is the gripping story which will be the special feature of the production. The pictures, when the cast of the "Midnight Call" states Mr. Johnson, "when the public is demanding consistent, human stories, we believe that the American people want to see only pictures of the ultra-rich. Our picture entitled "The Midnight Call" are simple folk belonging to the great American middle class. The drama and comedy of their lives is conveyed in the form of the great majority of picturegoers. The biggest successes have not been the pictures with the biggest sets—but they have been the pictures with the most human stories."

"Silas Marner" Is Set for April 30 Issue

Associated Exhibitors announces the release of its newest production, "Silas Marner," April 30th, the upcoming play. It is an important addition to the long list of literary masterpieces that have found their way to the screen. "Silas Marner" is declared to possess all the qualities necessary to a picture of assured box-office value. To begin with, the name is one to conjure with wherever the works of George Eliot are read. It is, moreover, a story that is familiar in the English language is known. School teachers will be prompt to recognize this subject matter under the form of the picture, as admirably suited to the needs of classes in English literature.

Laemmle Appoints Far East Representative

Upon the recommendation of John H. Warner, Manager of Foreign Sales for Universal, and who recently returned from a long stay in Australasia, Carl Laemmle, president of Universal, has assigned Tom Richards, of Sydney, Australia, as his personal representative in the Far East.

Richards is now enroute for Java, where he will spend most of this year studying moving picture conditions. Prior to his engagement by Universal, he was the circuit manager of the University, the most important theatres in Australia.

South Australia House Books Successes

The York theatre, the newest addition to the amusement world of Adelaide, South Australia, has met with singular success since its opening day. It has handled First National attractions. Opening with "A Midnight Bell," the house starring Charlie Ray, the management has discovered that this brand of pictures always insures capacity houses, owing to their popularity with the fans.
Special Showing for "Smilin' Through"

NORM TALMADGE'S latest star-\n\rilng vehicle for First \n\National release, "Smilin' \nThrough," was presented in a \nspecial showing on the \n\ning of April 5th at the \nWur-\nlitzer Hall, New York City, \nbeginning at 4 p.m. Chaplin's \"Pay Day\" was also on the program. Indi-
\viduals representing many of the \nmajor companies in the \naudience paid high tribute to the picture as one with a delightful story,iturbry. The setup and \nsetting, and splashing activity \nby the star and the members of \nher supporting cast.

The First National home-
office announces a national \ncampaign of exploitation \nand publicity in behalf of this \nproduction. A song bearing \nthe same title as that of the \npicture is being sung by \nChas. A. Penn, M. Witmark \nand Sons are the publishers. \n
The poster, which was \narranged for window dis-
plays on the picture and the \nsong in 1,000 stores through-\nout the country, was also \nplaced on phonograph \nrecords by the leading phonograph \ncompanies. Phonola records have also \nbeen made. The song was recently \nrecorded from the New York and \nChicagoto stations of the Radio \nPhone Co.

“A Pasteboard Crown”
April 16 Release

“A Pasteboard Crown,” out \nApril 16th, Playgoers Pictures \ncurrent release, is declared by its \nproducer, Nat Salmi, to be \nbetter than ordinarily good story of \nlife behind the scenes but to possess \nthe additional virtue of being authorita-
\ntive in its subject. The film is \ndirected by Clara Morris, for nearly two \nyears an actress popular with the \nAmerican public, but one who would seem to be no person in the \nworld better qualified to lead the \nlyman back in the wings and re-
\nveal the mysteries of that enchanting \nlife.

“A Pasteboard Crown” is a \nTravers Vale production, directed \nby Mr. Vale himself. It is in five \nreels. Evelyn Greely has the role of \nthe girl who seeks a career and \ncarries her way to—what? Robert \nElliott plays the part of the actor-
\ndirector who exercises a command-
ing influence on the art of the \nambitious young woman.

Julius Stern, President of \nCentury Company

In the April 8 issue of Morton \nPicture News, it was incorrectly \nreported from Chicago that Julius \nStern was the head of the Sun-
shine Comedies, instead of the Cen-
tury Company. The error was in \nconnection with the item which \nhad to do with Henry E. Wilk-
\n\son, personal representative of \nStern.
Special Circling the Globe

"Four Horsemen" Will Soon Have Played in Almost Every Country

The Metro headquarters reports that within a short time "The Four Horsemen" will have had showings in every country of the world. The big special has already opened in Paris and is now showing in the Vaudeville theatre of the French capital. The picture will shortly be presented before audiences in Madrid, Milan, London, and Rome. Even "Germany is taking it for its own. The Horseshome-Pussian theme," declares the report from the Metro home-office. "The Four Horsemen" will open in Madrid, Czeckslovakia, Hungary, and Australasia probably within a few months. Chinese and Japanese translators are beginning preliminary flourishers of their pens for the first subtitles. Russia seems to be the only country in which a demand for showing of the picture does not exist.

Sir William J.ury of Jury Improvement's Ltd., has been taken by close negotiations within the next fortnight for the Pavilion theatre in London, for an indefinitely long exhibition of "The Four Horsemen of the Apocalypse."

Roy Chandler, representing Chipman, Ltd., has arranged for the premiering in Madrid of the Ingram movement early in April and later for its exhibition in Rome and Milan, and in the larger cities of Italy, Spain, Greece, Rumania, Turkey and Bulgaria.

In the first half of May "The Four Horsemen" will be shown in Mexico City, where a year or so ago Senor Ibanes received one of the most enthusiastic premieres and later recorded a visitor. South American presentations will follow soon after the Mexican ones.

"An anomalous demand is that of Germany," declares the Metro statement. "Teutonic theatrical promoters have the most zealous in their efforts to obtain exhibitors' rights to "The Four Horsemen of the Apocalypse." The German Corporation of Metro as an indication of the popular rejection against war by the masses of the German people."

One-Reel Novelty for R-C

"Starland Revue" to Be Released Every Second Week; First April 30

Following its announcement last week that it would release the series of Hy Mayer Travel-

"Starland Revue" series R-C Pictures this week names another short subject re-

lease. Commenting Upon 30th, R-C will release every second week a single novelty, produced by Jack Cohn, to be known as "Star-

land Revue." This subject is designed by R-C as being entirely different from any reel at present offered to exhibitors.

It corresponds to the theatrical section of the national magazines. Its object is to bring to the popular imagination the leading stars and scenes from plays. Not only will the biggest actors of to-

day be shown, but big scenes from Broadway successes will be pre-

sented on the screen. In addition back-stage life, a subject always fascinating to the showmen, will be dealt with.

"We are taking advantage of the great interest of the American people in stage life and the theatre," stated Mr. Cohn. "The public is never tired of seeing scenes of stage life, and this subject will go far to satisfy those who are familiar with this series and loving people who are nationally known as the leading exponents of the American stage."

R-C Pictures believes that in of-

fering "Starland Revue," they are following the advice of exhibitors to present a novelty that is far more than a filler. It is a subject that can be exploited as a definite attraction for the theatre houses.

All the heroes and heroines of the American drama will be brought together for this production. In the first subject, for instance, Otis Skinner is seen making-up for his role in "Blood and Sand," a dramatic scene from the play is de-
picted. Richard Bennett enact's a

little human comedy with his wife and two children in his home. "Starland Revue" will incorporate with the series of Hy Mayer Travel-

"Starland Revue" will first be issued April 23d. Travel-\n
ues will be issued every second week, alternating with Starland Revue.

Canadian Plans Ready for Rothacker’s "K.F.

Watterson R. Rothacker starts back from the Coast April 12. "K.F." the film which he will find waiting for him the report of A. L. Parker, whom he dispatched to Canada in connection with the proposed Canadian Rothacker labora-

tory, where prints would be made from American negatives for the Dominion trade and for export to British possessions offering prefer-

ential duties. Toronto has been tentatively decided upon as a site, although Parker was instructed to investigate the possibilities of Ottawa and Montreal. The head of the Rothacker Enterprises sails for Europe in the spring to start construction on a London Roth-

sacker plant.

Record Lenten Bookings for "Behold the Man"

Exhibitors, pastors of churches, and organizations devoted to the better-

ment of motion picture shows are united in the warmest commenda-

tion of Pathe's production, "Behold the Man," the story of the Life of Christ shown in natural colors. Its bookings for Lent and Easter have established a new re-

cord, declares Pathe.

Scene from "The Prisoner of Zenda," with Rex Ingram directing

Florence Vidor Sets Record

Booking Contracts for "Woman, Wake Up," Tribute to Star

FLORENCE VIDOR has established a new record for Associated Exhibitors. Officials of that organization declare that the demand for booking contracts for "Woman, Wake Up," since its release a month ago, has exceeded that ever made for any other Associated Exhibitors feature in a similar period.

These numerous bookings are the more notable because "Woman, Wake Up," is Miss Vidor's first starring vehicle. It is true enough that thousands have acclaimed this player worthy of stellar position before such recognition was given her officially, but the fact remains that the demand which was to prove a record-breaker came when she was yet to be seen in her first picture, from which she might gain whatever of added prestige comes from the description, "star."

"In the first month of the run of "Woman, Wake Up," the picture was booked by first-run theatres in twenty-two Associated Exhibitors exchange cities.

The Florence Vidor feature began a week's run in John H. Kunskey's Madison theatre, in Detroit, April 9th; completed a week's engagement at Pantages', Salt Lake City, Wednesday; played the Majestic Amusement Company's Majestic, Tulsa, Okla., Sunday, Monday and Tuesday, and in the same week ran for two days each in the Empire, Montgomery, Ala., and the Grand, Columbus, Ga., both houses on the Lynch circuit. It also continued its round of the Loew circuit in Greater New York, playing Loew's 116th Street, Monday; the Victory, Monday and Tuesday, and the Forty-second Street Thursday.

During the week of April 16th the picture will be the feature attraction in R. C. Clemen's Clem-

mer theatre, Spokane, and J. Lib-

son's Film theatre, Cincinnati, and it is booked also for runs in J. Hoffman's Capitol, Ansonia, Conn.; the Fulton, Mr. Mertens, manager, Jersey City; the Tivoli, of the Lynch circuit, Chattanooga, Tenn., and T. S. Scott's theatre, Jacksonville, Ill. It is to be shown in Loew's Colonial, Brook-
lyn, Wednesday.

"A Doll's House" Not "High Brow" Film

Charles Bryant, who directed Nazimova's screen adaption of Henrik Ibsen's "A Doll's House," released by United Artists, has the following to say about the popular appeal of this production:

At all exhibitors were frightened at the name "Ibsen" and were inclined to believe that "A Doll's House" was a "high-brow" play be-
yond the capacity of the average picture patron to thoroughly enjoy. But they quickly found, in the public response to the picture, that "A Doll's House" was sheet-entertain-
ment, a thrilling story and packed with all those elements of suspense that go to make real drama, whether it be spoken or merely seen. In-
deed, the picture version, suppres-
sing the "speeches" has a tendency to catch the attention of the ac-
tion and on the terrific conflict that goes on in the hearts of the in-
habitants of Nora's "Doll's Bysse."

On the stage, "the play's the thing;" on the screen it is the story that counts, and Ibsen is found to be one of the master story-tellers of the age, working in materials of vital truth and every-day experi-

ence.

Scenes for Fox Film Taken Aboard Liner

Passengers on the big steamship Yale, plying between Los Angeles and San Francisco, recently got more thrills than they expected, for they were "in the pictures." An all-star cast from the William Fox studios has been filming scenes on deck for the new "A Fool There Was," now in the making, under the direction of Emmet J. Flynn.

The company includes Irene Rich, Marjorie Daw, Lewis Stone, Mah-

lon Hamilton, William V. Mong, Wallace MacDonald, Harry Lons-

dale, Estelle Troy, who plays the famed vampire, and many others.

Motion Picture News
Fox Announces Human Interest Special

In the big array of special productions to be issued by the Fox Film Corporation next season is a "great American family picture" that William Fox believes excels his famous "Over the Hill." The new picture is titled "The Town That Forgot God." It is described to be another human interest tale with wonderful heart pull, and was directed by Harry Millarde, who directed "Over the Hill."

The theme deals with the question of hypocrisy and the neglect of spiritual things, and is said to be a realistic picturization of the biblical proverb, "as ye sow, so shall ye reap." Eight months were spent by Millarde on the production at the New York studios of Fox and at Fort Lee, N. J., where an entire village was built for spectacular flood scenes.

The cast includes Jane Thomas, Bunny Grauer (a twelve-year-old boy, hailed by Fox officials as a veritable find), Warren Krech, Harry Benham, Grace Barton, Francis Healy, Edwin Denison, James Devine, James Kenny, "Dad" Evans and A. E. Ely. Joseph Ruttenberg handled the camera for the picture.

Topical Writers Laud Film Add Their Praise to That of Press Critics on Seeing "Gypsy Passion"

What the New York press reviewers said of Vitagraph's "Gypsy Passion" upon its recent presentation at the Mark Strand theatre was published in last week's issue of Motion Picture News. Their verdicts came as a matter of course and professional routine. But when writers concerned with more general comment on arts than specific criticisms of motion pictures deviate from their customary line of discussion to praise a picture and laud the acting of its leading player, the situation is a significant one. This is what happened with regards to "Gypsy Passion" and the work of its star, Madame Rejane.

W. H. Bourn in his "It Seems to Me" column in the New York World: "When Rejane smiles her great crooked smile it seems important. There is in it an emphasis beyond the range of pretty women. Something has happened. We have seen more than a smile. A mask has been lit and vitalized by an emotion."

And J. C. Whittaker in his column on news and views, in writing of the controversy between certain theatrical producers and the Reed John Roach Stratton, says: "The experts—with whom I wish humbly to disagree—agreed that the acting of the late Mme. Rejane is impressive as recorded by one film in which it is chemically preserved for posterity, but lacking in a quality known as camera technique. The film is called 'Gypsy Passion' for the American trade. ** Most of the views of Madame Rejane in 'Gypsy Passion' are full length. When she acts, she acts all over. The film ends with her death at the shrine of a miracle-working saint in Brittany. She dies with her boots on, and the boots are on the film. As the great veteran actress sank in a moral ecstasy of religious fervor (passionate in every inch of her body, and not in one foot or face alone) a sob arose in my throat. If this bit of master pantomime is to be rejected for a technicality by the movies, it can be accepted gratefully for the permanent files of the theatre, which is not dead from the neck down."

George Fawcett Joins Lasky Stock Company

A notable addition to the Lasky studio stock company was made this week by Jesse L. Lasky who went directly from the signing of Fawcett to a year's contract to play in Paramount pictures. Mr. Fawcett left for Hollywood this week. Mr. Fawcett is one of the best known character actors on the screen. His stage career began more than thirty years ago and since then he has interpreted hundreds of character roles both on the stage and in pictures.

Announcement comes from the Pathe Exchange, Inc., that the strong collection of short-subject features and the one serial episode scheduled for release the week of April 23d will be fortified by the next Pathe Playlet, "The Mysterious Client," starring Irene Castle.

"The Runaway Car" is the title of the third episode of the new Pathe serial, "Go-Get 'Em Hutch," starring Charles Hutchison. "Bride and Groom" is the current re-issued one-reel comedy starring Harold Lloyd. "The Wicked Cut" is the latest animated cartoon of the series of "Aesop's Film Fables." "Full O' Pep" is the title of the current Hal Roach comedy featuring "Schnell" Polard.

Pathe Review, No. 152, includes "Photographic Gems," an unusual photographic study that can be secured by the camera; "Toss, Tumble and Twirl," and an acrobatic novelty photographed by the Pathe Slow-Motion Camera; and "Sou'East from Saldaña," which gives a few thrilling moments with the whalers of South Africa.

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Kane Announces Contract for Six Pictures

ARTHUR S. KANE announces the closing of a contract by Associated Exhibitors, Inc., for the release of six pictures to be produced by the latter organization. Associated Exhibitors Productions was formed recently with John Howard, who is president, and Alicia Collins, vice-president, and A. Raymond Gallo, secretary and treasurer.

The new company has business headquarters in Boston, but production work will be carried on at Orlando, Fla., where studios are now being built. It is expected that the first picture to be filmed, "The Man-Hater," from the novel by George Allen England, will be ready for delivery by May 15. The selection of the director and the cast is yet to be announced.

Fox Circuit Books Two Universal Features

Charles Rosenzweig, sales manager of Universal's New York exchange, reports booking of the two recent Universal feature productions, "Wild Honey" and "Man to Man," over the Fox circuit. "Wild Honey," a photo-drama of South Africa starring Priscilla Dean and directed by Wesley Ruggles, "Man to Man" is Harry Carey's latest super-western photo-play, and was directed by Stuart Paton.

The showing of these two features over the Fox circuit will include presentations in the Auditorium, the Academy, the Jamaica, the Alhambra, the Star, the Crotona, the Nemo, and the Capetown theatres, in and around New York City, for runs of three and four days.

These runs will follow closely upon the showing of the same pictures in the Loew circuit, where they have been booked for a total of 170 days run, as announced last week.

Special Showing for Owen Moore Vehicle

Myron Selznick staged a special showing of "Reported Missing" at the grand ball room of the Ritz on the evening of April 7. This is the Owen Moore feature, directed by Henry Lehrman, which will bring Moore back to the screen after several months' absence. Following the showing there was dancing to round out the evening's entertainment. The guests included Brownie, newspaper people and friends of all concerned in turning out the feature.

U. B. O. Engages "Fair Lady" for 22 Houses

Because of the demonstrated box-office value of Rex Beach's latest photoplay, "Fair Lady," a Whitman Bennett production for United Artists release, this picture has been booked by the U. B. O. organization for all its twenty-two houses.

"Surpasses 'Humoresque'"

So Say N. Y. Reviewers Concerning Fannie Hurst's "Good Provider"

COMMENTING upon the initial presentation of "The Good Provider," a Cosmopolitan Production, from the pen of Fannie Hurst and directed by Frank R. Strus, New York reviewers declared the picture to be better than "Humoresque," Cosmopolitan's gold medal winner, created by the same author and director. "The Good Provider" is played by much the same cast that appeared in "Humoresque," including Vera Gordon, Doré Davidson and Miriam Battleg.

The "Globe" says: "At the risk of annoying those who consider 'Humoresque' the last word in film production we must confess that this seems quite as good if not better. Perhaps because its theme revolves about Doré Davidson, Vera Gordon plays the model girl quite as perfect as her first. At reels of cheap exploitation called mother-son-in-law the genuine stuff is here. It is one of the three films of the season which must, under no circumstances be missed."

The "Sun": "The Good Provider" at the Rivoli this week is one of the best 'soo stories' that has yet made its way to the screen. It even surpasses her now famous 'Humoresque' as an entertainment. As regards the quality of films that have flowed from Miss Hurst's prolific pen it is so much better that a comparison would be worse than odious.

Grauman Books More Century Comedies

Century comedies have been given frequent position on the program of Grauman's theatre, Los Angeles, and Century officials see in this fact strong testimony for the box-office value of these pictures. Sid Grauman begins with "Chums," in which Baby Peggy and Brownie appeared, and followed with "Peggy Behave and "Mutts." Grauman's latest century bookings are "Herpecked," starring Lee Moran, and "Some Class," featuring Brownie. These comedies have come in for their share of advertising and exploitation by Grauman, as it is his belief that a good comedy on the bill often draws as big an audience as the feature.

Song Tie-Up for "The Sheik of Araby"

A carefully planned tie-up, with Watterson, Berlin and Snyder, publishers of the song hit, "The Sheik of Araby," will assure wide exploitation to the R-C Pictures of the same name, announces that company.

"The Sheik of Araby" is a revival of the H. B. Warner feature, "The Man Who Turned White." It is a story of the Sahara with the star playing the dual role.

The exploitation material now being prepared by R-C Pictures will include the tie-up with the song and the record, and the catch-line "Get the song, hear the record, see the picture," will be used extensively.

Playgoers Will Handle Noble Johnson Film

John C. Ragland announced this week the signing of a contract by Playgoers Pictures with the Western Photoplay Corporation of Los Angeles, for the distribution of the Western feature, "Tracks." This picture is a Noble Johnson production in six reels, from the story by Mark Noble. Joseph Franz directed the production and the featured players are Noble Johnson, Bill Patton and Beatrice Burnham.

"The Good Provider" represents the triumph of pantomime over print." The "Herald": "At last the screen shows signs of becoming original. Has tingling human quality. Rivets the attention. The humor fits like an old shoe. A living picture rather than a moving picture. Miss Gordon and Mr. Davidson do so well they could be advertised as appearing in the film, not in a movie. Davidson's panto-mime speaks reels of sub-titles for itself."

Harriet Underhill in "The Tribune": "We enjoyed every moment of it. Long in heart interest. Something seems to tell us that we would be all wrong in pronouncing 'The Good Provider' a better picture than 'Humoresque' so we will confine our saying that we liked it better."

Let Others Talk--We're Modest

And now Harrison's Reports Make it 100%, Unanimous!

"BLAZE AWAY" states Harrison "is a Western that is ABOVE THE AVERAGE; it contains MORE HUMAN INTEREST and depends less on physical action than is customary in this type of picture."

"Big Boy" Williams, a comparative newcomer, has a LIKEABLE PERSONALITY and should have NO DIFFICULTY IN MAKING GOOD.

"BLAZE AWAY" should PLEASE ALL LOVERS OF THE HEART-IN-INTERESTFUL Westerns."

Distributed to the Independent market through

LORENZO INC.

135 WEST 44TH STREET
NEW YORK CITY

Produced by Frederick Herbst Productions

Directed by W. Hughes Curran

Georges Carpentier Will Appear as Star

GEORGES CARPENTIER is to appear as a film star under the direction of J. Stuart Blackton in England. The production will be made by Blackton in association with Allen Thomas and Alexander Bird and work on it will soon be started in London.

The French pugilist has just signed the contract, the negotiations having been conducted by F. B. Soutar.

Distribution will be in the hands of Thomas and Bird who have formed The National Super Productions for this purpose.

The film presenting Carpentier will precede the next Stuart Blackton super-production featuring Lady Diana Manners, which will be started later in the summer.
Action Stills from Releases of the Week

"The Wall Flower"—Goldwyn

"A Good Provider"—Paramount

"When Romance Rides"—Goldwyn

"Reported Missing" starring Owen Moore—Selsnick
**The Opossum**  
(Adventures of Bill and Bob Series—Pathé)

BILL and Bob the young explorers, woodsmen, and nincompoops, have a deal of excitement watching the cunning of the opossum—or 'possum as the animal is called by anyone who has ever given it a chance. These boys have a cairn with them and they try to decide which part of the opossum is the animal, treed in yonder branches. His capture is easy, but the boys have some fun watching him play dead. The animal comes to life in a cautious manner and makes his escape. The second exploit is humorous to a degree as well as instructive in that it teaches a lesson in good sportsmanship.

A flock of ducks are shot as they swim on the pond. A black-shoed boy, into flight, advises them that it isn't fair play to shoot them except when they are in flight. The two adventures are thoroughly entertaining.—Length, 2 Reels.—LAURENCE REID.

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**The Mysterious Client**  
(Pathé—Three Reels)

Reissued as a three-reel playlet, yet incorporating the elements of mystery, adventure and romance in condensed form, "The Mysterious Client" offers Irene Castle as the star, surrounded by a cast capable of delivering a picture play of feature length. Miss Castle's support includes such players as Warner Oland, Milton Sills, Caesar Gravina and others, and in order to include all the action necessary to tell the story, it has been necessary to make the picture "snappy" and keep something doing every foot of the way.

The story is one about the daughter of a rich man, who determines to marry a man, not a name, and having hired a suitable prospect, puts a young attorney to the test. He is not found wanting, believes in her at all hazards and tells her before he finds he has been the victim of a plot, that he loves her, even if she is the villainess he has sometimes had cause to believe.—LILLIAN GALE.

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**"Urban Movie Chat No. 12."**  
(Urban-Hodkinson—One Reel)

THIS number opens with a novel note, a motion picture interview with Judge Elbert H. Gary, head of the U. S. Steel Corporation, concerning present business conditions. This is followed by instructive views of gold mining in a Taliban, Afghanistan. That the author has its backing and balkey burros lends a humorous touch to the reel. Where is the lady not interested in the question of "permanent waves." In this subject madly is introduced to the operation of the latest acquired electrical device of the "beauty parlor," and shown the results, too. We believe there's an opportunity for some live exploitation here. "Americanizing" the 100 per cent American. This is an interesting subject, and our Government is doing the education of the young American Indian. The "Natural History" department shows how ravens may become delightful pets. We predict that the culminating scene of Mr. Raven teasing Tilly, the housemaid, is going to win a genuine laugh. Current interest, amusement and instruction mark this number.—EDMOND F. SUPPLE.

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**Pathé Review No. 152**

The ability of the Japanese to excel in the art of tumbling or acrobatic stunts has long been acknowledged. Just why these little boys are able in this direction is illustrated in the "Toss, Tumble and Twirl," exhibits, a part of the Pathé Review, done with the standard and also with the slow motion camera, to point out the way it is done. There is one particularly good part of it, two Japs performing a giant screen in normal rapid motion, while on the other side of the screen their moves are seen by slow motion. The review includes also a few interesting shots showing the actual capture of a giant whale, by whalers of South Africa, concluded with a psychological test, entitled "Measuring Brain Power," and a color view of Kairwan, Tunis, the Sacred City of the Arabs.

Also the Pathé Screen Study, "Honey Makers," in one reel, is both educating and entertaining, showing the remarkable bravery of the professional bee keeper, who handles thousands of the diligent insects without fear of getting "stung." He is shown for the descriptive title "Bees in His Bonnet." This reel could be used advantageously as an educational.—LILLIAN GALE.

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**"Fair Enough."**

Christie Comedy—Two Reels—Released Through Educational

ONE idea is the basis of this comedy, and while it is a good idea, it becomes overworked at the end. This is the sole reason why this picture doesn't have it's pitch to the very end. The idea is that of two people who are trying to break into jail, since each believes the other a crook. The girl has been arrested for speeding; the man for inadvertently helping a crook escape. Both, however, admit daring and bold robberies. The girl is freed and tries to get back to prison by further speeding around the jail. When she is finally arrested, it is the young man who is now freed. He gets himself arrested, the girl has gone. This happens fully three times. And it does not carry the same zest as it did in the beginning.

Directed by De Vries and Earl Rodney of the leads, the former sweetly coquettish and the latter as debonair as usual. The titles get a few good laughs. Direction is by Tom Brierley.—Matthew A. Taylor.

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**"Cold Feet."**

(Christie-Cosmopolitan—Two Reels)

IT'S about time that a burlesque of the North-west Mounted reached the screen. Certainly Christie has started something. Now that they are at it, why not follow up with a "take-off" of Cinderella or Pollyanna or dear, old mother who has been shedding copies tears over the conduct of her children? "Cold Feet" is a remarkable comedy from a scenic standpoint. The plot is carefully worked out to please snow people, working in a feature which exploits the vast open spaces. This exception background makes an inspiring picture—one which is rich in nature's handiwork. Mind you, the snow is waist deep and it helps to interest the part of the players to get over the ground.

The idea gathers substance from a wealthy father endeavoring to discourage his daughter's taste for stories of the Mounted and who con-jures up in her imagination an ideal lover as one who wears the redcoat and whose slogan is "God save the King." The father, not unreasonably, having lost his father's farm in the frozen north—the victim of a frame-up. It has been planned that his employees must discourage her in every manner possible. Consequently one is made up as an Indian guide, another as a "hefty" villain who must kidnap her, a third, the shortest of the group, as a Mountie. The idea is if she sees him she will be disillusioned. The conspirators meet her train and she is guided over the trackless wastes to a broken down shack buried in the snow. A girl employee is in the plot to burlesque the forsaken and thoroughly ruined heroine. And four other tricksters are used to masquerade as wolves.

A few hunters saying the "wolves" shoot with intent to kill, but the real bear enters the hut and scatters the plotters. The scheme is working well even with all these inconveniences until a genuine Mountie appears on the scene and administers punishment to the arch villain and a dwarf-like henchman. As a result the girl's romantic imagination vindsicates her beau ideal. The two lovers are last seen standing chest deep in the snow. "Cold Feet" is an exceptional comedy, rich in burlesque, eloquent in its pictorial appeal and a sure-fire box-office hit. Viola Daniels is the star. We said it. All Christie has started something.—LAURENCE REID.

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**Ancient Customs of Egypt.**

(Kineto Review No. 107—One Reel)

THIS subject shows in an interesting and instructive series of views how methods of agriculture, boat-building, and pottery, centuries old in point of time, still remain in active operation despite the improved processes of modern industry. Methods of irrigation that belong to the B. C. epoch of history are presented in conjunction with views of the Aswan Dam, a remarkable feat of British engineering, which releases 350,000 cubic feet of water per second for irrigation purposes. The contrast is a striking one. Ancient methods of boat-building and pottery, his also shown. The strange dances and fighting tactics of the Beshirans, nomads of the Nubian desert, inject a novel and amusing note into this subject. The reel closes with a view of the Salt Lake in the Libyan desert.—EDMOND F. SUPPLE.

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**"Full o' Pep."**

(Roach-Pollard Comedy—Pathé)

This is one of the interested readers regarding scientific discoveries will like, even though it extracts fun from the popular monkey gland operation, with Snub Pollard the aspiring health hunter. Snub induces the operating physician to perform an operation, a satire on the current use of monkey glands. Snub aspires for the hand of a young lady. Though Snub is a monkey hunter, he is not ashamed of the way. Eddie lives through an operation for goat glands, and when the two are convalescent they get together, one with the cunning of a monkey the other, the kicking qualities of a goat. This introduces Snub's well known acrobatic ability, which he is obliged to summon in order to win out, monkey glands notwithstanding. One reel of rapid fun.—LILLIAN GALE.
**FEATURE REVIEWS**

**"Sisters"**
American Releasing Corporation—Six Reels
(Reviewed by Lillian Gale)

The film version of "Sisters" is unique in that it fully preserves the original book, and in that it was made with unusual accuracy, also account the triple love interest upon which the story is based, supplying likely situation through the lives of three sisters. The story is not a romance, but a drama, and the result is a film that is eminently true-to-life.

Theodore Roosevelt once said that "a man who can't live with his wife can't live anywhere," and that is certainly true of the three sisters. Each has her own individuality, her own problems, and her own manner of meeting the difficulties of life. The oldest sister is a typical girl, with all the virtues and vices that are characteristic of young people. The middle sister is a quiet, unassuming girl, with a sweet disposition and a kind heart. The youngest sister is a flirt, with a quick wit and a ready smile. The three sisters are united in their love for their mother, and in their desire to make her happy.

The story of the "Sisters" is a true one, and the film is a faithful adaptation of the book. It is a story of love and loyalty, of sacrifice and endurance, of joy and sorrow. It is a story of the triumph of the human spirit, and of the power of love to overcome all obstacles.

**"Money to Burn"**
Fox—Five Reels
(Reviewed by Laurence Reid)

FRENZIED finance mixed up with a little romance makes the latest money-spinner for William Russell. It doesn't take any imagination to discover that the title suggests the expression in the manner the hero has been made. The name of the Lucky Garrity indicates right off the bat that whatever he touches turns to gold. He is a picture of the Western silver spoon in his mouth. He is a financial wizard. And guess where he made his roll? The street in which he is located is denoted with much plot. In fact it presents a series of pleasant incidents, releasing a little romantic adventure and a bit of play with the ticker.

The youth has become satiated with high life. So be decides to live in a country estate on Long Island. He is no sooner settled than the love interest is introduced in the personality of a countess who has deserted her husband practically at the altar because of his youth. The young man forgets the ticker—the lambs and bulls. There are greater riches to be found in playing for the heart of a girl than in the ticker. The girl being interested in him urges him to return to the street and fight his enemies. He succeeds as usual and upon the count's death the way is clear to take up romance with a vengeance.

The story is so simple of theme that the director may be excused for not attempting to introduce any novel incident. However, he might have added a sequence or two when the young Croesus returned to the battlefield. Too much is left to imagination here. "Money to Burn" is not the vital type of story one has been accustomed to see with Russell as star. It is light, though sufficiently fair to be a pleasant way to pass the evening.

**"The Bootleggers"**
Wid Gunning—Six Reels
(Reviewed by Laurence Reid)

It certainly is a piece of good showmanship to dash in on the selling qualities of such a title as adorns this production. The bootlegger enterprise is brewing and the factory is being turned into an enterprise which will soon have to be labeled Big Business. There is a world of suggestion in such a title. It conveys the idea of secret, of intrigue, of excitement, of intrigue, of conflict, of jealousy, of mystery, of surprise and exciting adventure. And this thought is brought home from the introductory sequence. If the story had nothing to recommend it the title would act as a magnet in drawing a crowd. And the offering as a result should play to packed houses.

There is enough thrill and action packed away in its six reels to satisfy the most jaded of the sagacious. As far as the plot strain credulity? That is to be expected. The point is the author and director found it the right stage for the sake of adventure and romance to cram a full of secondhand conflict and picturesque detail. And the result speaks for itself. The author reads his daily paper, and the hero has something in the scheme to catch the desperate bootlegger. The aerial patrol is utilized in the complicated pattern. You see the colorful smuggler and his bootlegging sweetheart. You look upon the heroine as she is coveted by the villain. The girls are lured aboard a yacht ostensibly for a cruise. And the action is pushed. The heroine escapes the clutches of the fiend and sends a wireless which is picked up by her fiance, a revenue officer, who uses the air lanes to catch the violators of the Volstead act. A storm arises and the boat is tossed up on a desert island. The aviator is also forced to land in a pitched battle he overpowers his enemy.

The story is suggestive of the melodramatic adventure found in evading this new amendment and there is an air of mystery and excitement within its element. It is colorful, often exciting and packs a healthy punch. One must be a good deal of a secondhand story and there and wait only for the suspense. For it carries that precious ingredient in abundance—Norma Shearer makes the heroine and portrays the role with splendid spirit and sincerity. Paul Panzer is a picturesquely villain and succeeds in being thor-
oughly in character. The picture possesses great exploitation possibilities.

The Cast

Jack Sevilla - Walter Miller
Jose Fernand - Paul W. Panzer
The Hermit - Jules Cowles
Dive bell - Helen Barnes
Alice Barnes - Norma Shearer
L burns - Jane Allyn


The Fugitive - Jack Sevilla, a young airman, acquires and owns a yacht. Lures heroine aboard, ostensibly to take a cruise. She learns his true nature and runs away from wireless room and servants who aid from her sweetheart, a revenue officer who belongs to an aerial patrol. The latter is in charge of a patrol cast upon a desert island and punishes the enemy.

Classification - Melodramatic adventure story of bootlegging activities which takes character back to sea, where he is cast upon a desert island. Plenty of action and suspense and exciting adventure.

Introduction Highlights - Work of Norma Shearer as heroine and picturesquely portrayed by Paul Panzer as arch villain. The scene where he lures girl aboard his yacht. Her summertime with a slacker, a wireless room and servants who aid her from her sweetheart, a revenue officer who, get her radio message as he sails the sky in an aerial patrol. The desert island scene. The final conflict with the Fugitive.

Exploitation Angles - Picture possesses a corking title, which will get the business. Needs advertising, however. Circus stunts would help. Hinting of the Fugitive as a character who might be dressed up like moonshiners, and having them patrol the streets will attract attention everywhere. Played for up its exciting adventure will draw them in. Circus stunts will be best for houses catering to a transient trade.

"Border Scouts" Releasing Arrangements to Be Announced - State Rights-Five Reels

(Reviewed by Laurence Reid)

An excellent picture has been made for the juvenile mind which will stimulate a healthy desire to serve the country and which will make boys and girls think of themselves as ideal Americans and gentlemen is released in "Border Scouts," made by Lieut. Bert Hall. Bert Hall Corporation, which will be distributed in the state rights market, releasing arrangements to be announced at some future date. The picture is an exciting one and Lieut. Bert Hall will act as sponsor and he has surrounded himself with a group of Scouts camming near the Mexican border in Texas.

A prologue is introduced which acquaints the spectator with boy scout activities—their methods of conduct, deportment, etc. This act in itself is a subterfuge of a sound value as well as some propaganda benefit. The plot takes up the conflict between the scouts and a group of Mexican raiders, the action centering upon the boys outwitting the bandits and saving the property of the Americans. The detail depicts how the boys go about the task, the ability to adapt themselves to every situation. Deportment, manliness, first aid treatment, willingness in the giving of the subterfuge story a sound value as well as some propaganda benefit. The play is never dull and Simililar ideas are exploited in such a manner as to fit perfectly into the scheme of the plot without making it resemble a study of propaganda.

"Border Scouts" is adapted from "Lone Star Patrol" and is a great box-office attraction for theaters and interesting for exhibitors who book it can pack their houses with exploitation of the proper kind. Played up for its beneficial influence upon the boys and featured for special matinees will act as a magnet in drawing the breadwinners and defenders of the home of the future. There is no romance, but a deal of healthy, human, boyish fun and enthusiasm. It is not a picture for the grown-ups if they are searching for a family story, but it is like it—especially those who belong to the scouts.

The Cast

Tex Clarke - Tom Hammond (Patrol Leader)
"Shorts" - Sydney Weiss
"Sin" Andrews - Alonzo Edwards
Owen - Joseph Smith
Bob Harris - William Fairchild
Mike Lee - Murray Lee
Dr. Brown - George Ray
Win Taylor - Frances Powers
Emanuel Brown - Emanuel Brown
Katie Brandon - Kathryn Bohart
(Came Fire Girl)
Mal Fothergill - Bert Hall
Torrence Lopez - Dan Peterson
Sheriff Britton - Charles Thurston
(Arrowhead)
Dr. Brown - Frances Powers

The Story - Treats of activities of Boy Scouts with considerable exploitation of their campaign. Plot proper tells of Boy Scout who becomes aviator and how he induces a number of Scouts to go to上线 in Texas and combat Mexican raiders. Boys capture the enemy and prove themselves heroes.

Classification - Picture of Boy Scout campaigning, introducing a prologue of their ideals, duties, etc. Plot proper takes up conflict with Scouts with Mexican raiders. Some exciting and action.

Production Highlights - Story value in acting as stimulus in recruiting boys to the Boy Scouts. Good attention to details. Picture is well photographed and of course, a very good picture to cast. Boys who is inspired to go to work by girl with whom he is in love. When he proceeds to take a chance on "showing heroism" the girl accompanies him and his valet is a hero. Classification is fully effective enough to follow. After series of hazardous exploits youth returns and rescues sweet heart from the Orient.

"Reported Missing" - Selznick-Six Reels

(Reviewed by Laurence Reid)

If there is one picture which deserves the tribute of "something out of the ordinary" the picture is "Reported Missing." M. G. M. has carefully described by Selznick as its greatest achievement. Henry Lehman, who wrote the script, and produced the film, has been given free rein to add to the gayety of a nation. He has contributed a feature which will be talked about for its adventurism, its color, its humor, its quaint characterization, its development toward a climax which carries explosive qualities and its overwhelming suspense. This compelling element causes the spectator to grip the arms of his seat despite the fact that incidents and gags are charged with humor. Even though you wonder if Owen Moore, "shanghaied" by his enemy, will ever see land again, you laugh over his over-all adventure.

The star plays the part of a quiet, unobtrusive chap addicted to idleness and a fondness for liquor. He is always the gentleman, the good-looking, the lead throughout. The idea is a satirical fling at serious melodrama with the author and director to play up their fascination for painting drama to give it substance. The hero holds an option upon a fleet of merchant vessels—a fleet much desired by a cunning Chinaman, who if it falls into his hands lightly until the girl provokes him to carve his niche in the world. When he threatens to become serious he is "shanghaied" along with the girl. Here it is that Lehman says "Let's Go!" Fun and excitement template running neck and neck. There is Owen in the hands of a crew of vicious cutthroats. And here comes the faithful valet in a rowboat padding the waves for dear life.

There is action a-plenty aboard this schooner. For one thing the commissary department is soon emptied. And the skipper allows his men to get their fill of provender. If they take more than their allowance, Money has been spent to make these sequences thus fleeting and the atmosphere and properties are the real things. A storm arises which brings more suspense. And the humor is immense as you follow the hero's adventures. This is the second of an exciting and action-packed production and of course will have a share honors with Tom Wilson whose blackface portrayal and whose antics indicate a born clown.

The Cast

Richard Boyd - Owen Moore
Pauline Blake - Pauline Gordon
Sam - Tom Wilson
J. Young - Yarnall


"When Romance Rides" - Hampton-Goldwyn-Six Reels

(Reviewed by Laurence Reid)

There are enough favorite ingredients gathered together for this feature to make it a winner. "When Romance Rides" is a plot which furnished sufficient surprise and highlights of situation and climax. Zane Grey's "Windfire" may be entertained fiction between the covers of the book but transferred to the screen and released under the title "When Romance Rides" it suggests an old-fashioned story filled with sentiment, drama and situations which would cheerly encourage audiences to see it another time. The characters are sharply defined. On
one side is the villain, booted and spurred, who is a henchman, a demented roustabout. On the other is the heroine and hero. The latter appearing so conveniently to circumscribe the hero and heroine, the picture appears equally old-fashioned. The plot concerns a horse race and before it is executed you see the steam driven by the hero’s father—Dr. Zane. The gamblers. The hero is discovered by the heroine as he lies unconscious in the hills after giving chase to the train. The result is the horse is trained to carry a rider, and the day of the race, the girl, flying her father’s colors, placed. The effect is wonderful. This race may disappoint those who expect to see a fashionable gathering with a track on the order of Saratoga. It is really a race of speed.

The story ends with this sequence, but to carry it to feature length, the villains exploit them to rustle money. The girl and her father take the girl and up into the mountains, and when she is rescued, the picture is over. The detail is too well defined. It is not a feature of suggestion. However on its credit side is an adequate race, a wonderful dog, some juvenile appeal, a capable directorship and some animal backgrounds. The comedy relief furnished by a medicine faker does not offer much humor. The offering can and does turn on any locality, is likely to get over. Certainly it contains exploitation possibilities.

The Cast

Lucy Bosstil: Claire Adams
Lin Steele: Carl Gottfried
Jesse: Robert Young
Bill Curts: Harry L. Van Meter
Bobby: Charles Arling
Holley: Tad Sloan

"Bootle" Bosstil: Mary Jane Irving
Lucy’s Chums: Helen Howard
Dick: Aubrey LeRoy
Tommy: Thomas Brackton
Sally Brackton: Walter Perkins
Van: John Beek
Bert: Harry T. Morey

By Zane Grey. Directed by Benjamin B. Hampton, assisted by Elliot Howe, Jean Hersholt and Charles Rusht. Produced by Benjamin B. Hampton.

The Story—Treats of a race horse who is captured wild by hero and ridden by heroine when her steed is being hunted down by gamblers who have the money on rival horse. These gamblers are enemies of her father. Girl is kidnapped and rescued by hero.

Synopsis—Hardest era of featuring race horse who wins the race with heroine as jockey. Some melodrama and plenty of romance.

Production Highlights—Important horse incidents. The race. The colorful dog who proves his devotion. The scene when hero captures wild horse, his rescue of heroine. The charming ex-angler.

Exploitation Angles—Exploited for fame of author and fact that it is race horse story will draw a crowd. Title will act as magnet. Provides opportunities for circus prologue and sensational advertising. Suggests teaser campaign based upon the horse.

Conclusion: Its future picture will be liked for its atmosphere and locations. Horse scenes, the race and the dog will win friends. Enough action will keep the weak away. Strong story will satisfy even if it is obvious and well planted.

"The Woman He Married" Mayer-Associated First National

THIS one is different. That is, while "The Woman He Married" is another story about New York’s rich, a striving artist, it is a thoroughly different story. It is told in a different manner with some new twists, which take a firm hold on the interest, carried to its close. The hero and heroine is well directed, also, furnishes the star and her splendid supporting cast an opportunity to appeal.

The leading character, portrayed by Anita Stewart, is that of a girl possessed of beauty and equal quantity of brains. Foresight and a strong instinct toward the right way enable her to commercialize her beauty and at the same time retain a self respect commendable in any circumstances for women of the class, Among these is a younger, just out of college, the son of a very rich man who, under the false impression of the position in life if not in business. The ambitions of the son to enjoy life, however, singled out to a burning desire of making something for himself and his wife and to a permanent position in life. All he really has to work with is the knowledge that he has a wife. This is the position of the man is assigned and with her he has to make a success of his marriage and in the end wins and assigns her to the task of making a man out of him. His father’s sudden return to his wife leaves him perplexed and the marriage has reached him, with the understanding that he should be able to make a man out of the man. William Craven is a beautiful and dignified wife and that his wife to be charged with murder rather than stain the man. The woman married "saves" a man and this is the love that was in her heart. The story involves many interesting characters not only the belated, all well drawn and convincing. Interiors, lavish in representing the artist’s studio and the home of the rich man, eddy well to form an altogether satisfactory production. It is thoroughly clean, evidencing the use of good material throughout. Action. Script is handled by Charles Piec, in a way that will appeal to the average spectator.

The Cast

Natalie Lane: Anita Stewart
Roderick Warburton: Arthur Lake
Byrne Towers: Donald MacDonald
J. W. Jones: Forrest Akerson
Mimi: Gladys Brockway
Shannon Day: Dorothy Gents
Muriel Warren: Charlotte Pierce
Richard Steel: Charles Belcher
Y. S.: Frank Tokunaga

By Herbert Basford. Directed by Fred Niblo. Produced by Lee Shaker. Distributed by First National.

The Story—Son of rich man in love with artist’s model. Induces her to marry him, sacrifices friendship for each other’s happiness. Endeavors to show a play and having been fitted for society, not for business, whom he loves. Unwelcome daughter-in-law saves trying situation and family honor, winning irate father over.

Production Highlights—Fine acting of entire cast, scenario based upon incidents. Cast of evident murder and unjust accusation of young husband, who believed in his wife, with all appearances against her. The interiors of the artist’s studio.

Exploitation Angles—Society drama with possibility of lavish interiors, the life a lead by a succession of exciting incidents. The story upon the part of an unreasonable parent. Cast each popular in own right. Direction by Fred Niblo, whose plays have been consistent and successful, is definitely performed.

Drawing Power—Sure to draw followers of Anita Stewart, who may see her as the beautiful, sacrificing and worth-while wife of the son of the rich. A chance to show what a woman who has earned her way may do to assist the son or daughter of a man whose money can buy everything but happiness.

"Love’s Masquerade" Selznick—Five Reels

(Written and Directed by Laurence Reid)

WHILE Miss Binney has not fashioned anything novel of theme and characterization in his story "Love’s Masquerade," nevertheless his skill at situations and climaxes, uncovered in many screen plays, is brought forth here in terms that spell interesting entertainment. The outstanding quality of the picture is its measure of suspense offered in the opening reels. Inasmuch as the plot revolves around a woman’s happiness and its preservation it stands to reason that he will command the utmost sympathy for his tragic predicament.

Indeed, the hero is driven with a sympathetic laugh. He is an evildoer who manages to be involved in a domestic affair, it is quite natural that he would be suspected of the crime.

The action switches to a small fishing village when the young man had journeyed to forget the shadow in his life. He falls in love with a native girl and a wedding ceremony is anticipated when the murdered victim’s wife appears on the scene and frustrates his plans. The hero is arrested and taken to the police for the crime.

Summarizing this plot one can see that it is a variation on a tried and true theme. But that is nothing against it. On the contrary, it is a credit to Messers. Montagne and Earle that they have kept it alive with interesting moments and carried the Robert Ellis, who plays his role with his customary restraint, and Winfred Westover, who portrays the victim, with understanding and conviction. The picture has been admirably mounted and it contains enough dramatic possibilities to intrigue the mind of the average spectator.

The Cast

Russell Carrington: Conway Tearle
Beatrice Hammond: Annette Santome
Rita Northwood: Florence Billings
Harriet: Nancy Gates
Edy Sampson: Danny Hays
Walter: Robert Schabel
Gus Gunther: Leo J. McHugh


The Story—Sympathetic young man gets involved in domestic affair and as husband is murdered, youth is suspected of crime. The story is a three reeler, a small fishing village, falls in love and is about to marry when wife of murdered victim appears and this has been arranged. After complications his innocence is established and the youthful lovers find happiness. Classification—Melodramatic romance based upon a domestic—suspect of murder. Hero establishes his innocence after suspenseful moments.

Production Highlights—The production. The suspense of the early scenes as hero is suspected of murder. The moment when the victim’s wife locates him and has him arrested. The play, the work of Conway Tearle. The story interest.

"The Sleep Walker" Realart-Paramount-Five Reels

With the trend of the times in both the legitimate theatre and on the movie screen toward the melodramatic, "The Sleep Walker," has hit upon a theme and offers a production that is well worth the while.

It is melodrama that is not too mellow, but at the same time it is more or less replete with thrills, not of the usual wild nature, but which maintain the interest and anxiety to the audience regarding the welfare of the star.

The hands of Miss Binney the somewhat difficult role is capably portrayed, particularly in the scenes which involve sleep-walking. Throughout the picture Miss Binney is as effective as she is subtle in her sleep-walking she rescues the child from a narrow ledge outside of the window of the house, particularly hair raising and provides thrill enough for any one picture.
The much over-worked phrase, "an old story told with new truth," is brought uniquely to the fore in "The Madness of Love." Thousands of true lovers have been forced to go to sea and leave distracted and ailing husbands by calls of duty, and true lovers have triumphantly returned—but, never quite the same as it is portrayed in the movies. In this picture, viewers have the sympathy and interest of the hardened movie fan. As far as continuity, settings and technique are concerned, the production is above par. The weakness it lies in the fact that the principal trend of the story is too much of a "revamp" of plots that are tried and true.

The theme is enveloped in the traditional atmosphere of sea life, the action hinging around two rival ship owners, one of whom desires to prevent the marriage of his nephew to the daughter of his rival. The hero is a typical sailor, the heroine is a typical woman, and the temporary fate which is dealt the heroine following the forced departure of her lover is a certain producer of handkerchiefs among female patrons in women's clothes. The ship which is wrecked on the Maine coast, the natural settings in the picture are supreme and to Wray Physioc belongs the credit for the splendid work in the direction of the production.

The Cast
Mary Anne Strong—Born
Captain James Strong—Cambridge
Jim—Simpson
David Calloway—Willard Coolsey
Dr. Abel Hawks—Robert Heil

Produced and written by Wray Physioc.

The Story—Concerns a young girl, reared in a convent, who is afflicted with sleepwalking; her ship owner returns, unhappily, by a demanding blackmailer. The heroine has a wealthy acquaintance and is temporarily under the influence of a pretty widow who is making a play for his money. Worried and distressed, the habit of sleep-walking returns to the girl and she walks to the room of blackmailer and searches for papers. She is dismissed from hotel when discovered. Later she rescues little girl while sleepwalking, and the girl finds its owner. The blackmailer's scheme is frustrated by the young millionaire.

Classification—Romantic drama featuring heroic heroine, who is forced with sleepwalking brings her a deal of trouble and embarrassment. Some conflict and plenty of romance and intrigue.

Production Highlights—Careful production suggests good taste in every department. Work of Constance Binney. Scene when she walks in sleep and encounters trouble with maidservants, the blackmailer's richness, and his personal gravity as he slips her to danger. Suspense of situations when heroine endangers herself with perilous adventures.

Exploitation Angles—The exploitation campaign, coupled with snappy teaser and prompt advertising will stimulate patronage for picture. Novelty of characterization will delight audience. Filmed properly in papers so as to attract attention.

Title suggests a novel scheme of advertising. "Drifting Fever—Novel story will stir neighborhood. Carries enough intrigue and adventure to please crowds in localities where action is featured. Should get over most everywhere.

"The Madness of Love"—Wll-Gunning—5000 Feet

(Reviewed by Eugene Carlson)

T HE much over-worked phrase, "an old story told with new truth," is brought uniquely to the fore in "The Madness of Love." Thousands of true lovers have been forced to go to sea and leave distracted and ailing husbands by calls of duty, and true lovers have triumphantly returned—but, never quite the same as it is portrayed in the movies. In this picture, viewers have the sympathy and interest of the hardened movie fan. As far as continuity, settings and technique are concerned, the production is above par. The weakness it lies in the fact that the principal trend of the story is too much of a "revamp" of plots that are tried and true.

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**FEATURE RELEASE CHART**

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

### DECEMBER

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<td>Bride's Confession, A</td>
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<td>First National</td>
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<td>Crossing Trails</td>
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<tr>
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<td>Every Man's Price</td>
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<td>Fighting the Ghosts</td>
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<td>Flower of the North</td>
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<td>5 reels, Jan. 12</td>
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<tr>
<td>Gen-Rich-Quick Wallingford</td>
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<td>Hall on the Wall, The</td>
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<td>Last Payment, The</td>
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<tr>
<td>Little Minister, The</td>
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<tr>
<td>Lotus Eater, The</td>
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<tr>
<td>Love Changes, The</td>
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<tr>
<td>Lucky Carson</td>
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<td>Making the Grade</td>
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<td>Man Who Paid The Highway, The</td>
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<td>March of the Poor Girl</td>
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<tr>
<td>Moral Man</td>
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<td>S. R.</td>
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<td>No Defense</td>
<td>Special Cast</td>
<td>S. R.</td>
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<tr>
<td>Playing With Pitz</td>
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<tr>
<td>Power Within, The</td>
<td>Special Cast</td>
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<tr>
<td>R. E. P.</td>
<td>Special Cast</td>
<td>S. R.</td>
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<tr>
<td>Riggerolette</td>
<td>Special Cast</td>
<td>S. R.</td>
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<tr>
<td>Riding To Arabia</td>
<td>Special Cast</td>
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<tr>
<td>Rose of the Rattle, The</td>
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<td>S. R.</td>
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<td>Sea Lion, The</td>
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<td>School Days</td>
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<td>Sin Flee, The</td>
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<td>Trail of the Law</td>
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<td>S. R.</td>
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<td>Under the Lash</td>
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<td>Virginia Courtship, A</td>
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<td>Western Pilgrims</td>
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<td>Special Cast</td>
<td>S. R.</td>
<td>5 reels, Jan. 12</td>
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<th>Feature</th>
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<tr>
<td>Across the Dead Line</td>
<td>Frank Mayo</td>
<td>Universal</td>
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<td>Any Wife</td>
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<tr>
<td>Barnstormer, The</td>
<td>Charles Ray</td>
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<tr>
<td>Beautiful Liar, The</td>
<td>Kath. MacDonald</td>
<td>First National</td>
<td>5 reels, Feb. 25</td>
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<tr>
<td>Better Blossoms</td>
<td>Jill McLaughlin</td>
<td>Universal</td>
<td>5 reels, Feb. 18</td>
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<tr>
<td>Bride's Play, The</td>
<td>Marion Davies</td>
<td>Paramount</td>
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### FEBRUARY

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<th>Feature</th>
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<td>H. B. Walthall</td>
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<td>Big Boy Williams</td>
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<td>Paramount</td>
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</tr>
<tr>
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<td>Paramount</td>
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<tr>
<td>Beautiful Haven</td>
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<td>Paramount</td>
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<td>Boomerang Bill</td>
<td>Special Cast</td>
<td>Paramount</td>
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<td>Broken Claw</td>
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<td>Paramount</td>
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<td>Special Cast</td>
<td>Paramount</td>
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<td>Cave Girl, The</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels, Mar. 4</td>
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<td>Chasing the Moon</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels, Feb. 18</td>
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<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels, Feb. 18</td>
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<td>Diamond Carlin</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels, Feb. 18</td>
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<td>6 reels, Feb. 22</td>
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<td>Paramount</td>
<td>6 reels, Mar. 25</td>
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<tr>
<td>In the Dead Line</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels, Mar. 25</td>
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<tr>
<td>Never a Dull Moment</td>
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<td>Paramount</td>
<td>6 reels, Mar. 25</td>
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<tr>
<td>Not So Tall a Man</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels, Mar. 25</td>
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<tr>
<td>Out West, An</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels, Mar. 25</td>
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<tr>
<td>Pacific-S. R.</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels, Mar. 25</td>
</tr>
</tbody>
</table>

(Continued on page 2234)
### Comedy and Short Subject Releases

**Feature** | **Star** | Distributed By | Length Reviewed | Reviewed | Date
--- | --- | --- | --- | --- | ---
Adviser, The | Lloyd Hamilton | Educational | 2 reels | Nov. 19 |
Assorted Heroes | George Vickers | Educational | 2 reels | Dec. 24 |
Back to the Future | Bobby Vernon | Educational | 2 reels | Jan. 2 |
Barnyard Cavalier A. | Bobby Vernon | Educational | 2 reels | Oct. 2 |
Bat & Ball | Ernest Truesdell | Pathé | 1 reel | Dec. 31 |
Be Reasonable | Harry Keaton | First National | 1 reel | Feb. 11 |
Bell in the Bucket | Buster Keaton | First National | 1 reel | Feb. 11 |
Blacksmith, The | Buster Keaton | First National | 1 reel | Feb. 11 |
Blondie | JimmyAbbey | Universal | 1 reel | Feb. 4 |
Boot, The | Buster Keaton | First National | 1 reel | Feb. 11 |
Bordello | Harry Keaton | Educational | 1 reel | Feb. 4 |
Bow Wow, The | Sub Pollard | Pathé | 1 reel | Dec. 17 |
Bright Eyes | Turpin | First National | 1 reel | Dec. 31 |
Cock o' the Walk | Al St. John | Educational | 1 reel | Feb. 11 |
Charmed Life | JimmyAbbey | Universal | 1 reel | Feb. 11 |
Chauveur, The | Clyde Cook | Fox | 1 reel | Feb. 11 |
Chum | Brown | Universal | 1 reel | Feb. 11 |
Circus Clowns | Baby Peggy | Universal | 1 reel | Feb. 11 |
Corey, The | Kelly King | Universal | 1 reel | Feb. 11 |
Coming and Going | Vernon Dent | Folly-Pacific | 1 reel | Jan. 9 |
Country Style | Folly-Pacific | 1 reel | Feb. 11 |
Dad census | Happy Pat, The | Al St. John | Educational | 1 reel | Feb. 4 |
Dance, The | Uncredited | Universal | 1 reel | Feb. 4 |
Dirt Road | Honey Osborn | Pathé | 1 reel | Jan. 2 |
Dreams of the Mounted Geo. Ovey | Folly-Pacific | 1 reel | Dec. 10 |
High Tide | Special Cast | Pathé | 1 reel | Dec. 10 |
Horse, The | Warner Bros. | Educational | 1 reel | Dec. 10 |
Horus Gold | Bobby Vernon | Educational | 1 reel | Dec. 10 |
In the Finish | Vernon Dent | Educational | 1 reel | Dec. 10 |
Just Married | Jack Barty | Universal | 1 reel | Nov. 25 |
Pays to Exercise | Sammett | Paramount | 1 reel | Dec. 17 |
Promise Ker | Geo. Ovey | Folly-Pacific | 1 reel | Dec. 17 |
Promise Ker Again | Geo. Ovey | Folly-Pacific | 1 reel | Dec. 17 |
Little Miss Mischief | Baby Peggy | Pathé | 1 reel | Dec. 17 |
Love and Dougouts | Ben Turpin | Associated Prod | 1 reel | Mar. 11 |
Made in the Kitchen | Special Cast | Associated Prod | 1 reel | Mar. 11 |
Marching through Canada | Jazz Band | Universal | 1 reel | Jan. 9 |
Mother's Lamb | Billy Quirk | Ralstern | 1 reel | Oct. 1 |
My Wife's Relations | Buster Keaton | First National | 1 reel | Oct. 1 |
Mysterious Stranger | JimmyAbbey | Vitagraph | 1 reel | Oct. 1 |
Nelly | George Vickers | Educational | 1 reel | Oct. 1 |
Nobody Home | Geo. Ovey | Folly-Pacific | 1 reel | Oct. 1 |
Now or Never | Vernon Dent | Folly-Pacific | 1 reel | Oct. 1 |
Off Our Beat | Universal | 1 reel | Oct. 1 |
Oathkeeper | JimmyAbbey | Vitagraph | 1 reel | Oct. 1 |
On the Jump | Vernon Dent | Folly-Pacific | 1 reel | Oct. 1 |
Our Gang | Sub Pollard | Pathé | 1 reel | Oct. 1 |
Pals | Brownie (Dog) | Universal | 1 reel | Oct. 1 |
Pals, The | Brownie (Dog) | Universal | 1 reel | Oct. 1 |
Pay Day | Charles Cottrell | First National | 1 reel | Oct. 1 |
Peaceful Alley | Harry Peske | Universal | 1 reel | Oct. 1 |
Peggy, Behave! | Baby Peggy | Universal | 1 reel | Oct. 1 |
Perfect Match | Buster Keaton | First National | 1 reel | Oct. 1 |
Playhouse, The | Buster Keaton | First National | 1 reel | Oct. 1 |
Please Be Careful | Norman Foster | Universal | 1 reel | Oct. 1 |
Pipwrench, A. among | Tom Santschi | Universal | 1 reel | Oct. 1 |
Ramblesome, A. | Neal Burns | Educational | 1 reel | Oct. 1 |
Ronald, The | Harry Keaton | Educational | 1 reel | Oct. 1 |
Rosa Collector, The | Larry Semon | Vitagraph | 1 reel | Oct. 1 |
Safari | Al St. John | Educational | 1 reel | Oct. 1 |
Roped and Tied | Geo. Ovey | Folly-Pacific | 1 reel | Oct. 1 |
Rubber Band Man | Harry Keaton | Educational | 1 reel | Oct. 1 |
Rural Cinderellas, A | Universal | 1 reel | Oct. 1 |
Sailor Made Man, A | Harold Lloyd | Ess. | 1 reel | Oct. 1 |
Sand Bag Sitters | Larry Semon | Vitagraph | 1 reel | Oct. 1 |
School Days | Universal | 1 reel | Oct. 1 |
School Days Love | Universal | 1 reel | Oct. 1 |
Scotty | Universal | 1 reel | Oct. 1 |
Shelby, The | Universal | 1 reel | Oct. 1 |
Skipper's Policy, The | Educational | 1 reel | Oct. 1 |
Sleeping Sickness | Vernon Dent | Folly-Pacific | 1 reel | Oct. 1 |

### Short Subjects

**Feature** | **Star** | Distributed By | Length Reviewed | Reviewed | Date
--- | --- | --- | --- | --- | ---
Sleepyhead, The | Harry Sweet | Universal | 1 reel | Oct. 1 |
Slow But Sure | Vernon Dent | Folly-Pacific | 1 reel | Oct. 1 |
Small Change | Brownie (Dog) | Universal | 1 reel | Oct. 1 |
Society Dogs | Brownie (Dog) | Universal | 1 reel | Oct. 1 |
Song of the Sinner | Larry Semon | Vitagraph | 1 reel | Oct. 1 |
Stage Band, The | Larry Semon | Vitagraph | 1 reel | Oct. 1 |
Stage Door, The | Myrtle Smeck | Paramount | 1 reel | Oct. 1 |
Star Boarder, The | Larry Semon | Vitagraph | 1 reel | Oct. 1 |
Star's Name | Universal | 1 reel | Oct. 1 |
Step This Way | Educational | 1 reel | Oct. 1 |
Taboo Town | Educational | 1 reel | Oct. 1 |
Tales of the West | Paramount | 1 reel | Oct. 1 |
They're Off | Vernon Dent | Folly-Pacific | 1 reel | Oct. 1 |

e=ergonomic

**Feature** | **Star** | Distributed By | Length Reviewed | Reviewed | Date
--- | --- | --- | --- | --- | ---
Sunny Side Up | Universal | 1 reel | Oct. 1 |
Tory's, Promote | Johnny Hines | Educational | 1 reel | Oct. 1 |
Transformer, The | Theodore | Educational | 1 reel | Oct. 1 |
Tunbridge, The | Clyde Cook | Fox | 1 reel | Oct. 1 |
Two Kinds of Clocks | Universal | 1 reel | Oct. 1 |
Upper and Lower | Lee Moran | Universal | 1 reel | Oct. 1 |
Wish You Were Here | Paramount | 1 reel | Oct. 1 |
Yard Work | Paramount | 1 reel | Oct. 1 |
Year's End | Paramount | 1 reel | Oct. 1 |
Young and Foolish | Vernon Dent | Folly-Pacific | 1 reel | Oct. 1 |

**Feature** | **Star** | Distributed By | Length Reviewed | Reviewed | Date
--- | --- | --- | --- | --- | ---
Adventures of Sherlock Holmes (Serial) | Warner Bros. | 2 reels | Feb. 11 |
Adventures of Sherlock Holmes (Drama) | Alexander-G. R. | 15 episodes | Jan. 2 |
Adventures of Robinson Crusoe (Serial) | Universal | 18 episodes | Jan. 2 |
Away Dull Day (Novelty) | Morris | 2 reels | Jan. 2 |
An Alpine Ride Up the Sarenchorn (Scenario) | Fruecht | 1 reel | Jan. 2 |
An Englishman in a Great Alehouse (Scenario) | Fruecht | 1 reel | Jan. 2 |
An Englishman in a Great Alehouse (Serial) | Fruecht | 1 reel | Jan. 2 |
An Englishman in a Great Alehouse (Drama) | Fruecht | 1 reel | Jan. 2 |
An Englishman in a Great Alehouse (Novelty) | Fruecht | 1 reel | Jan. 2 |
An Englishman in a Great Alehouse (Drama) | Fruecht | 1 reel | Jan. 2 |
An Englishman in a Great Alehouse (Series) | Fruecht | 1 reel | Jan. 2 |

**Feature** | **Star** | Distributed By | Length Reviewed | Reviewed | Date
--- | --- | --- | --- | --- | ---
First Families of America (Novelty) | Paramount | 1 reel | Jan. 2 |
First Families of America (Serial) | Paramount | 1 reel | Jan. 2 |
First Families of America (Drama) | Paramount | 1 reel | Jan. 2 |
First Families of America (Comedy) | Paramount | 1 reel | Jan. 2 |
Irish (Novelty) | Paramount | 1 reel | Jan. 2 |
Irish (Drama) | Paramount | 1 reel | Jan. 2 |
Irish (Comedy) | Paramount | 1 reel | Jan. 2 |
Irish (Serial) | Paramount | 1 reel | Jan. 2 |
Irish (Scenario) | Paramount | 1 reel | Jan. 2 |
Irish (Documentary) | Paramount | 1 reel | Jan. 2 |
Irish (Series) | Paramount | 1 reel | Jan. 2 |
Irish (Novelty) | Paramount | 1 reel | Jan. 2 |
Irish (Drama) | Paramount | 1 reel | Jan. 2 |
Irish (Comedy) | Paramount | 1 reel | Jan. 2 |
Irish (Serial) | Paramount | 1 reel | Jan. 2 |
Irish (Scenario) | Paramount | 1 reel | Jan. 2 |
Irish (Documentary) | Paramount | 1 reel | Jan. 2 |
Irish (Series) | Paramount | 1 reel | Jan. 2 |
## COMING PRODUCTIONS LISTED

### AFFILIATED DISTRIBUTORS, INC.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Studio/Producer</th>
</tr>
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<tbody>
<tr>
<td>Miss Paul Revere</td>
<td>Columbia Pictures</td>
</tr>
<tr>
<td>Intolerance</td>
<td>Pathé Pictures</td>
</tr>
<tr>
<td>The Love Slave (Lucy Doraine)</td>
<td>Pathé Pictures</td>
</tr>
<tr>
<td>The Two Amuck</td>
<td>Pathé Pictures</td>
</tr>
<tr>
<td>The Outfitters (Margery Wilson)</td>
<td>Pathé Pictures</td>
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</tbody>
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### ALEXANDER FILM CORP.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Studio/Producer</th>
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<tbody>
<tr>
<td>DI LORENZO, INC.</td>
<td>Columbia Pictures</td>
</tr>
<tr>
<td>Blaise Away (Big Boy Williams)</td>
<td>Columbia Pictures</td>
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### AMERICAN AMUSEMENT CORP.

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<thead>
<tr>
<th>Film Title</th>
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<tr>
<td>CARDIGAN</td>
<td>First National Pictures</td>
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<tr>
<td>Jungle Adventure</td>
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<td>D the Big Train</td>
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<tr>
<td>The Crucible</td>
<td>First National Pictures</td>
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<td>The Lying Truth</td>
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<td>The Hidden Woman</td>
<td>First National Pictures</td>
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<tr>
<td>My Man's Gotta Job</td>
<td>First National Pictures</td>
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<tr>
<td>Man's Law and God's</td>
<td>First National Pictures</td>
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<tr>
<td>The Three Barrows</td>
<td>First National Pictures</td>
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<td>The Thousand Dollar Eyes</td>
<td>First National Pictures</td>
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<td>Destiny's Isle</td>
<td>First National Pictures</td>
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<td>Faith Over All</td>
<td>First National Pictures</td>
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### ANCHOR FILM DISTRIBUTORS, INC.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Studio/Producer</th>
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<tbody>
<tr>
<td>The Heart of Lincoln (Francis Ford)</td>
<td>Anchor Film Corp.</td>
</tr>
<tr>
<td>Another Man's Soil</td>
<td>Anchor Film Corp.</td>
</tr>
<tr>
<td>The Stranger of the Hills (Special Cast)</td>
<td>Anchor Film Corp.</td>
</tr>
<tr>
<td>They're Off (Peter Whyte)</td>
<td>Anchor Film Corp.</td>
</tr>
<tr>
<td>Tynderead Hogs (Peggy O'Day)</td>
<td>Anchor Film Corp.</td>
</tr>
<tr>
<td>The Last Frontier</td>
<td>Anchor Film Corp.</td>
</tr>
<tr>
<td>In Search of Arcady (Special Cast)</td>
<td>Anchor Film Corp.</td>
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<tr>
<td>The Lumberman (Special Cast)</td>
<td>Anchor Film Corp.</td>
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<tr>
<td>Homer (special Cast)</td>
<td>Anchor Film Corp.</td>
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<tr>
<td>The Love Call (Special Cast)</td>
<td>Anchor Film Corp.</td>
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<tr>
<td>The Glass Slipper (Special Cast)</td>
<td>Anchor Film Corp.</td>
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### ARISTA FILM CORP.

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<th>Film Title</th>
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<tbody>
<tr>
<td>Prejudice</td>
<td>Arista Film Corp.</td>
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<tr>
<td>When Love Is Young (Zena Keefe)</td>
<td>Arista Film Corp.</td>
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### ARROW FILM CORPORATION

<table>
<thead>
<tr>
<th>Film Title</th>
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<tbody>
<tr>
<td>Love and the Law (Special Cast)</td>
<td>Arrow Film Corp.</td>
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<tr>
<td>The Sunset (Special Cast)</td>
<td>Arrow Film Corp.</td>
</tr>
<tr>
<td>Heading North (Pete Morrison)</td>
<td>Arrow Film Corp.</td>
</tr>
<tr>
<td>Improvisation (Helen Plant)</td>
<td>Arrow Film Corp.</td>
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<tr>
<td>The Innocent (Special Cast)</td>
<td>Arrow Film Corp.</td>
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<tr>
<td>A Man of No Importance (Jack Hoxie)</td>
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<td>SPEED COMEDIES</td>
<td>Arrow Film Corp.</td>
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### MIURIEL O'STROICHE COMEDIES

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<th>Film Title</th>
<th>Studio/Producer</th>
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<tbody>
<tr>
<td>Blaise Away (Big Boy Williams)</td>
<td>Muriel O'Stroiche</td>
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### TRAIL PRODUCTIONS

<table>
<thead>
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<th>Film Title</th>
<th>Studio/Producer</th>
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<tr>
<td>NEW YORK PRODUCTIONS</td>
<td>Trail Productions</td>
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### NORTHWOOD DRAMAS

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<tr>
<th>Film Title</th>
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<tr>
<td>SERIALS</td>
<td>Northwood Dramas</td>
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### ARTCLASS PICTURES CORP.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Studio/Producer</th>
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<tbody>
<tr>
<td>After the Bells (Special Cast)</td>
<td>Artclass Pictures Corp.</td>
</tr>
<tr>
<td>Sport Review Series</td>
<td>Artclass Pictures Corp.</td>
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### ASSOCIATED EXHIBITORS

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Studio/Producer</th>
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<tbody>
<tr>
<td>HAROLD LLOYD COMEDIES</td>
<td>Associated Exhibitors</td>
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<tr>
<td>The Master of Beasts</td>
<td>Associated Exhibitors</td>
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### C. S. HODKINSON CORP.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Studio/Producer</th>
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<tbody>
<tr>
<td>C. S. HODKINSON CORP.</td>
<td>C. S. Hodkinson Corp.</td>
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<tr>
<td>Life's Greatest Question</td>
<td>C. S. Hodkinson Corp.</td>
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### CARNIVAL COMEDIES

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<thead>
<tr>
<th>Film Title</th>
<th>Studio/Producer</th>
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<tbody>
<tr>
<td>HALLOWEEN</td>
<td>Carnival Comedies</td>
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<td>HALL ROOM BOYS COMEDIES</td>
<td>Carnival Comedies</td>
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<td>SUNBEAM COMEDIES</td>
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### CLARK-CORNELIUS CORP.

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<th>Film Title</th>
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<tr>
<td>R. CLARK SYNDICATE, INC.</td>
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<tr>
<td>The Man Worth While (Romaine Fielding)</td>
<td>Clark-Cornelius Corp.</td>
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### SCREEN SNAPSHOTS

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<th>Film Title</th>
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<tbody>
<tr>
<td>MIRACLE OF THE JUNGLE</td>
<td>Screen Snapshots</td>
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### FIDELITY PICTURES CORP.

<table>
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<th>Film Title</th>
<th>Studio/Producer</th>
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<tbody>
<tr>
<td>FEATURES</td>
<td>Fidelity Pictures Corp.</td>
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<tr>
<td>12 WINTER COMEDIES (CHAS. DELANEY</td>
<td>Fidelity Pictures Corp.</td>
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<tr>
<td>EQUATION EXCHANGES</td>
<td>Fidelity Pictures Corp.</td>
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When She Marries (Special Cast) | Fidelity Pictures Corp. |
Brotherhood of Hate (Special Cast) | Fidelity Pictures Corp. |
Horror of the Hills (Special Cast) | Fidelity Pictures Corp. |
The Woman Conquers (Katherine MacDonald) | Fidelity Pictures Corp. |
Alfred Hitchcock (Lenore Keach) | Fidelity Pictures Corp. |
The Primitive Lover (Constance Talmadge) | Fidelity Pictures Corp. |
The Duchess (Special Cast) | Fidelity Pictures Corp. |
The Soul Seeker (Dorothy Phillips) | Fidelity Pictures Corp. |
The Book of Life (Katherine MacDonald) | Fidelity Pictures Corp. |
The Man She Married (Ince Prod.) | Fidelity Pictures Corp. |
Rose of the Sea (Anna Stewart) | Fidelity Pictures Corp. |
Skin Deep (Ince Special) | Fidelity Pictures Corp. |
The Woman He Hated (Anna | Fidelity Pictures Corp. |
Sonny (Richard Barthelmess) | Fidelity Pictures Corp. |
Look Out Girl (Special Cast) | Fidelity Pictures Corp. |
The Soul Seeker (Dorothy Phillips) | Fidelity Pictures Corp. |
The Maskerader (Special Cast) | Fidelity Pictures Corp. |
Love (Special Cast) | Fidelity Pictures Corp. |
Pawed (Special Cast) | Fidelity Pictures Corp. |
Duchess (Special Cast) | Fidelity Pictures Corp. |
The Deeds of Spades (Charles Ray) | Fidelity Pictures Corp. |
Sonnys (Special Cast) | Fidelity Pictures Corp. |
The Seventh Day (Richard Barthes) | Fidelity Pictures Corp. |
The Two Souls (Ince Prod.) | Fidelity Pictures Corp. |
A Poor Man's Pay Day (Hans Pansa) | Fidelity Pictures Corp. |
COP. (Buster Keaton) | Fidelity Pictures Corp. |
On Pardon (Special Cast) | Fidelity Pictures Corp. |
The Blockhead (Billy Bevan) | Fidelity Pictures Corp. |

### FOX FILM EXCHANGES

<table>
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<tr>
<th>Film Title</th>
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<tbody>
<tr>
<td>FEATURES</td>
<td>Fox Film Exchanges</td>
</tr>
<tr>
<td>Very Truly Yours (Shirley Mason)</td>
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<tr>
<td>Without Barriers (Van Johnson)</td>
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<tr>
<td>The Fighting Beat (Tom Mix)</td>
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<td>Money to Burn (Wm. Russell)</td>
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<tr>
<td>Arabella (Jungo Van Derst)</td>
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<tr>
<td>Up and Going (Tom Mix)</td>
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<td>Western Outlaw (Ince Special)</td>
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<td>Shackles of Gold (Wm. Farnum)</td>
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<td>Montana (Special Cast)</td>
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<td>A Pool There Was (Special Cast)</td>
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<td>parchment (Charles Jones)</td>
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<td>Nero (Special Cast)</td>
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<td>Iron to Gold (Donald Crisp)</td>
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<td>Golden Dreams (William Haines)</td>
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<td>Chasing the Moon (Tom Mix)</td>
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<td>Elwood (Richard Dix)</td>
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### MUTT AND JEFF CARTOONS

<table>
<thead>
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<th>Film Title</th>
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<tbody>
<tr>
<td>FOX CARTOONS</td>
<td>Mutt and Jeff Cartoons</td>
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<tr>
<td>(Twice a Week)</td>
<td>Mutt and Jeff Cartoons</td>
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### GOLDWYN EXCHANGES

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<th>Film Title</th>
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<tr>
<td>THIRD GROUP OF RELEASES</td>
<td>Goldwyn Exchanges</td>
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<td>Goldwyn Exchanges</td>
<td>Goldwyn Exchanges</td>
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<tr>
<td>Man With Two Mothers</td>
<td>Goldwyn Exchanges</td>
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<tr>
<td>His Little Chick</td>
<td>Goldwyn Exchanges</td>
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<tr>
<td>Watch Your Step</td>
<td>Goldwyn Exchanges</td>
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<tr>
<td>Wallflower, T.B.</td>
<td>Goldwyn Exchanges</td>
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<td>Grand Larceny</td>
<td>Goldwyn Exchanges</td>
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### GEORGE H. HAMILTON, INC.

<table>
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<th>Film Title</th>
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<tbody>
<tr>
<td>SPECIAL DELIVERY (Nature Clark)</td>
<td>George H. Hamilton, Inc.</td>
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### HODKINSON CORP., W. W.

<table>
<thead>
<tr>
<th>Film Title</th>
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<tbody>
<tr>
<td>Don't Weaken (Irish Castle)</td>
<td>Hodkinson Corp., W. W.</td>
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<tr>
<td>Patternless Feet</td>
<td>Hodkinson Corp., W. W.</td>
</tr>
<tr>
<td>Poor Man's Case (Special Cast)</td>
<td>Hodkinson Corp., W. W.</td>
</tr>
<tr>
<td>Other Women's Clothes (Mabel Ballin)</td>
<td>Hodkinson Corp., W. W.</td>
</tr>
<tr>
<td>The Rigs of Roscoe Paine (Irish Castle)</td>
<td>Hodkinson Corp., W. W.</td>
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(Continued on page 2350)
COMING RELEASES
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THE GREAT AUTHORS (Continued from last subject)
John Greenleaf Whittier
Washington Irving
James Russell Lowell
Oliver Wendell Holmes

FILM CHATS
(One every week for M., T., O., A.)

KINETO REVIEWS

LEEDMOTHERFORD
Brandied (Josephine Earle)
The Way of a Man (Josephine Earle)
The Unconquered Woman (Ruby de Remer)

FILM CLUB

METRO FEATURES CORP.
Missing Husband (Special Cast)

NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)

PACIFIC FILM COMPANY
The Fatal 10 (Special Cast)

SEQUELS

the isond of Zora (Special Cast)

VITAGRAPH MFG. CO.

WID GUNNING, INC.

SHORT SUBJECTS
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Feature
Nippon (Study)
Northern Trail, The (Drama)
Old and New England (Scenic)
Old Moose Camp (Scenic)
Pageantry in India (Scenic)
Pelican Island (Scenic)
Primrose Life in Tennessee (Scenic)
Prayers and Penorons in India (Scenic)
Ranger, The (Scenic)
Robinson Crusoe Hours.
Robin Hood (Drama)
Racial Love (Scenic)
Science at Home (Kinetoscope Review)
Secret of Little Ridge, The (W.D.), Sanchi Paul's

Feature
Sawin's Camp (Special)
Silent Echo (Novelty)
Stevens in Fair Time (Special)
Trip Through Film Land A (Novelty)

Feature
Silent Echo (Novelty)
Stevens in Fair Time (Special)
Trip Through Film Land A (Novelty)

Feature
Silent Echo (Novelty)
Stevens in Fair Time (Special)
Trip Through Film Land A (Novelty)

Feature
Silent Echo (Novelty)
Stevens in Fair Time (Special)
Trip Through Film Land A (Novelty)

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Silent Echo (Novelty)
Stevens in Fair Time (Special)
Trip Through Film Land A (Novelty)

Feature
Silent Echo (Novelty)
Stevens in Fair Time (Special)
Trip Through Film Land A (Novelty)

Feature
Silent Echo (Novelty)
Stevens in Fair Time (Special)
Trip Through Film Land A (Novelty)
Selecting a Suitable Screen for the Motion Picture Theatre

A Most Important Part of the Equipment of Which Little Is Known

While it is true that the light source, projection machine, film and the like have long received the closest of study, the subject of screens has been neglected. That is to say, there is very little general knowledge in circulation today concerning screens. When we stop to consider the importance of the screen to the motion picture theatre, it certainly warrants serious consideration.

We may compare the screen to a canvas upon which the artist paints a picture. We could hardly expect a masterpiece, no matter who the artist, if the picture was painted on some substance that absorbed all the life and color. Similarly, we cannot expect to show good pictures on a screen which absorbs detail and depth. To secure high-grade projection it becomes necessary to have a good screen which will bring forth the finished picture. The screen is at the center of attraction during the entire show, excepting perhaps the time required for the prologue. Let us, then, be thoroughly impressed with the importance of this part of the theatre equipment and choose our screens with great care.

Types of Screens

Screens can be classified under two general headings, the reflecting and diffusing types. These two classes have entirely different characteristics and consequently serve best under entirely different conditions. It is difficult, however, to classify some screens under either of these headings, as they combine some of the qualities of both these types.

The diffusing quality of a screen throws the reflected light in all directions. For instance, if we stood looking very nearly edgewise at the screen we would find considerable light reflected in our direction. This would enable us to see a picture at this extreme angle.

However, if instead of this screen, a highly reflecting type of screen was substituted, probably the surface would then appear very nearly black if observed from the same position.

The reflector screen is somewhat similar to a mirror in that it reflects most of the light back through a definite angle. Both types have their uses, and great care should be taken in selecting the screen best suited for the theatre.

It is advantageous to use the screen that will reflect the light back through an angle where it will be most useful. Nevertheless, we must not lose sight of the fact that the audience seated in the front side section demands consideration.

Texture and Color of the Screen

A screen surface finished in a heavy, coarse texture tends to illuminate detail. This is only noticeable when the picture is observed at very close range. When a screen is observed from some distance the texture is of small importance.

Through recent developments it has become necessary to consider the color of the screen. Roughly speaking, there are now three kinds of projected light, that from the high intensity arc, the common arc and the Mazda lamp. Each has a more or less color distinction. It follows that a screen can be selected to aid in securing the best resultant reflected color from each of the above. We would not select a dazzling white screen for the high intensity arc, whereas this same screen might prove very satisfactory with the Mazda lamp projection. The light from the Mazda lamp has a yellowish tinge. Thus by the proper selection of color tone for the screen we may aid in securing a pleasing light to the audience.

Borders and Shadow Boxes

It is becoming common practice to surround the screen with some kind of framework or border. Shadow boxes are often employed for this purpose.

There are several advantages to such arrangements provided they are properly employed. A plain border or or some box offsets the picture and gives it a neat uniform surrounding; some settings being so designed as to give a sense of greater distance from the observer to the screen.

However, there is a tendency to border the picture with either a jet black material or paint. While this does aid in making the picture appear brighter, there is danger of causing a sensation of glare through this contrast, as it is difficult for the eye to observe two objects at the same time if they vary to an extreme degree in the light they reflect. Here we would have such a case; a brightly illuminated screen offset by a jet black border. It has been found that a medium dark gray, such as a soft gray velvet, serves best for this purpose.

The Effect of Stray Light on the Screen

A very common cause for pictures appearing gray and hazy is through stray light falling on the screen. Great care should be taken in excluding all light from the screen excepting that projected from the booth. A streak of light falling on the screen from a partly closed window or from some unsheilded electric light will cause a loss of depth and detail in the picture. Precautions in this matter may very materially improve the picture.

Distortion of the Picture

Repeated attempts have been made to secure a screen that would present the objects in the picture in their natural proportions when observed from any position. If these attempts had proved successful the audience sitting in the front side seats of the theatre would enjoy the picture as much as those in the center of the house. However, the writer is acquainted with no screen that eliminates distortion of the picture.

When we observe the picture from a front side position in the theatre, that is, through a large angle, the screen appears to be much narrower than it is actually. Yet all the figures in the picture are projected on this apparently narrow screen. Therefore, it follows that the figures must

(Continued on page 2362)
Composite of the Most Modern Features in World Theatre

Omaha’s New Palace Seats 2500; Building Costs 1,500,000 Dollars

A composite of all the new features in modern theatre building is incorporated in the new World Theatre in Omaha which opened its doors to the public on April 15.

The palace of photoplay and Pantages vaudeville is located at Fifteenth and Douglas streets in the middle of “theatre row” and stands out in prominence in the business section of the city like the Temple of Zeus in ancient Athens. Estimated cost of the entire property is $1,500,000. The seating capacity is 2,500, including the reclining lounge seats in the loges.

The World Realty Company which operates the Sun, Moon and Muse theatres in Omaha operates the new World Theatre with Harry Goldberg managing director, Arthur A. Frudenfeld manager, and Nathan N. Frudenfeld publicity director.

Howard C. Crane and R. S. M. Wilde, both of Detroit, Mich., were the architects, James Black Company of Omaha and St. Louis constructed the building, while the Nelson Decorating Company of Chicago, completed the interior art work. The theatre is of concrete skeleton, steel structure for the ceiling and is finished in terra cotta, adorned with tall Gothic columns and decorative canopy.

Entering the auditorium of the new World Theatre, one is impressed with a solemnity of beauty and grandeur; the color scheme of turquoise blue and gold striking the eye while an appealing harmony of lights reflect from the proscenium, the walls and dome. One feels like a fairy in a garden of wealth and flowers in the World Theatre with its rare chandeliers bespeaking richness in design and a dome of hammered bronze, gold and silver leaf attracting ardent attention.

The lower floor contains 900 seats finished in turquoise blue and gold plush; also there are 350 lounge seats in the loges of the mezzanine floor and 1,250 seats in the balcony. A remarkable view of the stage may be had even from the extreme remote corners of the balcony.

The loges contain reclining seats within railings on the mezzanine floor. The walls bespeak new art in mural decorations. Friezes of the muses of art, music, poetry, dance and drama adorn the upper parts of the auditorium walls, while draperies of turquoise blue and gold lend appealing attraction to the eye. The stage is spacious enough for any sort of play, the hangings and scencis having been supplied by the Sosman-Landis Scenic Company of Chicago. Comfort facilities are featured by a ladies’ smoking room, to be known as the “Egyptian Room,” really an innovation in the Middle West. The room opens from the mezzanine floor and is rich in draperies, color design and comfort facilities for Milady. Smoking tables, reclining lounges together with a counter of gold tips, perfumed and “round” cigarettes are at Milady’s comfort; all provided the public doesn’t enter a further objection, the management stated.

Another ladies’ rest room of Japanese effect is located on the balcony floor. Two men’s rest rooms, one finished in English hunting style, the other in plain design, are also provided.

The equipment of the new World Theatre is of the latest in theatre manufacture. The heating and cooling systems are in one, designed by C. H. Brown of Cleveland. Heating of the theatre is by warm air, whisked through galvanized iron chambers by fans and heated by steam coils, then blown into the theatre through concealed openings about the upper walls and ceiling. Cooling system operates similarly without the heat from the steam coils. Ventilation is by means of suction fans drawing the foul air through air chambers in the floor.

A Hope-Wurliitzer organ is the feature of musical entertainment in the new World Theatre, the tones filling the spacious auditorium through openings in the ceiling and upper walls. Floor covering throughout with plush carpet of turquoise blue and gold. Ticket office equipment is the latest in ticket selling devices of the Simplex brand, and supplied by the St. Louis Automatic Ticket Device Company.

An intercommunicating phone system was installed by Western Electric. Motograph machines are used for the pro-

(Continued on page 2324)
Sob Stuff or Laughter!

You are in the business of selling emotion—they come to laugh, cry, sympathize or rage at or with your pictures—don't you realize you need the music to fit the emotions of your audiences? Making the heart glad with rollicking tunes, keeping step with marching men, the twitter of birds in the forest depths, the soft caressing of a mother's hands—these are tasks for music—real theatre music.

The Barton Orchestral Organ easily supplies it—gives it to you—beautiful volumes of soul stirring melody in so many variations that it never tires. The marvelous Barton Divided Manual, exclusive with the Barton, is largely responsible.

You can get more profits with a Barton for less cost. The first payment is small, the terms easy and the whole cost much less than you would believe possible. Write today.

IT'S A Barton ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
313-316 Mallers Bldg.
CHICAGO, ILL.
motion equipment, finished in blue and gold. Three machines, one stereopticon and two spotlights make up this installation equipment, to
gether with four concealed spotlights from the balcony.
Distance of throw is 122 feet to a gold fibre screen supplied by the Sosman-Landis Scenic Company of Chicago. Snap-Lite lenses are on the Motograph machines. Three-phase Wagner Rotary converters are used to supply direct current. General Electric high tension arcs are also used.
The entire lighting system of the new World Theatre was arranged by O. A. Hansen, head of the projection force of the World, Sun, Moon and Muse theatres. Lights, fixtures of rare and costly designs, were supplied by the Victor S. Pearman Company of Chicago. Lighting of the exterior of the building will be done from concealed reflectors on the canopy casting vari-colored hues all over the building. A huge electric sign that may be seen from a distance of five miles has been constructed on top of the new theatre. The switchboard was supplied by the Mutual Switchboard Company of Chicago. Plastic work in the new theatre was done by the Decorative Supply Company of Chicago.
Prevention against fire in the World Theatre is declared 100 per cent perfect with easy exits from all parts of the house. Dressing rooms in the new theatre are done in the latest design with shower baths and quick access to the stage.
Popular prices will prevail, 30 cents for general admission on afternoons, and 50 cents at night.—

Frank G. Hall to Open First “Dollar Top” Theatre for Jersey City

Establishing precedents in the theatrical field is no new stunt for Frank G. Hall, one of the best known showmen in the metropolitan district and now after a year’s absence from the “glare of the Broad White Way” he comes forth and puts over a new one.
On April 17th, he will open to the public of Jersey City his new million dollar State theatre on the Hudson Boulevard, opposite the Elk’s Club, which will be the first community owned theatre financed through a membership plan built in this country.
A little over a year ago Mr. Hall went to Jersey City practically a total stranger with an idea of providing the community with playhouses and entertainment upon a plane commensurate with the city’s progress, intelligence and refined tastes.

It was not long before Mr. Hall’s infectious enthusiasm over his project, his untiring efforts and unquestioned ability attracted a group of conservative business men to share with him the launching of his membership plan, which he termed “The Success of a New Idea.” This plan provided for a membership of 1,000 heads of representative families in the community to be passed upon and elected to life membership by a Board of Governors.
Besides becoming stockholders in the corporation these thousand members are to be entitled to free admission for the balance of their lives to the theatres controlled by the company.
That Mr. Hall’s abstract idea a year ago and his invitation to the public spirited citizens (Continued on page 2356)
Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—Gold-Seal Battleship Linoleum is manufactured in strict accordance with the standards set by the U.S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, Gold-Seal Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient under foot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does Gold-Seal Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer Gold-Seal Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

Congoileum Company
INCORPORATED
Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

CAUTION!
The Gold Seal, facsimile of which is shown at right, is pasted on the face of all genuine Gold-Seal Linoleum. Look for it!

GOLD SEAL Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard
Motion Picture News

Million dollar State theatre, Jersey City, N. J., which will soon be opened by Frank G. Hall

(Continued from page 2354)
of Jersey City to join him in the development of his idea met with immediate response and approbation is best evidenced in the concrete, by the magnificent structure, the State Theatre to be opened within the next two weeks.

Many innovations in the matter of construction are promised which will make the "State" rank with the foremost theatres in the country.

The seating capacity will be about three thou-

sand and Mr. Hall announces that "one-dollar top" will be charged for the attractions which makes the State the first "dollar-top" theatre in Jersey City.

Besides being managing director of the State Theatre on the Boulevard Mr. Hall is the managing director of the successful U. S. Theatre, Hoboken, N. J., president of the State Theatres Corporation, which company owns the State Theatre and is going to build the new Capitol on Monticello Avenue, Jersey City; president of the Ritz Theatres Corporation, now operating the Ritz Theatre on Central Avenue, Jersey City; and president of the Capitol Theatre Amusement Co., which company is building the State-Capitol Twin Theatres at Union Hill, N. J., said to be the largest theatre property in the world and the first "twin theatres" in the country.

Construction has already started on the twin theatres, which were also financed through the membership plan and it is calculated to have these two houses ready for opening by Labor Day.

With the theatres already built and in operation under his control and those that are now under construction and which will be under the Hall management, Frank G. Hall has acquired, built and financed in less than one year a circuit of theatres in New Jersey that will not only be unequalled in joint of structural beauty and grandeur by any other circuit of theatres in the country but one that will be a decided factor to be reckoned with in the matter of booking.

The policy of the Hall theatres will be high class "Big Time" vaudeville and "first run" feature photoplays.

Miami, Florida, Claims New Studio

The most compact and complete studio that the state of Florida boasts of is that of the Brush Photoplays which is located five miles just outside Miami on the famous Ta-Miami Trail. The studio is the property of William B. Brush, late of Los Angeles, where he was connected as production manager with Thomas H. Inc.
Gives Constant, Even and Steady Illumination
Can Be Used on A. C. and D. C.
Requires No Adjustments While Operating
Adaptable—Healthful Simple—Economical
Operates with 900 Watt Mazda Lamp Consumes 1 KW. Per Hour

A GREAT ADVANCE IN MOTION PICTURE PROJECTION
For All Buildings Having a Maximum Main Floor Seating Capacity Up To 1000—A Picture Not Over 16 Feet and a Throw Not Exceeding 120 Feet
New Quarters Result of Big Business

Here's one indication of the return of good business: a theatre supply company, namely the Howells Cinema Equipment Corp., finds the present and future so promising as to move their quarters into a very prominent and much larger space. Joe Hornstein, president of this supply house, will now transact his rapidly growing business from the first and second floors on the corner at 740 Seventh Avenue and 40th Street, New York City. This location is several times larger than the former premises on the eleventh floor of 729 Seventh Avenue and also has the decided advantage of a corner location providing an enormous window display. "Joe" has now expanded his activities into the wholesale distribution of Westinghouse radio equipment with marked success having shown great foresight in laying in a heavy stock of this equipment while it was obtainable. Therefore he now has the distinction of being one of the very few distributors who can meet the present demands. "Joe" further informs us that he has two large store rooms in the Manhattan Supply Building, where he keeps on hand for immediate delivery both a complete

 coated carbon formerly used. The use of a coated negative carbon permits the current to be conducted to the lower end of the carbon as in the regular carbon arc lamp, and eliminates the use of a contact shoe which was the cause of most of the difficulties formerly experienced with the Power's G. E. lamps in the past.

A fact which many who are otherwise familiar with these lamps may not know is that rect current, it is possible to operate the lamp successfully on alternating current. In case of emergency, either an alternating current compensator or similar device is used for reducing the voltage of the A. C. line to a proper value. For emergency A. C. operation, the best results are obtained with the 75 amper lamp operated on from 60 to 65 amperes at about 35 to 40 volts A. C. When operated on alternating current the motor which is designed for direct current only must be cut out of the circuit. In order to do this with the least delay, a snap switch is provided on the lamphouse.

The improved Power's G. E. High Intensity Lamp has been thoroughly tested in the laboratories of the General Electric Company under actual operating conditions and the two first models received have been in successful operation for several months in one of the Broadway theatres.

Additional Claims for New Model of High Intensity

The General Electric Company, cooperating with the Nicholas Power Company, has recently made several improvements in the Power's G. E. High Intensity Arc Lamp.

The accompanying illustrations show two views of the new model. The two cooling heads, formerly used on the ends of the positive and negative carryage, have been eliminated, as it was found that the large amount of cooling surface heretofore provided was not required.

One of the main features of the new model is the ingenious arrangement for conducting the current to the positive carbons. This is accomplished by means of two heavy contact shoes, marked "H" in Figure 1, made of solid nickel and cast in one piece with their respective supporting arms. The contact shoes grip the carbons on both sides, the gripping pressure being maintained by means of a heavy spring made of a special heat resisting alloy placed on the lower end of the supporting arms which have a lever action. The entire positive assembly is mounted on a flexible support so that the contact shoes float on the end of the positive upper carbon and any eccentricity in the carbons cannot produce a binding action. The design of the new contact shoe is such that there can be no accumulation of carbon dust and a perfect contact is at all times maintained.

Another important innovation is the extension of the negative carbon carriage, which will permit of utilizing another inch of the negative carbon. A shield of heavy asbestos composition "G" is mounted on the upper end of the negative assembly and protects the metal parts from the heat of the arc.

The rear end of the positive clamp has been provided with an additional out-board bearing in order to give more support to the carbon feed tube. This bearing insures a smoother operation of the positive carbon feed and rotating mechanism and lightens the load on the motor.

An important change has also been made in the carbon specifications. A 3/4" diameter cored "Silvertip" high intensity carbon 9" long is specified for the negative instead of the uncoated carbon formerly used. The use of a coated negative carbon permits the current to be conducted to the lower end of the carbon as in the regular carbon arc lamp, and eliminates the use of a contact shoe which was the cause of most of the difficulties formerly experienced with the Power's G. E. lamps in the past.

A fact which many who are otherwise familiar with these lamps may not know is that rect current, it is possible to operate the lamp successfully on alternating current. In case of emergency, either an alternating current compensator or similar device is used for reducing the voltage of the A. C. line to a proper value. For emergency A. C. operation, the best results are obtained with the 75 amper lamp operated on from 60 to 65 amperes at about 35 to 40 volts A. C. When operated on alternating current the motor which is designed for direct current only must be cut out of the circuit. In order to do this with the least delay, a snap switch is provided on the lamphouse.

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Figure 1

Here's one indication of the return of good business: a theatre supply company, namely the Howells Cinema Equipment Corp., finds the present and future so promising as to move their quarters into a very prominent and much larger space. Joe Hornstein, president of this supply house, will now transact his rapidly growing business from the first and second floors on the corner at 740 Seventh Avenue and 40th Street, New York City. This location is several times larger than the former premises on the eleventh floor of 729 Seventh Avenue and also has the decided advantage of a corner location providing an enormous window display. "Joe" has now expanded his activities into the wholesale distribution of Westinghouse radio equipment with marked success having shown great foresight in laying in a heavy stock of this equipment while it was obtainable. Therefore he now has the distinction of being one of the very few distributors who can meet the present demands. "Joe" further informs us that he has two large store rooms in the Manhattan Supply Building, where he keeps on hand for immediate delivery both a complete

 coated carbon formerly used. The use of a coated negative carbon permits the current to be conducted to the lower end of the carbon as in the regular carbon arc lamp, and eliminates the use of a contact shoe which was the cause of most of the difficulties formerly experienced with the Power's G. E. lamps in the past.

A fact which many who are otherwise familiar with these lamps may not know is that rect current, it is possible to operate the lamp successfully on alternating current. In case of emergency, either an alternating current compensator or similar device is used for reducing the voltage of the A. C. line to a proper value. For emergency A. C. operation, the best results are obtained with the 75 amper lamp operated on from 60 to 65 amperes at about 35 to 40 volts A. C. When operated on alternating current the motor which is designed for direct current only must be cut out of the circuit. In order to do this with the least delay, a snap switch is provided on the lamphouse.

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One of the main features of the new model is the ingenious arrangement for conducting the current to the positive carbons. This is accomplished by means of two heavy contact shoes, marked "H" in Figure 1, made of solid nickel and cast in one piece with their respective supporting arms. The contact shoes grip the carbons on both sides, the gripping pressure being maintained by means of a heavy spring made of a special heat resisting alloy placed on the lower end of the supporting arms which have a lever action. The entire positive assembly is mounted on a flexible support so that the contact shoes float on the end of the positive upper carbon and any eccentricity in the carbons cannot produce a binding action. The design of the new contact shoe is such that there can be no accumulation of carbon dust and a perfect contact is at all times maintained.

Another important innovation is the extension of the negative carbon carriage, which will permit of utilizing another inch of the negative carbon. A shield of heavy asbestos composition "G" is mounted on the upper end of the negative assembly and protects the metal parts from the heat of the arc.

The rear end of the positive clamp has been provided with an additional out-board bearing in order to give more support to the carbon feed tube. This bearing insures a smoother operation of the positive carbon feed and rotating mechanism and lightens the load on the motor.

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A fact which many who are otherwise familiar with these lamps may not know is that rect current, it is possible to operate the lamp successfully on alternating current. In case of emergency, either an alternating current compensator or similar device is used for reducing the voltage of the A. C. line to a proper value. For emergency A. C. operation, the best results are obtained with the 75 amper lamp operated on from 60 to 65 amperes at about 35 to 40 volts A. C. When operated on alternating current the motor which is designed for direct current only must be cut out of the circuit. In order to do this with the least delay, a snap switch is provided on the lamphouse.

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EASTMAN POSITIVE FILM

Bears the words "EASTMAN" "KODAK" —in black letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in white on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Dear Editor: Will write to you and tell you that the League is a fine thing. I got in some very bad films and used all of the labels up. Would like to have some more. All of the bad films came from one company. It was Famous Players-Lasky. In the Denver territory I sure A-I them.

Am sending a rough drawing of the rewind cabinet I have built. It may interest others. It is very handy and you can do all of the repairing on it. Plenty of room.

RODRAF KOENIG,
Chief Projectionist, Orpheum Theatre, Scottsbluff, Neb.

Gentlemen:
I have been putting it off long enough. I am sending my application for membership to-day.
I think it is one of the best that has ever been introduced; it benefits all parties concerned in motion picture business. If all the boys will get together and work for each other's benefit, the motion picture business will become more or less a pleasure, instead of a misery.

I have always done my best to put the films which I used in as good condition as possible before shipping it out even if it went back to the exchange who sent it out. I have worked an hour's time at times locating and mending one misframe. I don't think I have ever sent one out without making sure it was right in every way.

I cannot understand why any one would rewind a film and pronounce it perfect, in such condition; it is liable to cause a fire and burn a theatre down and maybe kill several people.

I failed to inspect a film one time that was sent out from one exchange due to the lack of time, as the train was late in delivering them to our town, and there was a pin which was missed in the inspection of them; it caused quite a fire, but as the magazines were tight it did not get into them and burned all that wound around the sprockets, which made quite a fire. The manager came up I was unconscious on the floor from the smoke which I inhaled, and the fumes of pyrene which I used to check the fire. He being an operator himself went on with the show and there was very little excitement in the theatre. A fire is exciting to any one but I have never quit a machine on this account. If there is a chance to save the film or machine that is my business to do so.

I have been operating about two years; learned under my manager, who is an expert on most everything pertaining to films and machines and operating same.
I could tell lots of experiences, but will save it for further and later writings, which I intend doing frequently.

Yours for better projection.
Oasis Theatre.
Walter Dupuy.

Dear Editor:
Here comes another letter. I suppose you think I am going to keep you busy.
I am going to describe our projection room. Our booth is 9 feet by 12 feet. We have two Fowers 6B Type E machines. The tension on the film and on the take-up is very loose. We use 110 volt A. C. current, 60 amperes to the arc and secure very good results. Our throw is 80 feet; we use a 4½ E. F. lens made by the Bausch & Lomb Optical Company. The rewind is motor driven fixed with a loose belt so as to keep the film from getting too much speed when the reel gets full.
There are three port holes in the front of the booth. They are 12 inches by 12 inches. Located over these port holes are the shutters fixed with a cord leading to the rewind table. There is a master link' directly over the rewind table which all of the lines are fastened to. Each line has its individual fuse.

(Continued on page 2364)
We Have Not Claimed

RAVEN HAFTONE SCREEN IS BEST FOR ALL THEATRES
But We Have Proved
IT IS BEST FOR SOME THEATRES
Let Us Tell You Why

RAVEN SCREEN CORPORATION
One Sixty-Five Broadway New York

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Every Theater Needs TransVERTER

It gives the projectionist perfect arcs; clear, white, steady light that is easily directed and controlled and clean, sharp-lined pictures.

It furnishes two arcs in series, same amperage and light value in each, making possible perfect dissolve and projection of the pictures.

TRANSVERTER is vertical in design and operates on ball bearings. It takes up less space in the booth, it is quiet and economical in operation, gives better projection and more service and satisfaction than any other equipment.

TRANSVERTER is full of worthwhile features and the greater one's experience the more it is appreciated.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
Cleveland, Ohio
Selecting the Screen

(Continued from page 2351)

appear of less than their actual width though they still remain their original height. Thus the pictures appear out of proportion. It is commonly termed, distorted. Very often the screen itself is blamed for this distortion. However, the only remedy for this trouble is to increase the distance from the front seats to the screen, as this lessens the angle through which the screen is observed.

The Size of Screen to Use

"How large should the screen be for my theatre?" This question is very frequently heard and, usually, it receives a great variety of answers.

A poor selection in the size of screen best suited for the theatre may prove a drawback to the box office receipts. This is particularly the case when screens are too large for the house. Pictures that are extremely large for the theatre may prove very annoying to the audience, especially those in the front section.

A person seated only a short distance from a large picture has difficulty in following all the action taking place on the screen. The eye can only see objects included in a relatively small angle. Therefore, it is necessary, if observing a large picture at close range, to continuously cast the eyes to various directions in order to include the entire screen. The observer will find it much easier to follow the action if he increases his distance from the screen or if the picture itself is made smaller. Eye fatigue will be reduced, helping to eliminate one of the causes of headaches.

The tendency toward unsteadiness and flicker is much more noticeable in large pictures.

Another advantage of using a moderate size picture and placing it well back from the audience is that coarseness of detail in the picture will be reduced. Small defects are very noticeable when magnified to an extreme degree.

When choosing the correct size of screen for the theatre, the front, center and back of the house must be considered. It is well to select a screen that will give a moderate picture from the center of the house. If it is impossible to place the screen well back from the front seats, then this front section should be slightly favored by reducing the size of the screen. While from the extreme rear of the house a large picture would appear in proportion, however, the smaller picture will prove satisfactory. It is necessary to compromise, allowing the audience in all parts of the house an enjoyable picture.

Care and Maintenance

Very often a good screen is installed in a theatre and because it showed to advantage when first used it receives no further attention. Screens become soiled and dusty and require cleaning at certain intervals. Therefore, it is advisable to refer to the screen manufacturers for their instructions. Quite often the mistake is made of indiscriminately wiping off a screen. This may cause it to appear streaked.

Some screens depreciate in their original reflective qualities more rapidly than others. It is good practice to compare the screen in the theatre with new samples of screen. From this comparison it is possible to estimate when a screen has served its useful life.

Many Advantages of Mexican Studio

An up-to-date Mexican studio which is completely equipped on the style of the latest American studios, is reported as doing a good business. During the last year five large pictures have been made, the best of which is to be released in this country.

Besides the many advantages of the studio itself, there are a great number of natural benefits to be derived from its location. Within a radius of thirty miles of this studio can be found tropical vegetation, mountainous country, general rough country, Spanish atmosphere, race tracks, bull fight rings and the like.

Sunshine is an article more abundant than in any other part of the world. It is a well-known fact that Mexico City, in which this studio is situated, is gifted with the maximum amount of light which proves a most economical and convenient feature.

G. Cameron, owner, has been an ardent student of American methods and is expected to be in New York City about the middle of this month. His office will be located at 220 West 42nd Street, New York City.

Radio-Mat

TALK from your screen
WITH your quickly

TYPEWRITTEN MESSAGES

60 RADIO MAT SLIDES $2.
Accept no Substitute.

FOR SALE by all Leading Dealers

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We rent lists of or address contemplated of existing theatres, studios and supply dealers, owners, publicity mediums and producers, selected at by territory, class, etc. Twenty thousand names were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

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is walking right out of your "THEATRE," that you should be getting. The two 25-Watt Frosted Mazda Lamps flash bright, then dim—ATTRACTING. Yes, pulling trade to their location.

The three machines are in beautiful white enamel, trimmed in gold, mounted on an attractive black enamel stand, which can be moved to any location. They consist of a Hot Salted P-Nut Machine, Breath Pellet Machine and Kandy-Kist P-Nut Machine. For further particulars write or wire

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$1.00 $1.00

Live film cutters and operators are using the OTT Combination Scraper and Moistner. It saves time and does neater work. Send one dollar at once to

OTT SALES CO., Inc.
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NEW YORK CITY
Phone Vanderbilt
9795-9839
Attention Fred H. Wood

We were glad to receive your application blank for membership in the National Anti-Misframe League. However, would you kindly fill out another blank as you overlooked including your complete address.

Very truly,
D. F. Glancy.

Colonial Theatre, Jasper, Ala.

All that is necessary for you to do to become a member is to fill in the N. A. M. L. blank found in the back of Motion Picture News with your name and address, the name and address of the theatre where you are employed and the manager's name. Upon receipt of this information you will be enrolled in the society in due course. The membership button costs 25c., upon receipt of which amount, either in coin or stamps, a button will be sent you. Here's hoping you will soon become a member!

Dear Editor:
Perhaps you will be surprised to hear from me as I did not write you ever since I joined the N. A. M. L., but then I did not have anything to write about, but still I'm keeping my pledge to the society of which I appreciate very much to be a member.

Now to come to a few points in discussion. About the bronze buttons, my opinion is to go to it and if they're ready let me know. Also about the film reports on each show. I think that's a great idea.

I would like to know where I could buy a slide showing that I am a member of the N. A. M. L. Please send me some labels as I am about all out of them.

I am keeping up my work in best of ability of my seven years' experience permits me. I have two Powers 6B machines which I keep in the best of condition. I am a constant reader of the News and very much interested in the Projectionist's page, as I think a person never knows too much. Please let me hear from you.

Sincerely,
FRANK DOMONKAS.
Number 1394, Ideal Theatre, 244 Wooster Avenue, Akron, Ohio.
The Unique Slide Co., Inc., 717 Seventh Avenue, New York City, can furnish you with slides of the type you desire. Upon receipt of twenty-five cents in coin or stamps we will send you the N. A. M. L. membership button. Your request for labels will be forwarded to the proper department for attention.—Ed.

Dear Editor:
I see in the News where you are sending out a N. A. M. L. button. Will be glad to give 25c. for one of them.

I like the League fine and I want to tell you I get some bad films. I have two Powers 6A machines.

Will write you a long letter next time.

Yours truly,
G. I. THOMAS.
Number 1674, Bedford Theatre, Bedford, Va.
Brother Thomas was the first to receive an N. A. M. L. button.—Editor.

SERVICE

Projection—Ventilating—Heating—Fire Prevention
Theatre Furnishings—Construction Material—Music—Lighting

Motion Picture News is in a position to advise any theatre owner on any equipment problem.

We are in contact with all the manufacturers.

Our Technical Department is at your service.

Consult us if you need advice or help.
Installation Inspected
Precision Machine Coby.

E. S. Porter, of the Precision Machine Company of New York, was in Buffalo recently supervising the installation of the new Simplex machines in the Lafayette Square theatre. The booth equipment was installed by Al Becker, of the Becker Theatre Supply Company of Buffalo. Arch Geddis, formerly at the Olympic, is chief operator at the Lafayette.—Taylor.

Monsoon Opens Branch Office in Philadelphia

Owing to its steadily increasing business in Pennsylvania and Delaware, and the host of new inquiries from these two states, Monsoon Cooling System, of Brooklyn, N. Y., has been compelled to open a branch office in Philadelphia.

J. G. Ammon, an engineer thoroughly experienced in the designing of cooling and ventilating systems for theatres, will be in charge.

The new Philadelphia office of the Monsoon Cooling System, Inc., will be located in the Bulletin Building, Room 726.

Salt Lake Theatre Supply Opens Theatre

A new motion picture theatre was opened at 44 Exchange Place in Salt Lake City, Utah, with a special matinee, at which showing representatives of theatres in the intermountain territory, local film exchanges and members of the press were the invited guests of the Salt Lake Theatre Supply Company, the owners. The place is a theatre in miniature and its construction and equipment, completed under the supervision of Manager Samuel I. Levin, marks a distinct step forward in the methods of handling theatrical equipment and supplies. The house has complete equipment for the display of any size or variety of film with the same projection and lighting effects that would be available in a large modern theatre. The equipment includes a miniature stage with proscenium arch, the usual wings and all the appurtenances necessary for conducting a motion picture show.

Music is provided by the latest type of player, a marvel in the furnishing of the correct musical effect.—Hunt.

Wurlitzer Hope-Jone Used

Fred M. Zimmerman, of the Avondale theatre, North Tonawanda, N. Y., has installed a new Wurlitzer Hope-Jone Unit Organ in his house.—Taylor.

In the hour of need

When the day comes around for which you’ve booked your biggest and highest-priced film of the year—
—and the weather turns out sizzling, steaming brutally hot—

That’s the time you really appreciate your Monsoon Cooling System.

A snap of the switch and immediately its cool refreshing breezes sweep through the house—keeping the crowds cool and contented, all-forgetful of the sweltering heat outdoors, keen to get every ounce of enjoyment out of a good picture.

And when you come to count up the day’s receipts, you’ll be glad—mighty glad—you had Monsoon Cooling System in your hour of need.

Install Monsoons for this summer
Write for Booklet N-15

Monsoon Cooling System, Inc.
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BASS EVER IN THE LEAD

A 200 sq. ft. capacity new Universal with Automatic Dissolving Shutter, Tossar F.0.5 lens complete with Universal Panoram and Titling out tripod.
Price $450.00

Shipment prepaid, price $450.00

Telegram orders shipped same day received. Wire deposit, balance C. O. D.

A few left of the 400 sq. ft. Liberty War Model Universal complete with Tripod.

Write or wire to the Motion Picture Headquarters of America.

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CUT YOUR COSTS IN TWO
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CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
753 Jersey Avenue
Jersey City, N. J.
Music and the Picture

New Metropolitan Baritone Is Noted Screen Player

The recent announcement that Michael Bohnen has signed a contract with the Metropolitan Opera Company to sing leading baritone roles at the Metropolitan next season is of special interest to exhibitors who will play "The Mistress of the World" productions.

Mr. Bohnen plays "Benso" in "The Mistress of the World," which calls upon him to perform all sorts of daring and dangerous exploits.

A Russian by birth, Bohnen has sung in all the leading capitals of Europe. He possesses a rich, powerful voice, distinguished by the deep, Garrison quality that is a characteristic of Russian singers everywhere. One of his most successful roles is that of Scarpia in "Tosca," and at the Berlin Opera he was cast in the leading role in "The City of the Dead," which recently caused a sensation in Europe and has since been presented at the Metropolitan in New York, serving as the vehicle for the American debut of Mme. Jerita, the Viennese soprano.

Audiences Must Learn Technique Says London Times

An audience has its technique to learn quite as much as the artist, says The London Times. Technique is only a convenient word for "what you may take for granted," and it comes from practice. When all the crimes of this un-musical nation are reckoned up and cast in the balance, this, the fact that for a generation at least they did practice seriously, should be thrown into the opposite scale. Any one with despair of the republic might take a glance at the "Diary of Viscount Percival," where the interest centers in and stops at anecdotes of Handel and Bononcini, without a pulse beating any the quicker for anything they wrote—at least not audibly.

Coliseum Orchestra Seattle's Pride

Sunday Concerts Big Feature in the Musical Life of the City

Music Weeks Meet with Public Favor

Eighty Cities in United States Have Held City-Wide Demonstrations

NEARLY eighty cities distributed throughout the United States have already held Music Week and scores of others are planning them for the near future. New York was the first city to inaugurate the movement on a large scale, as it has many other things musical, but the great city-wide musical demonstration has spread with such rapidity and has taken root in so many places that it already might be called a national institution. San Francisco, Los Angeles, Dallas, Denver, Detroit, Washington, D.C., St. Louis, Peoria, Portland, Ore., Seattle Little Rock, Sacramento and Youngtown have already held Music Weeks and other cities including Philadelphia, Pittsburgh, Toledo and many smaller places are planning them for the near future.

Music Week is aptly as well adapted to the small cities as the large ones, for the interest aroused is as great in cities of all sizes. The participation includes so many elements in the city's life that the enthusiasm generated is so spontaneous that we must be convinced that it has very decidedly struck a popular chord.

While there are many spectacular features connected with Music Week, it is not spectacular in its essence. It is sort of an awakening of the musical consciousness of the people and an effort to reach every man.

The growth of the Music Week movement has resembled the progress of those things destined to become the customs and institution of a country advancing with measured gait but firm and steady step from city to city, taking root as an annual event wherever it has once been adopted and accompanied by that interchange of ideas and cumulative development which characterize those voluntary activities which really serve the public and which the public takes to its heart.

Just what a Music Week is has been variously defined. In some cities it is referred to as "a community effort to emphasize the value of music." In others it is described as "a widely scattered, widely varied but well organized and simultaneous demonstration in honor of music." or more briefly, "a tribute to music in which everybody has a part." The exact wording matters little. It may appear on official programs and in the mayors' proclamations that often announce the observance, and its main purpose is to remind the town of the aim underlying what is going on. That aim is similar practically everywhere, and the success with which it is carried out depends upon the public-spirited efforts of those in charge of the organization work. The object is always to give as much cooperation and participation as possible not only from the musical elements but also from those not directly connected with music—civic, religious, fraternal, industrial, etc.—to the end that Music Week may be a real city-wide demonstration bringing the message of music to every man, woman and child and impressing upon the consciousness of the public the benefits to be derived if it is needed for its greater utilization in every phase of life.

Otto H. Kahn is honorary chairman of New York's Third Music Week Committee, as he has been of the two preceding. C. M. Tremaine, director of the National Bureau for the Advancement of Music is the active chairman and Miss Isabel Lowden is director. The membership of the general committee includes many of the most distinguished men in the city and there are thirty-five special committees representing the important musical organizations and a wide variety of interests outside musical circles. The Special Committee for the Motion Picture Theatres is headed by Hugo Riesenfeld and the other members are Frank Stewart, Adams, V. C. Cooper, Carl Edouard, Michael P. Kruger, Joseph Littau, Ernst Luz, Erno R apee, Olois Reiser, Frederick Stahlberg and Victor Wagner.

Judging from the responses which have thus far been received by the committee and from the participation during the two previous years more than 2,000 different organizations and groups will take part in this year's demonstration. They will include churches, public and private schools, colleges, women's clubs, musical societies, stores and factories, libraries, hotels, theatres and motion picture houses.

A movement which is so completely meeting the popular approval and arousing such widespread public interest must naturally interest the motion picture theatre owners and we strongly recommend that they take a conspicuous part in the participation in those cities in which Music Weeks are being held to mark the indication that the movement may be national and the same week observed simultaneously throughout the country. Full information can be obtained from the National Bureau for the Advancement of Music, 105 West 40th Street, New York.
WE INCLUDED THIS VERSE IN OUR NOV. 12th AD.

"And they asked me how I did it
And I gave 'em the Scripture text
You keep your light so shining
a little ahead o' the next!
They copied all they could follow
but they couldn't copy my mind
And I left 'em Sweating and Stealing
a year and a half behind."
—Kipling.

And our comment then, and now was "HOW DID KIPLING KNOW OUR COMPETITORS SO WELL?"

WE PREDICTED A SCRAMBLE AS SOON AS OUR NEW HIGH INTENSITY ARC LAMP WAS OFFERED TO THE TRADE
AND JUDGING BY RECENT TRADE ADVERTISEMENTS OUR COMPETITORS ARE RUNNING TRUE TO FORM

SO DO NOT BE MISLED

THE

SIMPLEX-SUNLIGHT-ARC HIGH INTENSITY PROJECTOR LAMP

Was Designed, Developed and Constructed Correctly Right From the Start

IT ALWAYS

REDUCED CARBON WASTE TO A MINIMUM
HAD A FLOATING POSITIVE CONTACT
COULD BE USED ON AMPERAGES FROM 70-120
And We Never Used A Negative Brush Contact

SO WHY EXPERIMENT WITH OTHERS?

“Smilin’ Through” is acclaimed A wonderful symbol of the Art of Miss Talmadge—Great. A First National Attraction Prints made under the personal Supervision of Joe Aller.

Miss Norma Talmadge in “Smilin’ Through”
Who Buys?

The purchasing circulation of a magazine determines, of course, its value to the advertiser.

The ribbon clerk, the broker, the banker and the manicurist types of reader buy not one cent's worth of motion picture product—except at the theatre.

The EXHIBITOR is the buyer.

And the magazine reaching by far the largest number of exhibitors (8577) by paid subscriptions is MOTION PICTURE NEWS.

Worthy of thought, Mr. Advertiser?

The News Alone Covers the Field
FIRST RUN FEATURES ON 1 Reel!

CAPITOL New York
FASHIONS IN NATURAL COLOR
by the Colorcraft process
A feature of each issue of Burr's Novelty Review

ONE WONDER REEL

BURR'S NOVELTY REVIEW

THEY'RE BOOKING THIS NOVELTY-COMEDY REEL NOW AT THE FOLLOWING EXCHANGES:

FEDERATED FILM DISTRIBUTORS, 90 Golden Gate Avenue, San Francisco: Northern California, Nevada, Hawaii.

FEDERATED FILM DISTRIBUTORS, 913 S. Olive Street, Los Angeles: Southern California, Arizona.

CELEBRATED PLAYERS FILM CORPORATION, 810 S. Wabash Avenue, Chicago: Northern Illinois, Indiana.

CELEBRATED PLAYERS FILM CORPORATION, Toy Building, Milwaukee: Wisconsin.

STANDARD FILM SERVICE COMPANY, Film Building, Detroit: Michigan.

YOU NEED A REEL OF SHORT FEATURES!

Address: Raymond S. Harris, Mgr.
Short Subject Dept.,
AFFILIATED DISTRIBUTORS, Inc.
C. C. Burr Pres.
133-135-137 West 44th Street
New York City, N. Y.

STANDARD FILM SERVICE COMPANY, Sloan Building, Cleveland: Northern Ohio.

STANDARD FILM SERVICE COMPANY, Pioneer & Broadway, Cincinnati: Southern Ohio, Kentucky.

FEDERATED FILM EXCHANGE COMPANY, 1018-1020 Forbes Street, Pittsburgh: Western Pennsylvania, West Virginia.

FEDERATED FILMS OF ATLANTA, 136 Marietta Street, Atlanta: North Carolina, South Carolina, Florida, Georgia, Alabama, Tennessee.


STANDARD FILM SERVICE COMPANY, Sloan Building, Cleveland: Northern Ohio.
ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN A GEORGE ADE STORY

"Our Leading Citizen"

AMERICA'S greatest humorist has written a story direct for the screen! And what's more, he worked with the director and scenario writer in the making of it!

That means something new and bright and entertaining. Tom Meighan never had such an altogether satisfying role.

A great supporting cast interprets this delightful comedy. Lois Wilson is leading woman, Theodore Roberts has a characteristic role, and others are Guy Oliver, Charles Ogle, Sylvia Ashton, Ethel Wales, Lucien Littlefield, and W. P. Carleton.

The hundred million admirers of Meighan and Ade will flock to see it!

Directed by Alfred E. Green
Scenario by George Ade and Waldemar Young

A Paramount Picture
George Melford
PRODUCTION

"The Woman Who Walked Alone"

with
Dorothy Dalton

A GEORGE MELFORD production of the sensational novel by John Colton. A story that starts in London's aristocracy, and races through a hundred thrills to the depths of Africa's jungles.

One of the greatest roles any star was ever called upon to play. And Miss Dalton excels herself in it—excels even her work in Cecil B. DeMille's "Fool's Paradise."

A big director, a big star, and a story packed with sensations! Together with a title that will make people stop and look!


A Paramount Picture
April 29, 1922

Betty Compson

UNITED STATES OF AMERICA

DOMINION OF CANADA

Betty Compson

ADOLPH ZUKOR PRESENTS A
Penrhyn Stanlaws production
"Over the Border"

WITH

Betty Compson and Tom Moore

TWO great stars, a great director, and a great author! They make "Over the Border" one of the season's best.

It's a story of the north and the mounted police, full of adventure and daring and romance.

The author of "Behold My Wife!" never wrote anything finer.

By Sir Gilbert Parker
Scenario by Albert S. LeVino

A Paramount Picture
WILDERNESS TALES

By Robert C. Bruce

The Artist Who Uses A Camera

are one-reel photoplays of scenic character which mark a definite step in the progress of the motion picture art. The National Board of Review, in its publication for January-February, discussed the first of the series—"AND WOMEN MUST WEEP"—and declared it one of the "exceptional" pictures of the year. This is the only time this publication has ever deigned to discuss a one-reel picture of any kind.

The Editors-in-Chief of all the national trade journals in this industry have paid editorial tribute to these gems of the photo-dramatic art.

Mr. Rothafel is spending three weeks arranging a symphony for "MY COUNTRY," one of the series, and has declared this picture "one of the most beautiful motion pictures I have ever seen on the screen."

There are ten one-reel photoplays in the series of WILDERNESS TALES—

Book the Series NOW!

Educational Pictures

"THE SPICE OF THE PROGRAM"

Educational Film Exchanges, Inc.

E. W. Hammons, President
Sherlock Holmes in Motion Pictures

The Industry's leaders say the screen needs new blood!

The public is eager for moderate-priced entertainment, but—to re-kindle public confidence, the type of pictures needs changing.

"The Adventures of Sherlock Holmes" are a new series of short-reel features, to be released shortly by Educational, that meet every requirement for "better pictures."

For tense dramatic interest, suspense, vigor of story, continuity and excellence of photography they have never been excelled, and have seldom been equalled.

SHERLOCK HOLMES is a name to conjure with at your box-office. Conan Doyle's GREATEST OF FICTION CHARACTERS is not only pre-eminent as the Detective of English Fiction, but is also the best known and most enjoyed of all fiction personages.

"The Adventures of Sherlock Holmes" mark a new step in the progress of the motion picture art, and it is perfectly natural that Educational should sponsor these features—in Short Subjects.

To help you sell these two-reel features, Educational is preparing many unique exploitation stunts, as one of which we will tell TWELVE MILLIONS OF PEOPLE all about them through advertisements in

THE SATURDAY EVENING POST

Note: Watch Subsequent Advertisements Telling You How To Merchandise These Pictures Through Your Box-Office.

Contract for the Entire Series Now!

EDUCATIONAL FILM EXCHANGES, Inc.  E. W. Hammons, President
I am the LAW!

THE biggest national advertising campaign ever put behind one picture will make people everywhere look for "I Am the Law."

Big full-page smashes will appear in

- The Saturday Evening Post
- Life
- Photoplay
- Motion Picture Magazine
- Motion Picture Classic
- Picture Play
- Screenland and other publications

This picture is right! The story is right! The author is right! The director is right! The cast is right! And the record-breaking advertising will make sure that everybody everywhere will want to see this picture. It promises to be the biggest thing in years. Will you have it?

See the following six pages—
The Saturday Evening Post

C. C. Burr presents
Edwin Carewe's Production

I am the Law

a photoplay by Raymond L. Schrock, adapted from "The Poetic Justice of the Uko-San," by the author of "The River's End"

James Oliver Curwood

Picture the splendors of the Orient transplanted by an exiled Chinese to his quarters in the frozen wastes of the North, where he gave shelter to soldiers—of-fortune, outlaws and the like. Imagine an American girl seeking refuge in this amazing spot.

Picture also the greatest man-hunter ever screened—brother tracking brother, over snow-clad mountains, across frozen rivers, along perilous ledges until at last both hunter and hunted stumble out of the blizzard into the cabin of the girl they both love.

These are but two of many situations from what has been called "unquestionably one of the two greatest pictures of the North ever made."

"I am the Law" marks the dawn of a new era in motion picture production. As much time, care and patience have been expended in the creation, development and presentation of this remarkable picture, as upon any dramatic success on the legitimate stage. It is Belasco—like in its perfection. Don't miss it.

EDWIN CAREWE
P I C T U R E S, C O R P.
R. P. FINEMAN, Pres.
P. E. ZEIDMAN, V. Pre.
DISTRIBUTORS, INC.
210 WEST 44TH ST., N. Y.

THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE

Alice Lake  Kenneth Harlan  Gaston Glass  Rosemary Theby  Noah Beery  Wallace Beery
The Greatest Man-Hunt Ever Filmed
And a love-story long to be remembered

OVER the frozen wastes and snow-clad mountains of the North, across ice-bound rivers and along perilous ledges, through blinding blizzard and midnight darkness—brother tracking brother!

The one a murderer; the other the greatest man-hunter of the Northwest Royal Mounted, compelled by his creed to bring to reckoning the very man he had promised to protect.

And, in the back of each one’s mind, the image of the girl they both loved.

This is but one of several elements that make “I Am the Law” the memorable picture that it is.

Written by the Northland’s greatest story-teller; produced by the master of outdoor photodrama, “I Am the Law” will be talked of for years to come. As much time, patience and study have been lavished on it as on any dramatic success of the legitimate stage. It is Belasco-like in its perfection. Don’t miss it.
STILL ANOTHER—
This full page appears in
PHOTOPLAY
and other publications

A Love Story
That Will Go
Down the Years

HOW an American girl came to the frozen North;
—how she fell into the clutches of the notorious Fu Chang;
—how a handsome, dashing sergeant of the Royal Mounted
rescued her;
—how he confessed a crime of his brother's, only in the end
to be compelled to track that brother down;
—how the three—the girl, the tracker and the tracked—were
snowed in by a blizzard—this is but the beginning of one
of the most stirring love stories ever told—"I am the Law".

Adapted from a story by James
Oliver Curwood, directed by
that master of outdoor produc-
tion, Edwin Carewe, "I am the
Law" has had more time,
patience and study lavished on
it than most productions on the
legitimate stage. It is Belasco-
like in its perfection. Don't
miss it.

EDWIN CAREWE
PICTURES CORP.
R. P. FINEMAN Pres.
R. F. FEIDMAN, V. Pre.
Distributed by
AFFILIATED
DISTRIBUTORS, INC.
133 WEST 44TH ST., N. Y.

THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE
Kenneth Harlan     Alice Lake     Gaston Glass     Rosemary Theby     Noah Beery     Wallace Beery
"You are no longer a brother of mine.
You're a criminal and—I am the Law."

PICTURE the mental anguish of a man—the greatest man-hunter of the Royal Mounted—compelled to capture, dead or alive, not only a brother officer in the service, but his own younger brother whom he had sworn to protect and keep straight—the fiancée of a girl for whom he himself would have laid down his life.

This is but one of the tense dramatic incidents in the most gripping, soul-stirring story ever told on the screen. A story of the romance, adventure and tragedy of the great Northland, by James Oliver Curwood, one of America’s greatest story tellers.

Under the flawless direction of Edwin Carewe, "I am the Law" marks the dawn of a new era in motion picture production. As much time, care and patience have been expended in the creation, development and presentation of this remarkable picture, as upon any dramatic success on the legitimate stage. It is Belasco-like in its perfection.

Alice Lake  Kenneth Harlan  Gaston Glass  Rosemary Thelby  Noah Beery  Wallace Beery

THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE
The Gorgeous East—
Transplanted to the Rugged North

UP in the frozen Northland, on the very fringe of the law, lay an Oriental "Inn," a bit of Eastern color, in an incongruous setting.

There Fu Chang kept open-house for soldiers of fortune, outlaws and the like.

Into this amazing trap came an American girl. Luckily for her, a corporal of the Royal Mounted followed on her trail. See this wonderful story, a stirring tale of adventure and love, acted by an all-star cast—"I Am the Law."

By the Northland's greatest story-teller, James Oliver Curwood, directed by Edwin Carewe, the master of out-door photodrama.

"I Am the Law" has received more time, patience and study than most presentations, even on the legitimate stage. It is Belasco-like in its perfection. Don't miss it.

C. C. Burr presents
Edwin Carewe's Production

I am the LAW!

A photoplay by Raymond L. Schrock adapted from "The Poetic Justice of Uko-San" by the author of "The River's End"

EDWIN CAREWE PICTURES CORP.
H. P. FINEMAN, Pres.
B. F. ZEIDMAN, V. Pres.
DISTRIBUTED BY AFFILIATED DISTRIBUTORS, INC.
13 WEST 44TH ST., N. Y.

JAMES OLIVER CURWOOD
THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE
ALICE LAKE  KENNETH HARLAN  GASTON GLASS  ROSEMARY THERT  NOAH BEERY  WALLACE BEERY
UNJUSTLY accused of forcing unwelcome attention on the wife of the man you most admire and respect—

What would YOU do?

To tell the truth meant impeaching the honor of his superior's wife—hurting the girl he loved who believed in and loved his own brother, the real culprit—disgracing his brother whom he had sworn to protect and keep straight.

To remain silent admitted his guilt, his own dishonor and possible dismissal from the service to which he had dedicated his life. And more—it killed forever his hope for happiness with the girl he loved.

What would YOU do?

Don't miss this powerful, enthralling drama of the great Northwest, the most picturesque, soul stirring story ever told of the romance, tragedy and adventure of the North.

By America's greatest story-tel-

C. C. Barr presents
Edwin Carewe's Production

I am the LAW!

by the author of "The River's End"

James Oliver Curwood

UNJUSTLY accused of forcing unwelcome attention on the wife of the man you most admire and respect—

What would YOU do?

To tell the truth meant impeaching the honor of his superior's wife—hurting the girl he loved who believed in and loved his own brother, the real culprit—disgracing his brother whom he had sworn to protect and keep straight.

To remain silent admitted his guilt, his own dishonor and possible dismissal from the service to which he had dedicated his life. And more—it killed forever his hope for happiness with the girl he loved.

What would YOU do?

Don't miss this powerful, enthralling drama of the great Northwest, the most picturesque, soul stirring story ever told of the romance, tragedy and adventure of the North.

By America's greatest story-teller, James Oliver Curwood, with flawless direction, and with the greatest galaxy of stars ever featured in one picture, "I Am the Law" marks a new epoch in photodramatic achievement. Don't miss it!

EDWIN CAREWE PICTURES CORP.
Distributed by AFFILIATED DISTRIBUTORS, INC.

Alice Lake
Wallace Beery
THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE
The title alone is enough:

Don't Doubt Your Wife

with Leah Baird and a Special Cast
A Startling Drama of the Mishaps of Marriage
HERE is the perfect screen edition of a masterpiece of fiction, startling in its fidelity to the story and wonderfully well suited to your box office.

Presented and Distributed by ASSOCIATED EXHIBITORS

Arthur S. Kane, President

FOREIGN REPRESENTATIVE
SIDNEY GARRETT
It's Big! It's Spectacular! It's Amazing!
The settings are marvellous. The cast is admirable:
Craufurd Kent Evelyn Greeley
Bradley Barker Nona Marden
Robert Kenyon Marguerite Courtot
George Fawcett Marie Edith Wells
Austin Huhn Jean Girardin
John Randall Ricca Allen

Produced by
FRANK DONOVAN

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
A Good Picture and Some Views of Folks and By 'Em

"CARDIGAN."

Produced by Messmore Kendall. Directed by John W. Noble. Presented at the Ziegfeld.

The Cast:

Michael Cardigan — William Collier Jr.
Betty Carpenter — Betty Carpenter
Thomas Cummings — Walter Butner
Charles E. Graham — Lord Dunmore
Wilhelmina Lobetti — Lady Stilton
Ohio, Ohio — Sir John Johnson
Colin Campbell — The Weaver
Jere Austin — Jack Mount
Frank R. Montgomery — Chief Logan
Eleanor Griffith — Quider
Dick Lee — Curly
Florence Loeffler — Molly Brant
William Willis — John Hancock
Austen Hume — Paul Revere

By Mae Tinee.

Do you want more proof that the all star cast of the thing? Here it is.

It is sure a downright relief to see a picture where everybody’s on the job and nobody’s walking around hugging the limelight and worrying because somebody else was accorded a big scene. This photoplay, adapted from the historical novel by Robert W. Chambers, there’s a lot of good work and everybody’s doing it. And a casual glance at the cast reveals no name that carries any special weight.

Betty Carpenter, for instance. You wouldn’t go around the corner in see Betty Carpenter, would you? Because you never heard of Betty Carpenter. Suppose, though, you DO go around the corner just out of curiosity. You’ll be surprised! Here’s a pretty girl with a lot of heart and who knows how to look pretty. A pretty girl who knows that a pretty girl can’t do anything except to be pretty.

The Weaver is an expert at that. He’s one of the finest actors in the business and he knows how to make you forget that he’s acting. He makes you believe that he’s real and that’s what acting is all about.

The Weaver is the star of this picture, and you’ll see why when you see him in action. He’s got that special something that makes him stand out from the crowd. He’s got that special something that makes you want to see him again and again.

This wonderful review is the most unusual praise given any motion picture by Mae Tinee in two years. When you please her with a picture you have passed muster with the most exacting screen critic in the world.

All the English language papers in New York (14) praised "Cardigan" and the Capitol Theatre topped $40,000 with it. All six of the Philadelphia dailies were unanimous in their praise.

From one end of the country to the other—Boston, Toledo, Minneapolis, Los Angeles, Seattle—"Cardigan" is a big, honest, valid box-office success and the public everywhere likes it in equal measure with the scores of critics who reflect public opinion faithfully.
The Greatest Action Picture Ever Made

SELZNICK PICTURES

Owen Moore in

"Reported Missing"

DIRECTED BY HENRY LEHRMAN

The Biggest Clean-up Since "The Kid"
Holy Bill, What a Picture!

Owen

"Reported"

Directed by HENRY LEHRMAN
Selznick ents

Moore in Missing

Scenario by Lewis Allen Browne
An Absolute Statement of Facts:
This Production Will Gross More Than Any Other Picture Ever Made by SELZNICK or sold by SELECT
Playing New York's Leading Theatre—

Beginning Sunday April 23rd—

SELZNICK'S

"REPORTED MISSING"

Starring

OWEN MOORE

WILL APPEAR FOR AN INDEFINITE ENGAGEMENT AT THE

CRITERION THEATRE

BROADWAY AT 44th STREET
WE RECOMMEND THIS PICTURE FOR EVERY CLASS OF THEATRE

Every inch of it thrills!
Action! Adventure! Fight!
It’s a speed picture—
A real picture!
It’s a story of a treasure-hunt.
It packs a wallop!
It ends with a surprise!
As an interest-getter, it’s one of the year’s best.
As a production—it’s a Goldwyn picture!
If you won’t look at the picture before playing it, just take a slant at the lobby cards.
This is an audience picture.
It has no special message!
It has no theme—no thesis—no lecture!
It’s just a corking moving-picture!
Book it! Bank-book it!
Goldwyn presents

Yellow Men And Gold

with HELENE CHADWICK & RICHARD DIX

Adapted from the famous tale of adventure by

GOVERNEUR MORRIS

Personally directed by IRVIN V. WILLAT by special arrangement

A GOLDWYN PICTURE

The Press and Service Book for Exhibitors is complete
Without a doubt the greatest picture ever produced. Never heard so many comments from patrons as on this picture. Positively broke all records. We don't care how big a picture was ever produced, it can't come up to the tremendous drawing possibilities of "Foolish Wives." We sincerely recommend it to exhibitors as an attraction that not only brings in big money but gives prestige to any House. We cannot boost it too strongly, no matter how big we put it for it's a positive life saver for the exhibitor. Played Empire at popular prices.

A. DOBBS
EMPIRE THEATRE
Milwaukee, W.
for the Exhibitor
says A. Dobbs
EMPIRE THEATRE
MILWAUKEE, WIS.

Carl Laemmle's Supreme Achievement
Universal Super Jewel
by and with Von Stroheim
"Good Short Stuff" is Not Good Enough for Universal

REGINALD DENNY

Every patron of your house will want to see this handsome hero of "THE LEATHER PUSHERS" series—the short features that made screen history—in the smashing Royal Northwest Mounted Police stories he is now making for Universal! Watch for them—they're as full of action as the North Woods are full of trees!

TOM SANTSCHI

Everybody knows Tom Santschi—and everybody likes him! The great two-reel western features he is now making for Universal are the best of his career. They'll make your patrons beg for more—so don't make the mistake of letting this series of eight get past you! You'll be needing them!

NEELY EDWARDS

This popular young comedian will shortly be known from one end of the country to the other as "Nervy Nat." In this comic tramp role, Neely Edwards is making the most screamingly funny one-reel comedies that have come your way in a long time! They'll be released soon! Watch for 'em!

UNIVERSAL SHORT STUFF

$7000 CASH FOR BEST EXPLOITATION IDEAS ON "ROBINSON CRUSOE" SEE UNIVERSAL'S MOVING PICTURE WEEKLY FOR FULL DETAILS WRITE CIRCULATION MANAGER 1600 BROADWAY IF YOU DON'T RECEIVE IT.
Coming Soon!

Carl Laemmle will shortly present

"The Man of a Thousand Faces"

LON CHANEY
in his greatest screen triumph

'The Trap'

Universal - Jewel

Directed by ROBT. THORNBOR
The Peerless
Immediate Exhibitor Sensational

Two Manual and Pedal Pipe Organ.
Detached Console. Stop Keys Elliptical Form
Beautiful Tonal Effects Including Vox Humana.

$39
F.O.B. FACTORY—
The Peerless Organ size theatres. It is Has power and variety Will Accept Your Present

The American Photo
New York 1600 Broadway
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Organ Triumphs!

Response to the Price and Terms:

75.

INSTALLED FREE.

... built for moderate simple and strong.

of tonal expression.

Trade-in of Instrument.

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Los Angeles 835 So. Olive St.

Denver 1732 Welton St.

Average Organist Can Secure Remarkable Results.

Easily Adapted To Any Location.

Price Reduction Includes Terms.

ACT NOW!
Notice - Warning - Promise!
Bill Farnum is back in a blue shirt!
If you have due regard for your box office you will take steps now for an early play date on Farnum's next picture—greater than any other Farnum success.

Coming William Fox presents Ready May 7
WILLIAM FARNUM IN SHACKLES OF GOLD
FROM THE MODERN SOCIETY DRAMA "SAMSON" by HENRI BERNSTEIN ~ Directed by HERBERT BRENON
99 pounds of pep and Box Office Pull

William Fox presents

SHIRLEY MASON
in the romance of an every-day girl

Very Truly Yours

It starts with a typewriter and ends with a flourish
Author—Hannah Hinsdale — Directed by Harry Beaumont
WARNING!!!

—Regardless of Any Statements Made By Any Distributors—

Adventures of Sherlock Holmes
TWO-REEL SPECIALS
Now Ready for Immediate Bookings and Release

——BY——

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ALEXANDER FILM CORPORATION
130 West 46th Street — — — — — New York City

BRODEK and RAPHAEL, Attorneys
2 Rector Street, New York City
FASHIONS IN PICTURES

FASHIONS, like the sun, travel from East to West. There are fashions in motion pictures just as in everything else. The fad on Broadway today sooner or later becomes the craze all over the country.

MELODRAMA has come back. The big stage hits of the season have been melodramas, and the New York public has paid $5.00 a seat to see them. Melodrama is again ruling strong on the screen.

"FAIR LADY" is a big, high-class, stirring, thrilling melodrama—a melodrama that spells love, romance, adventure, intrigue. It furnishes entertainment that is all the rage everywhere.

SELL THIS great picture to your public as a melodrama; the kind of amusement the big towns are paying big money to see. Play up the thrills, the action, the heart beats! Your box office will give the answer.

WILL TELL more about this picture next week.

The man who sells amusement, like the man who sells merchandise, must study the styles, and the wants and needs of his public. The people of one city generally want what those of other cities want. Give it to them, and profit at the box-office.
HUNT STROMBERG Presents

Bull Montana
In His First Three Reel Comedy Special

"A Ladies' Man"

There'll Be Crowds at Every Theatre!

One thousand, eight hundred and seventy-one exhibitors of America have written or wired enthusiastic endorsement of BULL MONTANA as a box-office attraction that will get the crowds and provide something new and delightful in comedy entertainments.

Correspondence files—proving the most remarkable and unanimous pledge of support ever accorded a single idea since the birth of motion pictures—are open to all!

The market today is sprinkled with comedies of scattered appeal, most of which are accepted merely as "time-fillers," three or four of which are sold, accepted and exploited for their net value as crowd-getters and prestige builders.

BULL MONTANA, in finely produced, superbly cast and directed comedy specials, will instantly rank with or ahead of these acknowledged topnotchers.

It's in the cards by past performances—and a record of unsolicited publicity and advertising that has made this unique personality one of the most popular idols of the theatrical world.

Exhibitors feel this, know this, and admit this—That's why "There'll Be Crowds at Every Theatre!"

Run over the list, recall every successful comedy of the past twelve months and you'll find none—bar none—that can equal "A Ladies' Man" for roars of laughter and concussions of thrills!

An effervescent, thoroughly human story of "Little Oswald," a foundling of unknown parentage, who is adopted by wealthy aristocrats, runs away from home at the age of ten and later returns—NOT as the Lord Fauntleroy that mama and papa expected, but as—well, it's too funny for words!

BULL MONTANA is a sensation as "Little Oswald." The supporting cast reads like a seven-reel super. Claire McDowell, Charles Mailes, Myrtle Lind, Chuck Reisner, Master Dinky Dean Reisner, Stanhope Wheatcroft, Frank Kingsley, "Snitz" Edwards and two hundred others!

A BIG, "different" Comedy of Quality that the entire industry can welcome with Pride and exhibit with Profit. Produced by a staff comprising the most skilled craftsmen in pictures!

Written and Personally Directed by HUNT STROMBERG
Edited by DEL ANDREWS Scenario by REX TAYLOR
Associate Director CHUCK REISNER Title Illustrations, RENAUD HOFFMAN
Photographed by LYMAN BROENING and STEVE EVANS

Hunt Stromberg Productions
HOLLYWOOD STUDIOS :: HOLLYWOOD, CALIFORNIA
Shadows

have aroused the curiosity and held the interest of children always. It is different now, however, from what it was when Robert Louis Stevenson wrote the little poem for children, entitled "My Shadow."

"I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me, when I jump into my bed."

Shadows now play an enormously important part in the entertainment of children, but the child of today, so far from being content with one shadow for his amusement, demands literally millions of distinct shadows, thrown on a white lighted screen at the rate of seven a second or more. These he calls "Motion Pictures," or, more often, "Movies."

SECOND NATIONAL PICTURES CORPORATION

by the adoption of systematic methods of distribution, is enabled to offer the best possible motion picture entertainment for children and adults as well, and on most attractive terms.

Releases:

"THE NIGHT RIDERS"  "HER STORY"
"DAVID AND JONATHAN"
"BROKEN SHADOWS"

Second National Pictures Corp.

140 West 42nd Street  New York
Victor Schertzinger

Presents

Dollar Devils

A Wonderful Old Man to Love
A Sweet Old Mother to Adore
A Two-fisted Hero to Cheer
A Crooked City-slicker to Hiss
A Charmingly Pretty Girl to Sigh for
WOW! WHAT A KNOCKOUT
STRAIGHT TO THE HEART!
No Wonder Wid says
"IT'S A WHALE"

A Worthy Cast Includes Jos. J. Dowling
(The Original "Miracle Man"), Cullen Landis, Eva Novak,
Hallam Cooley and Andrew Arbuckle.

—You Can Look
Before You Leap
—Prints ready for
you to see May 1st.

AT ALL WID GUNNING, INC., EXCHANGES
EXHIBITOR CO-OPERATION

OUR PICTURES ARE SOLD ON A CO-OPERATIVE BASIS WITH STATE-RIGHT BUYERS.

WE RETAIN AN INTEREST IN OUR PRODUCTIONS AT ALL TIMES, AND WE BEND EVERY EFFORT TO HELP EXHIBITORS DERIVE THE MAXIMUM RESULTS FROM EACH AND EVERY ATTRACTION.

OUR BROADSIDE PRESS SHEETS CONTAIN EVERY CONCEIVABLE IDEA ON EXPLOITATION, BUT WE DO NOT STOP HERE. IMMEDIATELY UPON RECEIVING THE EXHIBITORS CONTRACT OUR SPECIAL EXHIBITORS CO-OPERATION DEPARTMENT SENDS YOU ADVERTISING SUGGESTIONS, IN ADDITION TO FURNISHING IDEAS SUCCESSFULLY USED BY OTHER LIVE-WIRE SHOWMEN.

THIS HAS BEEN OUR POLICY WITH "WHY GIRLS LEAVE HOME," AND "SCHOOL DAYS," AND YOU CAN DEPEND UPON THIS KIND OF CO-OPERATION WHEN YOU BOOK —

"YOUR BEST FRIEND"
featuring
VERA GORDON

A HARRY RAPF PRODUCTION
DIRECTED BY WILL NIGH

WARNER
1600 BROADWAY
April 11th, 1922

Warner Brothers,
New York City.

Gentlemen:

Just a line to thank you for the splendid cooperation you have given us in the way of publicity on WHY GIRLS LEAVE HOME and SCHOOL DAYS. I want to say further that you have the right idea, I think, in sending direct to the exhibitors a lot of advertising suggestions on these. With the advertising ideas you have put into effect and with the pictures, that I feel sure you intend to maintain, I see nothing but continued success for Warner Brothers. You certainly have our best wishes.

Yours very truly,

[Signature]

Secty.
“It Certainly is a Piece of Good Showmanship to Cash In on the Selling Qualities of Such a Title as Adorns This”

—Laurence Reid in Motion Picture News

New York Morning Telegraph says:

"'The Bootleggers' is a most exciting and all round fine picture—title should draw the crowds—action makes you sit forward in the orchestra seat and hold your breath—features the most talked of characters of today in a drama of Land, Sea and Air."—Suzanne Sexton in N. Y. Morning Telegraph.

Now Featured on Big and Smaller Circuits Including Lynch B. S. Moss Stanley Consolidated

Foreign Representatives
Apollo Trading Corporation
1600 Broadway, New York City

On every lip! In every head-line!
"The Bootleggers" The clean-up picture

It's one of The Entertainment Ten
Broadcasting
The Entertainment Ten

The Fire Bride
Alfred & Unander
Physioc

Madness of Love
Long Beach

Alias Phil Kennedy
Rock's

Blonde Vampire
Mr. Gilbert

The Bootleggers
Physioc

The Love Nest
B & C

Foolish Monte Carlo
B & C

Don't Blame Your Children
Herz-Sascha

Mrs. Dane's Confession
E. T. & D. Carroll

Blue Mountain Mystery

Proven Money Makers
- East
- West
- North
- South

Now Featured on Big and Smaller Circuits, Including

Lynch
Stanley
B. S. Moss
Consolidated
Mayer & Schneider

Foreign Reps.
Apollo Trading Corp.
1600 Broadway, N. Y. C.

Booking now at all Wid Gunning Exchanges
Announcing

THE PLUM CENTER SERIES

OF TWO REEL CHARACTER COMEDIES

Produced by
ROBERT EDDY

Featuring
DAN MASON

Supported by
WILNA HERVEY

Dear Mr. Exhibitor:
Here's good news for you! I am back again with "Bob" Eddy, whom you will remember as the director of my first Toonerville Trolley Comedies. And we are making a new series of darn good two reel comedies.

Mr. H. C. Weaver, my boss, is at the Astor Hotel in New York to make arrangements for the release of these new comedies.

So long. Will write to you again.

Yours for fun,
DAN MASON.

EACH PICTURE A TRUE TO LIFE CHARACTERIZATION
NO SLAP STICK
NO HOAKUM
NO FORCED GAGS
CLEAN WHOLESALE HUMOUR

The
PAUL GERSON PICTURES CORPORATION
SAN FRANCISCO
"Fast Action! Strong Human Appeal!"
—Exhibitors Trade Review.

ESPECIALLY PLEASING TO THE YOUNG FOLK

"Strong human appeal and offers an interesting study in contrasting personalities—vividly outlined. Exactly the sort of ending to please the patrons and establish the film as a popular attraction. Barthelmess plays with his usual fine sense of dramatic values—sincere and natural. The support is excellent and the marine views exquisite. Fast action."—Exhibitors Trade Review.

WELL ACTED; ALL WILL LIKE THIS

"Well acted comedy drama—attractive locations, good sea stuff—pleasing entertainment. It is the kind of story young folks love and believe in—clean and full of the spirit of youth. You'll like it."—Exhibitors Herald.

Inspiration Pictures present

Richard Barthelmess
IN "The Seventh Day"

Story by Porter Emerson Browne; Directed by Henry King;
Photographed by Henry Cronjager; Art Director,
Charles O. Seessel.

A First National Attraction

Advertise "Dick—Our Star"—It will pay you for There's a Fine Series Coming!

There'll be a Franchise everywhere
Smashes Coast Record!
Crowds a block long on 10th week - Read

H. O. DAVIS
presents
"The Silent Call"

From Hal G. Evarts’ story, “The Cross Pull” in the Saturday Evening Post

A Laurence Trimble
Jane Murfin Production

Released on the Open Market: Available to all Exhibitors
It's a Tough Job to Beat This!

George A. Rea, manager of the Forum Theatre, Hillsboro, Ohio, wires:

"'The Cops' is beating 'the Paleface.' One hundred per cent funny. A knock-out comedy."

Now read what Mr. Rea wrote us about "The Paleface" in March:

"When I played 'The Paleface' I had 219 seats. I have not checked up since, so am not sure they are all there. I know it must have required some time to repair them, for this picture was a Riot. If Mr. Keaton could hear the kids in the front row yell, 'Buster, Buster! There's old Buster now,' I am sure there would be a lump in his throat over the Joy he gives."

Joseph M. Schenck presents

BUSTER KEATON

in

"THE BOAT"      "THE PALEFACE"
"THE COPS"      "THE PLAYHOUSE"

Written and Directed by Buster Keaton and Eddie Cline

A First National Attraction
Released on the Open Market

Every Show is a good Show when Keaton Heads the Bill
He Went Smilin’ Through 16 Days
And the Smile Won’t Come Off!

H. B. Watts, manager of the Strand Theatre, Omaha, Neb., liked “Smilin’ Through” so well

He Booked It For 9 Days
So many were unable to get in that

He Booked It For 3 Days More
And still the crowds were unable to get in—so

He Booked It For 4 Days More
And then he had to put up his S. R. O. sign.

BROKE ALL RECORDS IN CITY FOR CONTINUOUS RUN

Joseph M. Schenck Presents

NORMA TALMADGE

“Smilin’ Through”

Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin’s play. Directed by Sidney A. Franklin; photographed by Roy Hunt and Charles Rosher; technical directors, Willard M. Reineck and Lawrence Hitt.

A First National Attraction

It’s All the Screen Can Give

There’ll be a Franchise everywhere
Motion Picture News

Crippsville

A RECENT issue of a national weekly carried an article on censorship—a common—sensible, lucid article. To our mind it did not go far enough; it did not tell just what censorship is and how it works—or rather doesn't work.

But it certainly carries a message to this industry. The article creates an imaginary little town called Crippsville. Nothing in the way of the drama ever came to Crippsville before. Only the wicked cities held the theatres. Now the drama—in film—goes to Crippsville every day and the whole family attends. The women of Crippsville want something to say about the kind of entertainment that Crippsville is housing every day; and they're going to have that say. Let no one mistake that!

They jump at censorship because it's the only thing offered them. It is all nicely sugar-coated by such smiling and benevolent gentlemen as a hired propagandist is hired to seem to be. And they swallow it whole, and, undoubtedly with entire self-satisfaction, not aware that the sugar conceals as bitter a pill as any true American ever swallowed. A pill so bitter that it won't stay down—for long.

But—there's the situation.

Crippsville.

Crippsvilles—several thousand of them, from Maine to California, and in them several millions of women who vote. Several millions of women who want to and who have every right to demand the right kind of entertainment for their hearth and home—for that's practically what it amounts to.

The hired propagandists—as narrow and dangerous a band as ever held sway in this country—offer them censorship.

And they're pretty apt to take it.

Because—we offer them nothing else. No true solution. Not even the truth about censorship.

But—it isn't too late. Far from it.

And—this industry is marching straight to Crippsville today.

Crippsville. Some may not think of Crippsville as they film their stories.

But—we know this: that Will Hays is going to take these producers to Crippsville. He knows Crippsville—knows its huge importance, knows our huge responsibility, knows the straight road to Crippsville. And he won't lay down till he gets his people there. He's that kind of a man.

* * *

To the exhibitor we have this to say—and with all earnestness.

You are in Crippsville. Ninety-odd per cent of you. In your city neighborhoods, your suburbs, your towns and hamlets, you are right in the heart of Crippsville. And you need not wait for Mr. Hays to get there. There are plenty of pictures that Crippsville wants—plenty right now. A large list of selected pictures:

ACT!

Don't wait for the women of Crippsville to come to you. They'll come—sooner or later. But go to them first.

Go to the various club leaders and lay down this platform: You want to show the pictures they want. You want their active interest, sympathy and assistance. Your problem is their problem. You want them to help you select pictures.

You want, through them, the active cooperation of the newspaper, the school teachers, the clergy. You want the endorsement of the pictures you select, by the newspapers, in the schoolroom and from the pulpit.

You can get this help. There's no question about it. And you're going to have it. It's simply a question of whether you move first or your community moves first.

The picture theatre is the theatre of Crippsville. Crippsville is the yard-stick of motion picture production. And Crippsville runs this country.

C. O. Johnson

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Film Normalcy Is Predicted by Producers
Lasky and Smith, Back from California, Tell of Increased Production Plans

H eads of large producing companies, who have returned from California during the week, express themselves as being most optimistic over prospects of returned prosperity in the movie game. Indications seem to be that the next few months will bring things back to normal.

Back from Hollywood, where he spent the last three months completing ambitious production plans for Paramount pictures, Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, declared this week that increased production presaged the approach of better times in the motion picture business. May will be a red-letter month for men and affairs in the studio, he said, with no fewer than thirteen companies working continuously on a series of big pictures.

"After a careful survey of conditions I am confident that this increase in production forecasts a return to condition nearer to normal in the next few months."

"A glance at the pictures which either will be in production or will go into production during May will show the extent of our confidence."

"May 1st will see Cecil B. DeMille begin production on 'Manslaughter,' Thomas Meighan will play the role of the district attorney, Beatrice Joy will play the feminine lead and Lois Wilson, will be seen in the title role."

"William de Mille's picture of 'Nice People,' which Clara Beranger adapted from Rachel Crothers' play, will be in production during May, with a cast including Wallace Reid, Bebe Daniels, Conrad Nagel, Walter Hiers and Eve Sothren."

"Percy Stanlows will begin his production of 'Pink Gods' during May with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Adolph Menjou in the cast."

"George Fitzmaurice's production of Mary Johnston's famous novel, 'To Have and To Hold' will be under way in May, with Betty Compson, Bert Lytell, Theodore Roberts, and George Fawcett in the principal parts."

"George Melford will begin 'Burning Sands' his companion picture to 'The Sheikh' next month, with Milton Sills and Wanda Hawley in the leading roles."

"We have long been besieged with requests to star Theodore Roberts in a picture. The admirers of the popular actor of pictures will see him in the greatest role of his career in 'The Old Homestead.'"

"'The Cowboy and the Lady,' with a cast headed by Mary Miles Minter and other well known players, will go into production under the direction of John S. Robertson."

"Irvin Willat will begin production of a special picture, 'The Siren Call,' with Dorothy Dalton and Jack Holt in the leading roles."

"'The Ghost Breaker,' will be started in May with Wallace Reid as the star, and Lila Lee heading a strong cast."

"Jack Holt will begin production of 'The Man Unconquered,' under the direction of Joseph Henabery."

"Agnes Ayres will soon start work on 'Borderland.'"

"Before the end of May Gloria Swanson will have returned from her holiday in Europe and will have begun work on the biggest picture of her career, 'The Impos- sible Mrs. Beliew,' under the direction of Sam Wood."

Albert E. Smith, president of Vitagraph, arrived in New York from California early this week after two of the busiest months of his life at the Vitagraph studios in Hollywood.

President Smith saw the completion of Vitagraph's latest special production, "My Wild Irish Rose," adapted from the stage success, "The Shaughraun," by Dion Boucicault. It tells a charming, yet intensely dramatic story of life in the Emerald Isle in the early years of Queen Victoria's reign.

The Vitagraph studios were working full blast during Smith's sojourn in California. Earle Williams finished his latest picture, "Restless Souls," a delightful comedy-drama adapted from Richard Harding Davis' story, "Playing Dead." Williams is now at work on another production, the title of which is soon to be announced.

Alice Calhoun completed one picture and immediately began another, the working title of which is "Blue Blood." William Duncan finished "The Silent Vow," a story of the Northwest Mounted Police, in which the star assumed a dual role. Larry Semon has been hard at work on his picture with Joseph Henabery under the working title of "The Substitute."

President Smith expressed himself as entirely satisfied with the progress all the companies were making at the Vitagraph studios. Things are going ahead at full speed on all sides, he said.
On the Sunday preceding the Washington convention of the M. P. T. O. A., May 7th, the Washington Post, well known as an administration organ and a newspaper of much consequence, will issue a large special supplement devoted to motion pictures.

The editorial contents which are being collected by Lesley Mason, with the trade paper editors acting as an Advisory Board, will be devoted to a fact survey of the industry and its public relations. Prominent writers and public men will contribute. The editorial outline is comprehensive and impressive. This supplement will be the first presentation by the industry of its true facts and policies. A previous supplement issued by the Washington Post was devoted to the disarmament Congress.

* * *

P. S. Harrison’s Reports of this week come out editorially for Senator James J. Walker as President of the M. P. T. O. A. Mr. Harrison makes a warm eulogy of Senator Walker’s ability and popularity with exhibitors everywhere. He states that despite his large political and legal affairs that, in his opinion, Senator Walker can be induced to accept the position.

Marcus Loew sounded a very sensible note of warning at the recent luncheon of the Theatre Owners Chamber of Commerce at which Will Hays and Senator Walker pledged themselves for cooperation between the three branches of the industry. In brief Mr. Loew warns the exhibitor not to leap too fast in deciding that Mr. Hays is to serve immediately as a Court of Appeal for exhibitor complaints. There is a vast amount of work already facing Mr. Hays and also the exhibitor organization in building up public regard for motion pictures and public confidence in the industry. Much as he might like to serve in the capacity of a Court Mr. Hays would, for the present, at least, find it utterly impossible.

* * *

As we stated editorially last week we have many pressing commercial problems, in particular those that are, at the present, points of irritation between producer, distributor and exhibitor, but our greatest and most pressing problem—the one just without our door and the one which must take precedence over all others—is the big problem of the motion picture and its public relations. We can’t do very much of consequence until we attend to this matter.

* * *

The Washington convention convention looms up as the most important exhibition convention thus far held. This is the time for construction. The industry needs it as never before and there seems to be a universal sentiment in favor of construction. We are optimistic enough to believe that a fine, solid platform of industrial cooperation will issue from this Washington meeting, which assuredly every one who can should attend.

* * *

Harry Houdini as President of the Society of American Magicians, which he states numbers a thousand members, has sent a letter to the managers of the Broadway theatres. It is a strong letter of protest against the exposing, through motion pictures, of the professional secrets of his fellow members.

We might add that there are a good many motion picture illusions such, for instance, as stars, which should not be exposed too freely to the public gaze.

Thomas D. Soriero, Manager of the Strand theatre, Lowell, has opened up his spring campaign by giving away house lots located in the heart of the City of Lowell within ten minutes of the theatre. He induced the land company to give the lots away at no cost to the theatre and also to pay for the advertising. In return he gave the company the privilege of showing a selection of patrons entering the theatre who desire to enter the land contest. The contest lasts for a period of four weeks. “My object,” says Mr. Soriero, “in this real estate stunt is to stimulate the building boom that will surely start very soon.”

* * *

In reply to our recent appeal for the preservation of important historical negative we are advised by the Eastman Kodak Company that Mr. George Blair will present a paper on the subject before the Society of Motion Picture Engineers in May. The Eastman laboratory also is hard at work at present on possible methods of preserving film which will be reported upon as soon as they are obtained.

The Minneapolis convention of the Minnesota branch of the M. P. T. O. A. was a rousing good one: about 150 theatre owners were present. President Steffes and Vice President Hays are to be congratulated on the excellent organization of this influential body.

* * *

Great preparations are being made for the Southeastern Better Films Conference which meets in Atlanta on April 28th. The conference will be the first big educational gathering ever held in this country in the interest of better motion pictures. More than two hundred of the leading civic workers and educators of the nine southeastern States will be present. Prominent speakers will be Mayor James M. Curley of Boston and Senator Henry F. Ashhurst of Arizona. Senator Ashhurst will officially represent Will H. Hays. Other topics to be discussed by distinguished authorities at the conference will be the influence of film upon the home, school and church life of America; the educational uses of pictures; modern plans to promote better film programs in particular cities and states; instructive film legislation; crime and motion pictures; and other phases of the Better Films Movement.

* * *

Much interest has been expressed in New York film circles over Ferdinand Earl’s “Rubaiyat.” Mr. Earl has finally assembled his picture and some few people have already seen it. It is a magnificent production. The picture will be reviewed specifically in Motion Picture News at a later date. We venture to say that the novel treat-
ment of this picture will have a considerable effect on picture production. Mr. Earl is to be congratulated upon his remarkable work. The picture is in the hands of Frank M. Tichenor.

We do not know the details of the recent important affiliation between Goldwyn and First National. The little we have heard, however, and which deals only with the broader lines of the contract, induces us to say that it is not only advantageous all around but also a sound business arrangement that should help put this industry upon a more stable basis.

The practicability of the radio as a time saver was for the first time applied to motion pictures recently by Watterson R. Rothacker, head of the film printing and developing concern bearing his name. To expedite the handling of the new John M. Stahl production "One Clear Call," the negative of which had been shipped to the Rothacker plant, Louis B. Mayer and Stahl from Los Angeles, "matched up" the negative and master print by means of a radio conversation. As a consequence, when the master print followed the negative to the Chicago laboratory, the negative was already cut and sorted according to scenes and the work of turning out final prints was pushed forward and finished in record time.

In connection with the inroads the radio is making into every side of public and private life, the story carried on page 2422 of this issue of its use in making "talking movies" a reality, is of double interest. The experiment was also conducted at the Rothacker laboratory.

Now Marshall Neilan comes along, through his irrepressible mouthpiece, Pete Smith, and announces the installation of a radio phone receiving and sending outfit in his Hollywood studio. The innovation allowing Mickey to sit in the studio and direct the action of his players at Santa Monica Beas miles away.

O. K. for some directors, perhaps, but if some others we know try it there will be no immediate censorship of the air, so far as the language used is concerned.

We learned the other day of a picture—a good one, that could have been sold over a large circuit provided the distributor would guarantee that a "leech" picture, same title of course, would not also appear in the same district. The distributor could have bought off the other fellow and still have made an acceptable deal; but he construed the matter as "blackmail" and declined to pay it. How much longer will the industry, in particular the exhibitor who can settle the matter, stand for this sort of thing?

I'll resign my position as Mayor of Sandusky, rather than take from the average citizen the little pleasure that life holds in store for him—and the Sunday movie is one of these little pleasures.

George F. Freitas, Mayor of the Ohio city, thus replies to heckling blue law advocates.

To our mind those few words as expressive of the attitude of a broad thinking, plain speaking executive, bear more weight than any preachment. And we venture to say Mr. Freitas will not have to resign his post—either now or later.

Congratulations—to Mr. and Mrs. Eugene Zukor upon the birth of a son, Eugene Zukor, at the Knickerbocker Hospital, New York, April 14.

The daily grist of mail brought the following letter of appreciation—and somehow, the day's tasks seemed lighter after reading it.

Dear Mr. Johnson:

That was a bully reference to our new booklet you made in "Pictures and People." I thought you might like to know that Mr. Rothacker was more than delighted with what you said about it and the way you said it.

Those few lines brought Mr. Rothacker so much pleasure that I am taking it upon myself to call your attention to the fact that the Rothacker Company's twelfth anniversary comes the first week in May. My good friend Mason has promised a birthday cake in the way of a news story, a little icing from the P-P column and would not the returns of the day be complete?

I want to say that, in my humble opinion the P-P column is the best thing in the film trade papers. With features such as this the NEWS will continue to cover the field.

Thanks.

Cordially yours,

Rothacker Film Mfg. Co.,
By A. L. Parker, Publicity Department.

"The most beautiful woman in the world" has been found. Of course, this is not the first time, nor the hundredth, that some artist or self-elected judge of feminine pulchritude has announced his or her find of "the most beautiful woman." This time, the Chicago Tribune and the Illustrated Daily News of New York embarked on the venture—and the wreath is placed on the brow of Katherine MacDonald.

It is an interesting commentary to note that the judge, Miss Antoinette Donnelly, upon setting forth to seek the prize beauty, some six weeks ago, went directly to the picture colony in Los Angeles. Still—as First National's publicity experts inquire, "if not, why not?"

Congratulations are in order to Hugo Reisenfeld upon the celebration of the sixth anniversary of the Rialto theatre the week of April 23.

Motion Picture presentation has advanced by leaps and bounds since the opening of this edifice on the site of the historic Hammerstein Music Hall. And this theatre, and the other large Broadway houses which have come into being since as homes of the silent drama, are monuments to the progress made in presentation in recent years.

Our very sincere congratulations to Will H. Hays and to Adolph Zukor, Jesse L. Lasky and Joseph Schenck upon their prompt and decisive action on the Arbuckle films. A large financial sacrifice had to be made; and arguments flow easily in favor of a man acquitted with a jury statement such as Arbuckle had.

But—there's the jury of the American public! And there's the motion picture! And there's the motion picture industry! It was the right thing, rightly done.

We only hope the industry at large fully appreciates the situation.

At least no doubt can remain in any man's mind but that Will H. Hays and the Producers and Distributors Association mean business.

Commenting editorially on the Arbuckle films the New York Tribune says:

"The motion picture producers do well to move to make permanent Director Hays's temporary order to hold up the exhibition of an Arbuckle film. The money they lose on any contract they may have with the actor will be more than made up by their gain in the esteem of the clean minded."

Heywood Brown, in the New York World, takes his characteristic attitude that it isn't a question of public morals but rather of taste, and that the Producers' and Distributors' Association will do well to ban all films that offend in themselves and regardless of the careers of the principals.
Hays’ Dictum on Arbuckle Pictures Accepted by Producers

Outlawing of Films Brings Cooperation of Producers and Distributors

WILL H. HAYS has tabooed the “Fatty” Arbuckle pictures, at least temporarily, and possibly permanently. Those producers most heavily interested financially in the disposal of the pictures have accepted the dictum gracefully. The amicable manner in which the situation, of such vast importance, was adjusted, bespeaks the sincerity of purpose of the new organization and is conclusive proof of the co-operation that is to be extended Hays as the arbiter of matters relating to the film industry. It is apparent that all parties are working mutually for the benefit of the industry.

The decision of Hays came after conferences during the week between him, Nicholas Schenck, representing Joseph Schenck, the producer, and Adolph Zukor and Jesse Lasky of the Famous Players-Lasky Corporation, the distributors. At Hays’ request it was agreed to withdraw from distribution all Arbuckle films, both old and new.

This is the first official act of importance of Hays since he assumed the office of president of the Producers and Distributors, Inc. The question regarding Arbuckle films is one that had been widely discussed both inside and outside of the industry, and speculation was rife as to what action the producers and distributors would take with the Arbuckle pictures, despite the fact that announcement had been made of a showing next week in New York of one of the pictures.

The Hays statement following his conference with the producers and distributors is as follows:

“After consultation at length with Nicholas Schenck, representing Joseph Schenck, the producer, and Adolph Zukor and Jesse Lasky of the Famous Players-Lasky Corporation, distributors, I will state that at my request they have canceled all showings and all bookings of the Arbuckle films.

Lusk-Clayton Bill Fails to Get Approval

THE Lusk-Clayton motion picture bill, which was included among the thirty-day measures in the hands of Governor Nathan L. Miller of New York state, was not approved by the State’s chief executive. It had been presumed all along that the bill would find favor with the governor, primarily in view of the fact that it was sponsored by the commission and was drawn at the request of Chairman George H. Cobb.

The commission introduced the bill which carried with it a provision that it would have the power to issue subpoenas and call for the production of books and records in the courts.

Hays Reception Big Boost, Declares Laemmle

CARL LAEMMLE, as his first act on reaching his office at 1600 Broadway, after his return from the coast, issued the following statement:

“Mr. Hays in less than an hour established that friendly relationship between exhibitors and producers which should have existed long ago. He could not have done it in a million years if the exhibitors had not been impressed with his big heart and sincerity and had not known that he was dealing on the level with them. And if Mr. Hays impressed the exhibitors, I want to say that Senator Walker was just as big in the impression he made upon producers and distributors. His speech came straight from the heart.

"Both men were right when they said there must be no yesterdays.

"I can’t help admiring a big thing when it is done in a big way and I con-gratulate everyone who had any hand in this wonderfully important get-together movement. After the exhibitors and producers have walked shoulder to shoulder for a short time, both sides will discover that the other fellow hasn’t any horns after all.

“They do this that the whole matter may have the consideration that its importance warrants, and the action is taken notwithstanding the fact that they had nearly ten thousand contracts in force for these Arbuckle pictures.

In accepting the Hays dictum without protest the producers and distributors are taking a loss that in all probability means millions of dollars to them. Not only do they lose the contracts already on hand, but they are in possession of three pictures made previous to the Arbuckle Labor Day party in San Francisco, which have never been released. These are titled “Gasoline Gus,” “Prepaid Freight” and “Leap Year.”

Opinion has been divided both in and out of the industry as to whether or not Arbuckle films would ever become as popular as they were before the comedian was indicted in San Francisco in connection with the death of Virginia Rappe. As a means of testing public sentiment showings were to be made in various parts of the country of Arbuckle films, following his acquittal on the charge against him in the San Francisco courts.

The Rivoli and Rialto theatres in New York City were to have shown an Arbuckle picture next week as a medium to determine upon future action. Upon learning of the ruling of Hays, Hugo Riesensfeld, Managing Director of these theatres, withdrew the film and substituted a Wallace Reid picture in its place.

Statements have not yet been forthcoming from any of the parties interested, outside of the one submitted by Hays. The Famous Players-Lasky and the Schenck interests expressed their willingness to accept the ruling of Hays despite the huge monetary loss it meant to them. They are satisfied to take this judgment for what they termed the good of the industry.

Upon accepting office as head of the Producers and Distributors, Inc., Hays expressed his determination to endeavor to raise the film industry to a plane where it would have the approval of the public at large. His decision in the Arbuckle matter is taken as a proof of his sincerity in the issuance of that statement. It is evident, as a result of this ruling, that Hays considers only the welfare of the screen industry, and that no outside influence played any part in the ruling.

So far as has been learned the Hays action was not forced by any official situation. The New York censors have gone on record as saying that Arbuckle’s record could have nothing to do with their consideration of any films in which he appeared, and nothing to the contrary has been announced by any other state board, so far as could be learned.

Arbuckle is at present in Hollywood, California. It is said his future activity is as yet undetermined. Whether his pictures will be shown abroad, where the Hays influence does not extend, is not yet known. Arbuckle has been quoted as saying since his acquittal of the charges against him that he hoped to proceed in his profession at once. It would appear now that if he did this he would have to go abroad. Other alternatives for him are to become a director or to proceed in the making of pictures under the management of some producing company not affiliated with the organization that is headed by Hays.

Gradwell Quits Service With Gunning

ANNOUNCEMENT is made that Richard Gradwell has discontinued with Wild Gunning, Inc., and is no longer acting as managing director of that corporation.
Exhibitors of Indiana Endorse Hays

The following statement was issued from the Indiana Exhibitors headquarters.

"We have noted with the greatest appreciation the enthusiastic reception of the exhibitors of the country of Will H. Hays's plea for confidence and co-operation within our industry."

"We in Indiana have recognized for years this is the solution of all our difficulties, and only because Will Hays is an Indiana man have we delayed in forwarding our congratulations on his broad aims for the good of us all, preferring to let our fellow exhibitors catch his splendid spirit first and give their expression of opinion of our big brained champion of right."

"We have absolute faith in Will Hays and his certain ability to establish thorough business principles heretofore so sadly lacking, that every honest exhibitor, producer and distributor can subscribe to, and we will give him our wholehearted support in his efforts. Indiana exhibitors are absolutely for the movement."

Alexander Charges Stoll with "Breach of Faith"

In a statement issued this week the Alexander Film Corporation charges the Stoll organization with "a breach of faith" in connection with the delivery of certain "Sherlock Holmes" productions for distribution through the Alexander Film Corporation. The Alexander Film company alleges that the Stoll organization "caused to be organized a new releasing organization to which it was proposed to hand over the remaining 'Holmes' productions not yet delivered to the Alexander firm." This action was taken, declares Alexander Film, after a national selling campaign had been undertaken by the Alexander concern in behalf of the "Holmes" productions. The complaint specifically charges the Stoll organization with trying to "shut the Alexander firm from further profits, that the Stoll firm might themselves reap the harvest that the Alexander organization had sown." The Alexander company announces the likelihood of court action.

Cleveland Exchange Men Adopt New Name

The Film Board of Trade of Cleveland is the new name of the motion picture exchange managers' association, which was recently formed here under the name of the Board of Motion Picture Exchange Managers of Cleveland.

Three member exchange managers and three exhibitor members of the M. P. T. O. A. of Ohio constitute a board of arbitration. The exchange managers named are Robert Cotton, Fox; Paul Tessier, Pathe; and Herbert Ochs, Hodkinson. Exhibitor members are W. J. Slimm, Marquis theatre; John Kalafat, Five Points theatre; and B. Z. Lavine.

Reader Has His Say

"To the Editor of Motion Picture News:

"The expected has happened. On page 2335 of Motion Picture News for April 22, under the caption, 'Special Showing for 'Smilin' Through,' there appears this: 'A song bearing the same title as that of the picture and written by Arthur A. Penn... The song was also placed on phonograph records by the leading phonograph companies. Pianola records have also been made.

"While these statements are accurate, the clear inference, of course, is that I wrote the song, 'Smilin' Through,' after the picture was made—a trick that has been done often in the past. I know you will agree with me when I urge that in justice to myself the real facts should be part of the publicity attaching to this first National attraction. Briefly, then, they amount to this: If it had not been for my song, 'Smilin' Through,' there never would have been any picture bearing that title... I wrote and composed 'Smilin' Through' in the year 1918, and it was published that year by M. Witmark & Sons.

"Jane Cowl was so struck with the theme and title of my song that she sought and obtained permission to use it for her new play, which was produced in Pittsburgh under the title, 'Smilin' Through,' in the fall of 1919. The song is referred to in the play, lines from it were quoted in the most dramatic moment, and the music was and is used as a theme. When the picture rights were purchased for Norma Talmadge from the Selwyns, the title and the song were taken along, too. Thus it will be seen that the enormous vogue of the title, as well as the existence of both play and picture, are the direct result of my own creation. I have never used anybody else's ideas and titles for any song I have written.

"The producers of the 'Smilin' Through' picture promised in writing to fix this acknowledgement of the source of title and picture on the screen. The showing at the Strand theatre revealed that this promise had been ignored. No such announcement was flashed. Nevertheless, I crave the courtesy of your space to place the real facts before your readers. I think I may claim this is the only instance on record where a play and a feature film have been founded upon a song, instead of a song being written around a play or a picture.

"Very truly yours,

"Arthur A. Penn,

"Bayside, N. Y., April 18."

Withdrawal of Rachmann Ends Controversy

The long-drawn controversy between Samuel Rachmann and the other executives of the Hamilton Theatrical Corporation and the Efa Company, the German producing unit of Hamilton, which caused a great deal of sensational newspaper notoriety in Berlin and New York, was settled Monday night.

A contract was entered into under which Rachmann retired as vice-president and secretary of the Hamilton company and also as a director and an executive of Efa and all of the German companies owned by Hamilton.

Rachmann will have no further connection with the management of the business of the Efa companies or of Hamilton, either directly or indirectly, but he retains his stock interest as heretofore. Ralph A. Kohl was elected vice-president in place of Mr. Rachmann.

The business of the Efa company and all of the other German companies owned by Hamilton will be run by the Board of Directors, of which Ike Blumenthal and Albert A. Kaufman are members.

New Owners of Cleveland Theatre Announced

Announcement has been made of the names of the men who have taken over the control of the million dollar Allen theatre, built just a year ago in Cleveland by the Allens of Toronto.

The Allen-Cleveland Company was recently incorporated in Columbus, to take over the Allen theatre from Jules and J. J. Allen. The officers of the new company are Thomas Coughlin, president, William R. Hopkins, vice-president; I. W. Sharp, secretary; Robert J. Bulkey, treasurer. These, with the following companies, are the owners: Howard E. Gill, Bascom Little, Whitney Warner, Louis Rosier and Jules and J. J. Allen.

Lampert Bill Amendment Hearing Arranged

A hearing on the Lampert Bill for an amendment to the Copyright Law affecting the Music Tax, has been arranged by the Motion Picture Theatre Owners of America before the House Committee on Patents, for Friday, May 5th.

President Harding Invited to Attend May Convention at Washington

Chief Executive Cordially Receives Delegates But Withholds Decision

A n event of unsurpassed importance in the Motion Picture Industry occurred at Washington during the week when an invitation was extended to President Harding by President Sydney S. Cohen, of the Motion Picture Theatre Owners of America, to attend the National Convention of that organization during the week of Monday, May 8.

The sessions of this convention will be held in the New Willard Hotel, Washington, and President Harding was asked to speak at the opening of the meeting.

President Harding is asked to attend the Convention in his combined capacities as the Chief Executive of the Nation and an outstanding and representative figure in American Journalism and the first active editor to occupy the chair of Washington.

President Cohen, the members of the Executive Committee of the Motion Picture Theatre Owners of America and representative exhibitors from different parts of the United States gathered about President Harding in the Executive Offices of the White House and presented the invitation.

President Harding received this invitation in a most gracious manner. He referred to a previous meeting with the officials of the Motion Picture Theatre Owners of America on May 18, 1921, at which the use of the Screens to Governmental Departments for vocational guidance work, Americanization processes and other purposes were tendered. He said that the confidence then reposed in the Theatre Owners was well rewarded in meritorious service since rendered. He paid a high tribute to the screen, cordially thanked the Theatre Owners for the invitation and declared that he would make a definite statement to them in the matter as soon as possible.

The letter of invitation read by President Cohen was beautifully engrossed and in book form with red leather binding and gold and silk ornamentation.

It is as follows:

HON. WARREN G. HARDING,
President of the United States,
Washington, D. C.

Dear Mr. President:

Years of practical demonstration of the publicity value of the wonderful visualizing powers of the Motion Picture, in its close adaptation to every varied phase of life, makes it fitting and appropriate that this great medium be known as the Screen Press of America.

As Theatre Owners, the custodians of this most potent agency for educational and entertainment purposes and for the dissemination of useful information, with its pronounced influence in moulding public thought and action along constructive lines, we are disposed to make this Screen Press of America of maximum service to the Government and People. The printed newspaper page and the printed and pictures celluloid film are joined as the world's most powerful publicity forces in the moral obligation and great duty of constant service to mankind and preserving always the liberty and rights of the people. In guaranteeing freedom to the press our Constitution imposes upon it, in its varied developments, this most necessary line of public action.

As an outstanding and commanding figure in American Journalism whose service in this relation as a newspaper editor so won the confidence and affection of the people, as to place you, by an unprecedented vote, in the highest office within the gift of free American citizens, we, the representatives of the Motion Picture Theatre Owners of America, the custodians of America's Screen Press, hail you as the first Editor-President of the United States, a typical and true representative of the Liberty-Preserving publicity forces of our great country—the Newspaper and the Screen Press.

In this connection, Mr. President, we are pleased to advise you that the annual convention of the Motion Picture Theatre Owners of America will be held in the city of Washington, D. C., the week of Monday, May 8th, 1922. The sessions of the convention will be held in the New Willard Hotel.

Because of the intimate association of our respective lines of action in the publicity phases of our National life, our Board of Directors and Executive Committee, unanimously voted to tender to you, Mr. President, a cordial invitation to attend the opening session of our Convention on Monday, May 8, and bring to us such fraternal greetings and messages as in your judgment may seem fitting to the occasion.

We therefore, Mr. President, now formally extend to you this invitation, entertaining the hope that your presence at our convention will so stimulate and nerve into renewed patriotic action all elements of the American Press—printed and screened, that the maximum of real service to Government and people from these powerful agencies will always be available.

Fraternally and Faithfully yours,

SYDNEY S. COHEN,
President.

(Continued on page 2422)
Censorship Problems Develop New Aspects

Canadian City Bans Picture Which Is Approved in Adjoining Town—Other News

Protests Bill as Hardship on “Industrial” Producer

In a letter addressed to Hon. T. Frank Appleby of the House of Representatives, Edward Cave of the Bray Productions, Inc., protests that Bill H. R. 10577, which Mr. Appleby is sponsoring, will work hardship upon producers of industrial and commercial pictures unless provisions are made in the bill to meet conditions such as the following:

“The producer negotiates for production of film, amounting to from one to maybe five or six reels. The production to be financed by some industrial or commercial concern and to be used for business purposes. In the production of such film it becomes necessary to transport the film after development from the producer to establishment to that of the customer and the latter often is in a distant state. The film transported is not in all cases a finished production. For example, when first assembled, it is taken to the customer for a showing, and after this showing as a result of his criticisms, various changes may be made. Thus, the film may be carried back and forth between the producer’s establishment and that of the customer two or three times before the final version is completed.

“We do not find any provision in your bill to permit inter-state transportation of such film which clearly should not be interfered with.

“In view of the value of industrial and commercial motion pictures in building up business, and of the necessary high character of these productions in order to successfully represent the firms or organizations having them produced, it surely should be the right of the producer to take out a license when undertaking the production of such films. That would be tantamount to requiring an advertising agency to take out a federal license for preparing and placing an advertisement for a manufacturer customer in the Saturday Evening Post.

“Unless provision is made to exempt industrial and commercial film, your bill will be opposed as an obstruction to legitimate business.”

The National Association of the Motion Picture Industry has been advised by wire that the authorities of Alberta, Canada, have increased the examination fee for motion picture films from $1.00 to $3.00 per reel.

Col. John A. Cooper, Chairman of the Advisory Board of the Canadian Motion Picture Distributors’ Association at Toronto, has filed a protest with the Prime Minister of Alberta at Edmonton, emphasizing the fact that the examinations and licensing fees in other Canadian provinces range from $1.00 to $2.00 per reel.

The protest includes an argument to the effect that with a single exception in the six states in the United States where censorship laws are now being enforced, inspection and license fees do not exceed $2.00 per reel. The exception is New York State.

Ole M. Nelson, manager of the Majestic theatre, Grand Junction, Colorado, one of Harry T. Nolan’s theatres, was acquitted in the County Court in that city on April 5, when Judge N. C. Miller directed the jury to bring in a verdict for the defendant on the charge of having violated the anti-section Sunday section of the state statutes, known as Section 4000.

It is reported that the anti-movie leaders propose to gather more evidence, file new complaints, and keep up the fight.

The case has been a sensational one in many respects, but the height of local tension was reached when it was charged in open court, during the selection of the jury to try Exhibitor Nelson, that Sheriff Ducray had excluded citizens of Grand Junction from the jury panel and had gone out of his way to keep them from being jurymen be would be certain to hold out for conviction.

The admission of Sheriff Ducray that he had the movie cases in mind when he selected the panel for a term of the county court was sufficient to warrant the action of the court in placing the coroner in charge of the extra panel.

Section 4000 of the Colorado Statutes, under which the trial of Ole Nelson took place, is a much-disputed law, and by means of it the industry is held to have no place in the present statutes of the state.

To Study Reaction of High School Student to Film

For the first time in the history of education as connected with the motion picture there will be conducted a nation-wide survey of the influence of moving pictures on the average high-school student throughout the country.

The National Committee for Better Films, affiliated with the National Board of Review of Motion Pictures, cooperating with several prominent educators, is broadcasting among some six hundred principals of high schools in cities ranging from five thousand inhabitants and under, to 75,000 and over, including New York City, a questionnaire on motion pictures to be answered by the students as a lesson in English.

This questionnaire, unlike some which are submitted with a view to bringing out a particular point either in favor of or against pictures, has no axe to grind, and seeks solely to discover the likes and dislikes of the pupils in a way of attend motion pictures, the relation of the pictures they see to their school work or their vocational selection, the number of times they are able to go to motion picture theatres, and the impressions carried away by them, etc.
See Pages 2441 to 2448

Vitagraph, in this issue of Motion Picture News, has made a sincere and painstaking effort to give the exhibitor an informative, unbiased and helpful advertisement on "Too Much Business."

First, the aim is to present, through text and illustrations, and without superlatives, a definite idea of the character and appeal of this particular picture.

Secondly, to give the exhibitor advertising material he can use. Because the picture seems particularly fitted to newspaper exploitation, several newspaper advertisements are given and exact information as to where and how the cuts may be had.

Thirdly, the advertising paper is illustrated.

* * *

This is the kind of advertising we have earnestly advocated.

It is not merely at the exhibitor.

It is to him and through him.

To him—with information. No bunkum; just an intelligent fact analysis of what the picture is.

It is through him—to the public. Material for him to use, and safely use, to bring his public to his theatre—and keep them coming.

* * *

This is the kind of advertising the exhibitor wants. It is the kind Motion Picture News wants, because it wants its advertising pages to be useful.

It is logical, proper and successful merchandizing.
Brandt's Letter a Tribute to Cooperation

A GLOWING tribute to the amicable cooperation that has existed among exhibitors of the New York territory, the exchange managers as represented in the New York F. I. L. M. Club, and the Hoy Reporting Service, is embodied in a letter from William Brandt, retiring President of the Theatre Owners Chamber of Commerce. Mr. Brandt's letter follows:

"F. I. L. M. Club,
719 Seventh Avenue,
New York City.

Gentlemen:

At this time, just prior to my being relieved of the duties of my office by the present organization, I wish to extend my sincere thanks and heartfelt gratitude for your generous cooperation during my term of office.

The Theatre Owners Chamber of Commerce and the F. I. L. M. Club of New York City have demonstrated to the entire film industry, that when there is a proper meeting of the minds, that cooperation is possible, and the precedent that we have jointly established, will serve as an example to those who think that the exhibitor and the exchange manager are natural enemies.

I most respectfully urge that this work be kept up. With many kind personal wishes, I am,

Cordially yours,
(Signed) WILLIAM BRANDT.
Theatre Owners Chamber of Commerce."

Radio Used in "Speaking-Movie" Experiment

An experiment recently conducted in the Chicago studio of the Rotheraker Film Mfg. Co. resulted in the realization of a genuine "talking motion-picture." The invention is that of Harry J. Powell, Jr. The introduction of the radio made the new scheme possible. The method, as briefly described as follows: A motion-picture is produced in the studio as usual, the scenario-writer having supplied the speaking lines and sound effects as if for a stage production. A number of theaters are equipped with radiophone receivers. At a broadcasting station are assembled the members of the cast; here is also located a "master projection machine" by which it is believed can be synchronized with the projectors in the various theaters. The "master projector" throws the scenes on a screen at the broadcasting station in synchronization with the theatre projectors; the actors enact their parts in conjunction with the scenes on the screen, their voices being broadcast to the various houses. Thus, the actions and voices of the characters are synchronized and registered at the same time before the different audiences. In the recent experiment Frank Bacon played the speaking role. Watson Rothacker served as the director while Mr. Powers acted as cameraman. The Rotheraker studio was used as the theatre and another print was run off at a neighboring broadcasting station. The experiment is reported to have worked out satisfactorily, action and sound being timed perfectly.

President Invited
(Continued from page 2419)

In addition to President Cohen, the invitation was signed by Vice-Presidents, Executive Committee men and the Board of Directors of the Motion Picture Theatre Owners of America.

The coming Convention in Washington in May will be the largest gathering of men and women yet held in connection with any division of the industry or the theatrical business. The meetings of the Convention Committee in the consideration of this program and the replies received from invited guests and theatre owners, amply justify this statement.

The Vice-President was formally invited to attend the Convention and he accepted the invitation and said he would address the delegates to the convention unless pressing official business interfered.

Several joint sessions of the Convention and Washington Committees were held.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor

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Neilan Joins Alliance with Goldwyn

ONE of the most significant producing alliances in recent years was consummated during the week when Marshall Neilan, recognized as among the screen's foremost directors, agreed to make his future productions in conjunction with the Goldwyn Pictures Corporation.

From this arrangement should develop some of the most important of all photo-dramas, for the Marshall Neilan unit will have at its disposal resources which insure productions of a magnitude even greater than those at this time associated with the Neilan name.

Marshall Neilan's company will work in Culver City at the Goldwyn studios and his first picture will be among the early fall releases. Before starting activity in California, Neilan, assistant director, cameraman and staff sail next Saturday for England on the S. S. Homeric.

Industrial Film Makers Hold Meeting

A meeting of producers of industrial films was held on April 19th at the United States Customs House at the invitation of the Bureau of Foreign and Domestic Commerce, and was addressed by Mr. M. F. Leopold, representative of the government.

Mr. Leopold explained the work already done by his department in the free distribution to churches, schools and other non-theatrical organizations of films showing the processes of production and manufacture of various commodities. This work has only recently been commenced and there is a tremendous demand for such films. These must comply with the government regulations—must pass a Board of Review and must be entirely free from advertising except for the initial title which gives the name of the manufacturing company whose plant is shown.

The object of this work is to spread information both at home and abroad regarding the great industries of this country, and to offset similar propaganda already under way by various other nations.

The Bureau of Commerce desires the cooperation of all producers of industrial film, and further information can be obtained from Mr. Leopold.

Fox Announces Release of Spectacular "Salome"

Hardly a month passes but William Fox hands out a money-making surprise to the exhibitors throughout the country. This time it is "Salome," treated in a sequence of tinted film upon which a small fortune has been spent in the making.

According to the officials at the Fox offices no single picture of the length and magnitude of "Salome" has ever been offered to exhibitors with sequences of scenes hand-painted.
Industry Rallies to Support of Big Charity Campaign in New York

Popularity Contest for Association for Improving Condition of Poor

WITH the full sanction and enthusiastic support of all of the costume users represented by the Motion Picture Producers and Distributors of America, Inc., and with the co-operation of local exhibitor bodies, Will H. Hays invoked the full energy of the motion picture industry to the drive of the New York Association for Improving the Condition of the Poor. In addition to serving a worthy and very desirable charity, and serving it with a fulness that no charity, short of the Red Cross, ever received before, the leaders of the industry have chosen this opportunity to counteract much of the unfortunate criticism to which it has been subjected recently.

The support of this drive will take the form of a popularity contest to decide the Queen and King of the moving picture business, and almost overnight an organization was effected by the motion picture industry for full co-operation with the A. I. C. P. For the time being the motion picture working company is operating from the office of the Motion Picture Producers and Distributors of America, Inc., at 522 Fifth avenue, and the A. I. C. P. is located at 1 East Fifty-seventh street.

The campaign was started on April 18th by the issuance to New York newspapers of the following statement from the office of Mrs. Courtlandt D. Barnes, Chairman of the May Carnival Committee:

"Under the auspices of the most representative men and women of New York, Their Majesties the King and Queen of the Movies will be crowned in New York on the night of May 9. Who are these rulers? Nobody knows now. The King and Queen are to be selected by votes of the people in a popularity contest which will open on Saturday, April 20, and continue until midnight of May 9, when the final count will be held at a May Carnival in the Hotel Astor, arranged for the benefit of the sick, the poor and the unemployed. Every vote cast will cost ten cents, and it will serve not only to designate some prince or princess of the screen for throne honors, but it will buy a bit of food, a few drops of medicine or some rays of sunshine for stricken tenement mothers, ailing children and unemployed sick men who are under the care of the New York Association for Improving the Condition of the Poor (A. I. C. P.)."

"The rules of the May Carnival voting contest are simple: All motion picture workers and players are eligible contestants and will be divided into two classes—one for men and the other for women. The votes are to be sold for ten cents each, but only those ballots which have actually been paid for will be counted. There will be no restriction on the number of votes which one person may buy and cast for a single star. Because of this and because of the fact that every vote will be equivalent to a ten cent cash certificate to aid the sick and the needy of the city it is hoped that the volume of balloting will exceed that of any similar competition ever held.

"Stars and their managers may do as much campaigning as they desire, through personal appearance of the actors and actresses, through film announcements and by regular advertising. Producing companies have promised to have their stars participate actively. Once the voting has begun, electioneering will be in order.

"On behalf of many artists, campaigns are being planned and will be prosecuted vigorously, as every vote will mean ten cents more for the health and relief activities of the A. I. C. P. in the tenement districts. Throughout the period of the voting daily bulletins will inform the public of the standing of the leaders in the two classes.

"The balloting will continue up to midnight of the night of the carnival, May 9. The leading stars will appear in person at the carnival and managers and election committees of debutantes will sell votes for their favorites. A most elaborate entertainment for the evening is being planned, and the standing of the stars and the progress made will be communicated to the audience in some novel way. Votes will be auctioned off by one of the city's prominent auctioneers. When the contest is closed, the votes will be counted and the King and Queen will be announced and they will be crowned with ceremonies befitting their regal position.

"The voting and the carnival at which the winning actor and actress will be crowned will be held under the auspices of the May Carnival Committee, of which Mrs. Courtlandt D. Barnes is chairman. Among other social, business and philanthropic leaders who have accepted places on the committee are Mrs. William K. Vanderbilt, 2nd, Mrs. E. H. Harriman, Judge Elbert H. Gary, Cornelius N. Bliss, Jr., Dwight W. Morrow, Thomas Cochran and R. Fulton Cutting.

"All of these people and also city officials are taking part in the preparations for the carnival and are giving their time and attention to make it one of the outstanding events of the year. Offices and equipment have been donated by the Motion Picture Trust Company in its branch at 1 East Fifty-seventh street have been opened, and the contest will be directed from there. The motion picture industry is cooperating to the fullest extent to make the contest a success. Under the chairmanship of Will H. Hays, former Postmaster General, the Motion Picture Trust Company has been formed, upon which most of the prominent producers, distributors and exhibitors have accepted places. The motion picture companies have placed their resources unstintedly at the disposal of the committee, and each one has assigned a man to give the contest his entire time, if necessary, in order to assure its success."

The personnel of the May Carnival Committee is:

Executive Committee, Mrs. Courtlandt D. Barnes, chairman; Courtenay D. Barnes, James G. Blaine, Jr., Corbelyn H. Bliss, L. L. Blagden, Mrs. W. K. Vanderbilt, 2nd.

Finance Committee, Mrs. I. Gary, chairman; James G. Blaine, Jr., treasurer; Thomas Cochran, R. Fulton Cutting, Mrs. W. McGarragh, Dwight W. Morrow, Edward W. Prosser.

Publicity Committee, John Price Jones, chairman; Curtinmy, Courtenay D. Barnes, chairman; Committee on the Sale of Tickets, Mrs. W. K. Vanderbilt, 2nd, chairman; Committee on the Sale of Baskets, Mrs. E. Roland Harriman, chairman.


In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

Kansas City

When "Curley" Calvert, manager of Universal's Kansas City office, announced that try-outs were in order for baseball team to represent the Kansas City film folk, he reckoned not with the number of prospective candidates. Following the rapid increase in business in the South, the fact that California was to be their destination, Owen Moore, manager of Pathe's southern office, had booked the cities and expected the boys to arrive any day now.

Mr. Calvert was given a "three-cornered" experience, as exchange man, producer and exhibitor. Bernard C. Cook, manager of the Standard Film Exchange, Kansas City, is one of the few men in the territory who truthfully can say: "Yes, I know just how you feel about it." Incidentally, in regard to feelings, Mr. Cook is in a fit of glee just now over the success of the picture "Mickey," which is doing a splendid "comeback" in the Kansas City territory.

Mr. Cook came to New York from Holland in 1906 and opened one of the first motion picture houses in Brooklyn, Saxe's Fifth Avenue theatre now standing on the site of Mr. Cook's old theatre. In 1908 Mr. Cook branched off into the vaudville game and later made a tour from coast to coast, producing films for civic and other organizations in different cities.

In 1920 Mr. Cook accepted a position with Selznick in New York, but did not remain long in the East, coming to Kansas City as manager of the Peacock branch office. In May, 1921, he assumed the management of the Kansas City Standard office, which is now his present position.

Quiet, unassuming and a possessor of a most pleasing disposition, Mr. Cook's most staunch friends are in the ranks of the exhibitor.

**Pen Sketches**

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**Cleveland**

J. E. Storey, general representative for Pathe, spent a few days of last week giving the fellows of the local Pathe exchange the glad hand, and trying to convince them that he is in Storey is making a tour of exchanges.

Emery Downs, for ten years manager of the Knickerbocker theatre, has joined up with the local Pathe outfit, as sales representative. Downs is covering the Akron Canton territory with Pathe short subjects.

J. R. Johnson, who held the palm for stability, being local manager for Vitagraph for several years, is now right hand man to C. E. Almy, manager of the local office. The interim between being manager for Vitagraph and assistant manager for Metro was passed in the local office of United Artists.

James B. Reilly, local representative for the American Releasing Corporation, has moved into his new exchange quarters, fifth floor of the Cleveland Film Exchange Building. G. W. Reed, who was with Reilly when he was manager for Realart, is again associated with him as assistant manager.

W. H. Donaldson is in charge of the local office of Second National Pictures. Office space has been secured on the fourth floor of the Film Bldg.

George Jacobs, manager of the Consolidated Film Service, one of Cleveland's independent exchanges, was in New York last week. It is rumored that Jacobs will have something interesting to announce upon his return.

Herbert Ochs has resigned as exchange manager here for the W. W. Hodkinson Corporation.

**Des Moines, Iowa**

C. W. Ross has been appointed by Mr. H. M. Berman to represent him in this territory as special representative on "Foolish Wives." He left the local office this morning to begin his work with the exhibitors relative to this Super-Jewel production.

Edgar B. Haines left for a tour of the north-east to interview exhibitors concerning "Foolish Wives" and other productions. He is expected to be back in the office on Friday or Saturday.
The Chicago branch of the Illinois Motion Picture Theatre Owners held its annual meeting at the Vitagraph Projection Room last week and discussed the following officers to serve for the ensuing year: Pres., Ludwig Siegel, Prairie Garden Theatre; Northwest Side Vice-Pres., A. Sapperstein, Palais Royal Theatre; West Side Vice-Pres., H. Goldson, Belmont Theatre; South Side Vice-Pres., George Paul, Grand Theatre; Northwest Side Vice-Pres., Julius Lamm, Brunhild & Young Circuit; Recording Sec., Sidney Smith, Illinois Theatre; Financial Sec., Adolph Powell, Dickson Theatre; Treasurer, D. L. Chris- nis, New Regent Theatre, and Board of Directors: L. H. Frank, Halsted Theatre; E. J. Halley, Hillside Theatre; Andrew Cuser, Queen Theatre; Nathan Joseph, Lincoln Theatre; J. Paley, Empire Theatre; Win. F. O'Connell, Vernon Theatre; M. Siegel, New Home Theatre, and Joseph Hopp. The Chicago branch reached its new offices at 752 S. Wabash Avenue on May 1st.

Nathan Ascher and R. T. Katering were among the directors elected at the American Theatrical Hospital Association meeting held this week in the chambers of the Theatre Owners of America, which re-elected president for a third term. This hospital is unique in the American theatre world, having as its edifice of its kind in the world where the ill and indigent actor or actress, whether connected with the stage or not, may seek treatment. The silver screen may find expert attention and refuge. Funds for continuing the work are provided by a benefit performance at the Colonial Theatre, Sunday afternoon, May 21st, at which leading stars in Chicago will be present.

The opening of the new Dixie Theatre in Des Moines, Iowa, which has been named the Lindo, was an important event of the week. A large party of Chicagans attended the opening, returning on the morning following. The Chicago party included: Harry Lorsh, Goldwyn; J. Decker, and J. L. Leserman, Universal; E. J. Eichenlaub, Associated First National; Mr. and Mrs. Harry Nordin, Paramount; Mr. and Mrs. John J. L. Friedman and I. Natkin, Celebrated Players; Edwin Silverman and "Red" Johnson, Select I. M. E., Chicago; Director Film; Edward J. Maher, Chicago representative of the Dittman Theatres; Neil Caward and Paul Kuhn, Burnet-Kuhn Advertising Agency; Ralph Proctor, Universal, and Cress Smith, United Artists.

The premier program included "Miss Lulu Betts" as the feature; "Out of the Inkwell," a Pathe weekly, and five acts of Orpheum Time Vaudeville. The Lindo, which was designed by Architects Rapp and Rapp, of Chicago, has twelve hundred and twelve seats and is one of the handsomest and most luxurious theatres in the state.

Chief of Police Fitzmorris, ex-officio head of the Chicago Moving Picture Census Department, has reported to California featuring Roscoe "Fatty" Arbuckle will be passed on the same as any other pictures. The Arbuckle was put on trial in connection with the death of Virginia Rapp, will not be considered in censoring his pictures.

Harry A. Spanuth has taken over the lease of the Ziegfeld Theatre in this city, making it one of the city's oldest first-run downtown houses. While Mr. Spanuth is not in favor of sending out field policy of showing only the best features, he has cut the admission price from $1.10, including war tax, to 55 cents outside the house, starting April 16th. One of Mr. Spanuth's first moves on taking over the theatre, was the installation of a complete radio-phone equipment, which will give the public reports daily. Mr. Spanuth will retain his interest in the Commonwealth Pictures Corporation, and intends to put some important made-in pictures on the market at an early date.

Richard Kipling, of Kipling Enterprises, was in Chicago this week conferring with Sales Manager Belford, of his organization. Mr. Kipling is very optimistic about the outlook for independent producers of feature pictures and believes that by Fall a splendid market will await their product. After a visit to New York and other eastern cities, Mr. Kipling will return to his new home where he makes his productions.

Manager Schaal, of the Key- stone, has taken over the active management of the Panorama Theatre on Sheridan Road.

Barney Ziv, well known in Chicago moving picture and newspaper circles, is now handling the publicity for the Chatham Theatre.

Jones, Linck & Schaefer will start working McVicker's Theatre on May 1st, and as soon as the site is cleared, will rush the erection of a new McVicker's. This will cost upward of one and one-half million dollars. The new house will seat three thousand, and according to statistics, is located on the busiest street in the world. Jones, Linck & Schaefer have a surprise in store for the trade when they reveal their plans to insure rapid construction on this house, which is expected to be open for business in five months from the time wrecking crews get to work on the building.

The special showing of pictures, with a view to testing out pictures of interest to children, is being continued at the Tivoli Theatre, five thousand boys and girls being admitted free each Saturday morning. Balaban & Katz are co-operating with Superintendent of Schools Peter A. Mon, which gives M-Fatty" pictures and the results of the showing are being classified and will be passed on to film producers for their future guidance, as well as to school authorities, women's clubs, and parent-teacher associations throughout the city. The Tivoli is the oldest and largest theatre in the city, with a patriotic appeal in popularity, with nature studies a specialty. A compilation of bear hunts met with disapproval, the youngsters fearing the cub was being hurt when trapped. On the other hand nature studies, which showed animals free in their natural haunts, were greatly approved. Other pictures such as scenes in Normandy and Egypt, bored the youngsters, but the presentation of airships, automobiles, guided by wireless, and other speed contrivances went over big. After the grade schools in Chicago were given a sampling to attend these selected shows, the high school pupils will be invited, and the boys, with the money given for the students of the University of Chicago.

Al Steffes, president of the Minnesota Motion Picture Theatre Owners, stopped off in Chicago for a few hours Sunday en route from Washington to his home. Mr. Steffes had been called to the national capitol by Presi- dent Sydney Cohen to assist in conducting a hearing on the pending motion picture proposal. Hardying the invitation of the Motion Picture Theatre Owners of America to attend the conven- tion, which will open in Washing- ton on May 8th.

Manager Harry Lorsh, of Gold- wyn, has added three men to his staff. Mr. O. A. Pan, manager of the Lion field, who is well known to Chicago exhibitors, having formerly been connected with Reisart and other exchanges, and R. Lloyd, Harris and Barney Kean, both of whom have recently been connected with the Paramount exchange at Omaha.

Al Hoffman is now connected with Robertson-Cole's sales force and will cover city territory. Mr. Hoffman formerly was manager of the Paulina theatre and has wide acquaintance in this district.

Among out-of-town movie men seen on film row this week were J. S. Jossey, representative of the Arrow Film Corporation, of New York; J. W. Bidwell, of the Redcraft exchange of Davenport and Omaha; George Walker, of the Subway Theatre, Elkhart, Indiana; and J. J. Stewart, of the Victory theatre, Peotone, Illinois.

J. A. Steinsen, formerly manager of Vitagraph's St. Louis exchange, has been appointed Chicago manager to succeed W. C. Brimmer, who resigned the position last week. C. W. Taft remains as assistant manager and no important changes are contemplated in the staff, according to Mr. Steinsen. Mr. Brimmer, in the year he has managed Vitagraph's local exchange, made a large number of friends and was one of the most popular managers in the Chicago territory.

O. A. Brown, manager of Associated First National's Indianapolis office, was in the city this week confering with District Manager Secord and Manager Hoffman of the Chicago exchange. Mr. Brown reports business in Indianapolis and there was the belief that the territory is showing an improvement, outside of a few localities, and that theatre owners are much encouraged.

"Foolish Wives," Universal's super feature, opened at the Tivoli, Senate and Pantheon theatres this week. It is stated that the sets are well done and the weather conditions, and next week will be shown at 32 houses, when 23 prints will be used. 364 Chicago theatres have now been booked to play this big production and Ralph Proctor, in charge of the booking in the territory, believes that one will play "Foolish Wives."
Shame.

Thomas McVoy, E. W. Jack Chas. H. Iowa. Lowell F. B. George George Lee Stanley Edward Arthur Barret

This cut shows how E. K. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn., exploited his recent engagement of "Shame."

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chaas, Brasham, Famous-Lasky, Ltd., Toronto, Ont.

"Too Much Business" Section Announcement

The attention of the exhibitor is called to the special section on Vitagraph's comedy feature, "Too Much Business," immediately following the Exhibitors' Service Bureau.

Contained in the eight pages are: information that should enable the showman to put the picture over to big business; reproductions of ready to use ads; a visualization of the picture and facsimiles of the paper prepared on the production.

This section was prepared at the instigation of Motion Picture News with the belief that what is contained therein will be of actual service to the exhibitors who will play the picture.

Sidney Grauman, Grauman's theatre, Los Angeles. Louis K. Sidney, Managing Director, Loew's theatre, Denver.
Herbert J. Thatchter, Strand theatre, Sallina, Kan.
Geo. Rotacl, Managing Director, Allen theatre, Montreal, Canada.
L. W. Hardiey, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleishman, Managing Director, Broadway-Strand theatre, Detroit.
J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
Nelson E. Bell, Publicity Director, Crandall's theatres, Washington, D. C.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Finkett, Managing Director, Mark Strand theatre, New York.
Samuel Rivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grobeneb, Managing Director, Liberty theatre, Spokane, Wash.
Bob A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmingpton, N. C.

Phil Gersdorff, Supervisor, Southern Enterprises theatres, Mason, Ga.
"Rent Free" Stunt Baits Fans Into Giving Some Dope

The Trio theatre, one of Milwaukee's neighborhood houses, wanted to get a slant on their patrons and get out a novel stunt to get the dope. It also built attendance for the showing of "Rent Free."

They distributed blank cards asking for the necessary information at the nearby schools. If the card was returned to the box-office filled out to the box-office it was good for a free admission.

The card wanted to know the names of the favorite stars and "Why or why not" the writer had not been attending the Trio theatre. With the free admissions as the bait, the theatre got the information it wanted.

Wettstein Originates Another Novelty Lobby Display

MANAGER WETTSTEIN of the Merrill Theatre, Milwaukee, Wis., won unstinted praise for his pretentious lobby front on "The Rosary."

Combining a hand-painted scene with cutouts of characters from the picture he produced a board for the front of the theatre 30 feet wide and 10 feet deep. The drab photograph fails to do justice to the harmonizing and attracting colors. The sign was a beacon fire for all passersby. The simile is apt for the manager got his idea from the fire scene in the picture; and it attracted the crowds just the same as a real fire would have done.

Realistic Prologue for "Orphans of the Storm" at the Mission Theatre

"Orphans of the Storm" when presented at the Mission theatre, Los Angeles, was preceded by a unique screen prologue, representing the period of turmoil which reigned in Paris after the rule of Louis XVI. The prologue, going from the terrible swirling of snow and ice into the calm of a winter morning, expresses in natural wonders the revolutionary disturbances under Robespierre and Danton, and the short period of rest following. The aftermath—the crystallization of the country, laden with snow and ice, burdened by the weight of its own creation—again represents the period following the first fury of the people, when it was burdened by the tyranny of a small minority, the Judges of the Tribunal of the People, its own elected.

"Cooganizing Movies" Latest Streator Suggestion

"Cooganizing the movies" is a suggestion made in an editorial by a Streator, Ill., newspaper as the result of a nifty exploitation campaign on "Peck's Bad Boy," conducted by Bradford Brayton, manager of the Majestic. The editorial took this way of taking its stand with the motion picture people against the fanatical outburst and the suggestion of using young Jackie as the standard of motion pictures did more to create favorable sentiment for motion picture entertainment in Streator than any number of sermons from the pulpit could have done.

Incidentally, Manager Brayton had not one but fifty young Jackie Coogans invading the city during the showing of this attraction. They distributed handbills as part of exploitation campaign and their invasion of the town hall and the mayor's office was a stunt that was reported by the newspaper, and won endless word of mouth advertising.
Oshkosh Fans Compete for Prizes

West Theatre Uses Clever Method in Selling "A Connecticut Yankee"

The management of the West theatre, Oshkosh, Wis., conducted an elaborate exploitation campaign in connection with the engagement of "A Connecticut Yankee in King Arthur's Court." As a started, 10,000 small cards were printed, each bearing this legend: "Ten-One-Dollar Cash Prizes Given Away for First Ten Correct Answers. What Happened at 12:03 (noon), June 20th, Year 528 A.D. Mail to 'Connecticut Yankee,' West theatre, before — ."

These cards were mailed to more than three thousand names on the West theatre's list, and distributed by boys about the town. Free admission to the show compensated the boys' labor.

Special arrangements were made with the superintendents of schools, whose assistance resulted in putting the card into the hand of every Oshkosh school child.

Of course, the answer to the question was the great eclipse of the sun, which is capitalized in the picture. More than 3,500 replies were received from students and townspeople.

Another contest was announced in the newspapers prior to the opening of the engagement, and closed after the picture had been shown two days. This offered several cash prizes for the best two newspaper advertisements gotten up by patrons for use in advertising the picture. This contest brought even greater results.

Armed motorcycle riders "from King Arthur's Court" were sent through the city's thoroughfares carrying large pennants proclaiming the virtue of "A Connecticut Yankee."

A special children's matinee was given during the week of the run, and, with further cooperation by the school authorities, tickets at reduced rates were distributed in the school rooms.

Tie-ups with a number of local book and stationery stores were effected and extensive displays of Mark Twain's work were placed in the windows. Placards and original posters also were inserted in these displays.

"Cryptograph" Has Ottawa Fans Guessing

Manager W. F. Brooker of Loew's theatre, Ottawa, originated what he called a "cryptograph" recently that had all the local fans guessing. In an issue of the theatre's house organ, prizes were offered to patrons in a contest which consisted of the deciphering of two code words, "Oga Hmpse?" The first five correct replies were rewarded with prizes which were good for two admissions at any performance. The code used proved to be a real puzzle to many.

The correct answer was "Quo Vadis." The solution was obtained by first writing a code alphabet and then a second alphabet, the "A" of which was placed under the code letter "O" and the remaining letters in regular sequence.

Novelty Ads. Used in Lorain, Ohio, Campaign

AUGUST ILG, manager of the Wonderland theatre, Lorain, Ohio, lined up a clever advertising campaign on "My Boy" and "Penrod," which he is running successfully. Here's the stunt.

He played "My Boy" first. During the engagement, the picture was not distributed to the newspapers between Wesley Barry of "Penrod" and Jackie Coogan of "My Boy," as to their respective merits of their pictures. Barry argued the case of "Penrod" of course, and Coogan advanced the cause of "My Boy." The public is to decide the winner.

In this way Ilg kept the two features "My Boy" and "Penrod" in the public eye constantly for two weeks without interruption. Also, he aroused a lot of interest in both pictures for people who were not regular movie fans.

Lobby and Ballyhoo Stunt Put Over by New York Audubon

The Audubon Theatre, New York, set another precedent in the exploitation of a news reel in its publicity campaign for the issue of Fox News containing the special feature "Ve-suvius Conquered." The stunt was unique and the box office returns amply justified the effort of giving widespread publicity to a short subject.

Mounted on an automobile truck were two papier mache volcanoes, each six feet in height. Each was shaped and painted to resemble the famous Italian fire mountain, and each exuded a heavy column of smoke, which came from large quantities of punk inserted and lighted within the miniature craters.

The ballyhoo was paraded about the streets of the city for six days prior to the opening. Large lettered banners gave the identity of the picture and the theatre.

With the opening of pictures showing one of the "volcanoes," still belching smoke, was placed in the theatre lobby and attracted considerable notice.

Lobby front on "Why Girls Leave Home" by Arch Bamberger of Empress theatre, Owensboro, Ky.
Wright's "Fool's Paradise" Prologue

Seattle Number
Ever Presented

"FOOL'S PARADISE," when it played the Strand theatre, Seattle, Wash., a few weeks ago, was given one of the most elaborate presentations seen in that city during the present season, by Manager H. B. Wright and his associates.

The lobby display, arranged and executed by members of the theatre staff, was exceptionally striking. It was done in brilliantly contrasting colors, and was as effective at night as during the day, because of the unusual lighting effects used. All of the large wording was lighted from behind through transparent letters. Each door panel contained a likeness of one of the leading characters of the picture, or an action still, in a red, flame-shaped frame upon an orange background.

On one side of the lobby the Mexican cantina, with its Spanish dancers and habitus, was duplicated. The other side featured the scene in the alligator den, with cut-outs of the alligators, open-mouthed, in the foreground. Exceptional coloring and lighting made these displays especially attractive. The entire theatre program was billed at the extreme sides of the lobby.

Most Pretentious in Western City

All of the ushers in the theatre were attired in Spanish or Mexican costumes, with wide-brimmed hats, fancy shawls and many-hued dresses to complete the atmosphere.

The prologue for the feature was presented by two Seattle dancers, Sylvia Bernhard and Irene Isham, in a specialty arranged by Conductor S. K. Wineland, of the Strand orchestra. It was a replica of the ice ballet scene in the photoplay itself, and was titled "The Dance of the Ice Palace." The stage was decorated with a large drop painted especially to represent the scene in the photoplay. Huge snow-men stood at both sides of the stage, and snow fell on the dancers during their entire performance.

J. Chambers, head doorman at the Strand, planned and executed a large part of the novel scenic and lighting effects, both in the prologue and lobby displays.

The accompanying photographs show the lobby display and prologue used by the Strand during the "Fool's Paradise" engagement.

Novelty Lobby Front Used on "World's Champion"

For a two-day run of "The World's Champion" at the Modjeska Theatre, Augusta, Ga., Manager Frank Miller had an excellent "prize-ring" built in his lobby—a nice, heavy rubber mat or "pad" on the floor, ropes all around it, stools in two corners, flanked by pails, sponges, etc.

Two pairs of boxing gloves added a touch. In one corner was a life-sized cut-out of Wallace Reid, in ring costume, a flaming red bathrobe draped artistically over his shoulders. The faithful realism of the lobby proved irresistibly interesting to the Friday and Saturday patrons of the Modjeska, and "a good time was had by all"—especially the box office.

Newman Theatre, Kansas City, Radio Broadcasting Station

HERE is the result of an exploitation stunt of Frank L. Newman at his Newman theatre last week in Kansas City—a top head story on the front page of the Kansas City Star:

"An audience of more than 2,000 persons at the Newman theatre last night listened to the Newman orchestra play the special 30-minute program. Out in the residence districts of Kansas City and in the small towns in surrounding states an audience of countless thousands listened in with radio outfits."

"The broadcasting was done by the Star and the Western Radio Company. Two microphones were used. One suspended over the head of the audience beneath the balcony carried the louder strains of the orchestra, while the one in front of the pit transmitted the solo numbers by Miss Lilian Crossman and Frank Ridge."

This lobby display on "Don't Tell Everything" is by A. C. Stalcup, manager of the Princess Theatre, Eastland, Texas.
Kaliska Arranges Attractive Lobby for "Iron Trail"

Manager W. G. Kaliska of the Rialto theatre arranged one of the best and most attractive lobbies of his career for the showing of "The Iron Trail."

The Rialto is situated on a corner and has of course two entrances into the lobby. From each of these lobby entrances was a wooden board railroad, with ties, crossings and everything. The two roads converged into one at the box office, which was entirely hidden by a cut-out on the board of the front of a train engine, life-size and realistic, with bright headlight, etc. At one side was a sign reading: "Get Your Railroad Fare Here" and then a scale of the prices. A small cubby hole was cut in the train engine through which to sell tickets.

Back of the box office the wall of the lobby was covered with a realistically painted scene representing a portion of Alaska. At each door to the lobby was a railroad crossing sign post on which were hung red lanterns. Sticking out from the main entrance was the familiar red and green "boards" used as signals for real trains.

A bell was concealed on the marquee which was rung intermittently.

All in all, the lobby was complete in every detail and did not entail a great deal of expense.

Johnson Contributes "Polly of the Follies" Novelty

MANAGER HERB JOHNSON, of the Luna theatre, Lafayette, Ind., contributed quite a bit of novelty to the appearance of "Polly of the Follies" at his playhouse recently, by dressing four huge dolls in gorgeous array and arranging them on plush cushions under a banner inscribed "Famous Follies Girls."

Each doll was identified by a placard, named as follows: "Lillian Lorraine," "Ina Clare," "Maralyn Miller" and "Mary Eaton."

Then on the opposite side of the stage was a doll in grotesque garb with the following inscription: "Ziegfeld's latest recruit, 'Polly.'"

This little innovation seemed to delight the audience and lend much distinction to the picture.

Art Students Make Posters for "Forever"

THE Strand theatre, Portland, Me., accumulated seven art one sheets, reams of newspaper publicity, and the spirited co-operation of the schools, all for the cost of $10.

The bill was "Forever," and Manager William Peenes tied up the art classes to paint posters. Nearly one hundred students contested. Twenty-six posters were sent in and seven were judged good enough for display. These were put in the J. R. Libby store window, a location hitherto inaccessible to theatres.

The newspapers took it up, and Thursday night, the date the prizes were to be awarded, the theatre was packed. The audience acted as judges, giving their decision through applause.

Simple But Effective "Peacock Alley" Lobby

TWO small cut outs, made from one sheet of May Murray in "Peacock Alley," standing in the center of the Victory theatre lobby, of Tampa, Fla., made a most effective display.

Of course there were the usual display boards of photographs and lithos, but those two little figures of Miss Murray stood out above them all.

On each side of the big electric sign, upon the marquee, was a large cut out of Miss Murray in her Peacock Gowns, taken from the 24 sheets, and the sign was topped off with a large peacock.

Canadian Manager Uses Bally-hoo for News Strip

An excellent exploitation stunt in connection with the Princess Mary's wedding section of Fox News was recently executed by the management of the Allen theatre, Regina, Sask., Canada.

A bally-hoo man, attired as a court page, with white stockings, pumps, plumed hat and elaborately decorated breeches and jacket, was sent out into the streets of the city carrying a banner.

It was the first time a Regina motion picture house had attempted to exploit a news reel feature, and the success of the idea, the management states, encourages repetition under similar circumstances.

Centralia Department Store Helps Hall Put on Fashion Show

"An Afternoon at the Modiste's" was the title of the prologue arranged by Manager C. W. Hall of the Illinois theatre, Centralia, Ill., for "Experience."

A local department store contributed the gowns and an experienced demonstrator to direct the happenings. Mr. Hall urged eight young society women, all members of the country club, to participate. Not only did the newspapers eat up news about the stunt, but the women attracted their own friends to attend, some of whom never visit a picture house.
Striking Lobby Display for "Wild Honey" at Kinema

Noble Hearne, formerly manager of the Frolic Theatre, San Francisco, has just been engaged as the manager of the Kinema Theatre, Salt Lake City. Hearne has started off his work in the new house with a smashing exploitation campaign on "Wild Honey."

Not only did he arrange a very striking lobby using cut outs from six and twenty-four sheets in the shadow box effect, but he astonished Salt Lake with a street ballyho, consisting of two riders, a man and woman in South Veld costume representing Priscilla Dean and her leading man followed by a third rider on horseback bearing a transparency or sign telling about the picture.

The shadow boxes were built on the order of miniature stages on canvas backing painted by an artist, suggested scenes from the story. An amber light and a moon transparency gave the punch to the scene while concealed purple lights around the frame work gave realistic color effects. These shadow boxes he made so they can be used again and again by changing the drop and the cut outs.

Painted Indian Made Palefaces Howl in Ohio Small Town

Painting up an Indian to make the palefaces howl was a splendid exploitation stunt for "The Paleface" at the Forum Theatre, Hillsboro, O. The theatre used every angle of exploitation from cut outs on automobile fronts, and poster wagons to a young miss who donned the feather headgear and redskin paint and paraded through the streets or rode on a shaggy pony as a ballyhoo attraction.

Cooperative Advertising Idea Invades Metropolis

Despite the fact that the metropolis is usually regarded as a tough proposition for exploitation campaigns it remained for Leo Brecher to put over one of the best ever recorded in the city for his Apollo Theatre on 125th st. The picture on which the campaign was engineered was "My Boy" and the men directly responsible for its successful consumption were Charles Fine, manager of the Apollo, Frank Schiffman, supervisor of Mr. Brecher's uptown theatres and S. Charles Einfeld representing First National in the campaign. Incidental credit goes to the art department and sign shop run on conjuction with the Brecher theatres which got up the displays that "sold" the retail merchants on the idea of co-operation.

It required hard and constant work to put the campaign across in one of the hardest boled districts of the city. By the time all returns were in 12 retail stores had not only agreed to co-operate with window displays but joined together in offering prizes for the best solutions to the "Coogan Picture Puzzle" - a drawing which instigated interest in the number of articles beginning with "C" to be found in its four sides. The figure of the young star Jackie, of course, was the mainstay of the drawings.

The paper cutouts and stills practically monopolized the windows. The Apollo Theatre contributed its share by newspaper stories and advertisements supporting the contest and by the big display board especially erected above the marquee. The interior of the lobby harmonized with this arrangement.

Louisville Young Whistlers Compete in "Silent Call" Contest

When you can get the young Whistlers turning in their crayon sketches the way the Walnut theatre, Louisville, Ky., did for its presentation of "The Silent Call" it's a pretty fair indication that interest in the picture has been aroused to an abnormal point.

Youngsters living in and around Louisville were invited to submit drawings of the dog Strongheart, to be made from the half page advertisement that the theatre ran prior to the opening of the picture. The result surpassed all expectations. More than 100 drawings were turned in.

The newspapers played up the contest and the theatre lobby was decorated with the artistic efforts of Louisville's juveniles and the photographs of the three youngsters who were adjudged the prize winners.
Dalton's Double Delivers Data

THE nearest thing to Dorothy Dalton to be found in Des Moines, Iowa, was a certain young lady with two deep dimples in either cheek.

She was garbed in the maritime breeches featured and sent around town in an automobile advertising "Moran of the Lady Letty," when Manager Stoltz played it at the Des Moines theatre.

In order to slice off the automobile expense, Mr. Stoltz tied up with the Reel Cab company, a prominent taxi-cab concern, who were glad to give vehicle and driver. This automobile was appropriately bannistered so both the Rialto Des Moines and the cab company got over in the flash.

"Barnstormer" Lobby Front Represents Rural "Orp'y"

Manager Willard Patterson claims, in his diversified experience, the distinction of being an oldtime trouper familiar with one night stands. When Charles Ray came along at the Metropolitan Theatre, Atlanta, Ga., in "The Barnstormer," Patterson had the picture sized up to a T.

He made over his theatre front to resemble one of the creaky one night stands, a ramshackle town hall such as might have held the original road company of "East Lynne." Hand painted scenery completed the effect of boards so wide apart that the rifts could have let a full blowing hurricane through without stretching.

The sign "Town Hall," figured prominently over the entrance. It fitted the picture and it was unique. The combination brought in all the fans who would be interested in a comedy of this nature and a lot of others who were attracted by the theatre front.

Connersville Sees Its First Lobby Display

A huge cut-out money bag advertising "Get Rich - Quick - Wallingford," was placed in the lobby of the Lyric Theatre, Connersville, Ind., and was the first exploitation of this kind ever seen in that town.

The bag, adorned with nearly half the lobby and surmounting it was the figure of Wallingford taken from a poster. Manager C. F. Lewis is now addicted to exploitation after the success of his first stunt.

School Board Helps Price Sell "Penrod"

MANAGER PRICE of the Allen's Palace Theatre, Calgary, Alberta, found a way to reach the 15,000 school children of the city when he played "Penrod," by establishing a special Penrod prize for merit. By arrangement with the school board he had these prizes awarded to the pupils, showing the greatest improvement in their work the week prior to the showing of the picture. The prize consisted of a free pass to the Palace for the winning pupil and his parents. The most important point, however, was that each prize-winner was given a printed diploma, the Penrod Award of Merit, duly certified to by his teacher.

Having obtained the consent of the board, Mr. Price got the cooperation of the teachers by a special circular letter outlining the entertainment qualities of "Penrod" and the plan by which he was going to provide the scholars with an incentive to do better work. The official endorsement of the School Board helped and today many Calgary school children are proud of the signed Penrod diplomas on the walls of their rooms.

As an added exploitation stunt, Manager Price arranged with the Morning Albertan to run coupons for freckle-faced lads. Those who could show up at the Albertan office with twenty or more freckles were awarded a pass good at any performance, while those who showed up but failed to meet the mark established by Freckles Barry, were given a pass for a special Saturday morning showing.

Bain Helps Readers Into Copy Writers

A brand new tip angle in which the readers of the co-operative ads were turned into ad writers was developed by D. M. Bain of the Victoria theatre, Wilmington, N. C., for the current bill, "Fool's Paradise."

He tied up ten merchants for ads to make up a co-operative page. The text of the ads was devoted to sales arguments for the film, although each ad was illustrated by a scene from the picture and a brief caption.

The readers of the ad were urged to write new ones. The best ad was awarded a prize of two tickets and the second best one ticket. Only two tickets were given any one person.
Stellings' Lobby Front on "One Arabian Night"

"One Arabian Night" received quite a bit of publicity and exploitation when E. G. Stellings played it at the Grand theatre, Wilmington, N.C. Three weeks in advance of the opening a teaser campaign was started in the leading daily paper by using specially prepared teaser ads. These ads were placed in the same position daily and kept the reader interested, leading up to the final display. Mr. Stellings also arranged for a full page story, under the heading of "Harem Secrets," in which the picture was referred to several times. This story appeared the Sunday preceding the opening. A lobby display was also erected, covering the box office, which represented an Arabian building. This display was placed in front of and under a blue scrim on which gilded stars were pasted. Blue lights behind this display gave a very good night effect, and the building painted in red and yellow gave a flashy display in the daytime. Behind the window cut in the front of the display a painting of Pola Negri as the dancer was displayed.

This was one of the first big lobby displays Wilmington has seen in many months, and it proved quite profitable, as the cost was only about $7, it having been cut from beaver board. The scrim had been used before.

Schade Puts One, Over on Sandusky Scribes

GEORGE J. SCHADE, owner and manager of the Schade theatre, Sandusky, O., pulled a peach in getting "Woman's Place" before his public just prior to its presentation.

Schade was elected to the City Commission, the five-man body governing Sandusky, last fall. He took his seat January 1 of this year and it was his sort of "Electorate" Cay by Mayor Freitas, president of the International Licenced Tugmen's Protective Association, mayor of the city.

Schade and Capt. Freitas long have been the best of friends. The Star Journal, an evening paper, has been much concerned over the fact that the two, with J. Frank Donahue, a third commissioner, have been running things.

Early in the week before "Woman's Place" was given its first presentation, Schade casually dropped the remark that he was "through with Freitas" and that he had "another candidate for mayor in mind."

The expressions precipitated a political sensation. Schade maintained silence until the opportune moment arrived. Finally, one day he consented to an interview.

"Yes," said Schade, "I have another candidate in mind. I have been satisfied that 'Woman's Place' is in politics and I'm going to pay a little more attention to the women in the future."

"The candidate I have in mind is Constance Talmadge, who, if she ever runs for mayor of Sandusky, is surely going to get my vote and, I think I am safe in saying, the vote of Capt. Freitas, our present mayor, as well."

Illustrated Songs Once Again at Streator, III.

The bird who said there was nothing new beneath the sun has the dope all wrong, because a thing can become so old it's new again. With the swing of the cycle the illustrated screen song has made itself visible upon the exhibitor horizon again.

Manager Bradford Brayton of the Majestic Theatre, Streator, Ill., is responsible for this "innovation" in his exploitation to work up community sings, the first one which was run in conjunction with the showing of "Wedding Bells." He gave the proper stage settings with a series of softly colored lights. Then screen slides were made to harmonize with a lot of current musical hits. Popular songs from the "Scandals" were used to illustrate "Wedding Bells." "Out Where the West Begins" was used with "Bab Hampton of Placer."

The community sing has taken hold of Streator and the Majestic Theatre is being regarded as the meeting place for all its followers. Here's an example of how an exhibitor managed to dig up and revitalize an old idea with satisfactory results for the box office, the picture and the dear public.

Atmospheric "Old Oaken Bucket" Lobby Draws Well for Miller

When "The Old Oaken Bucket" played a two-day run at the Rialto Theatre, Augusta, Ga., Manager Frank Miller's exploitation cost him scarcely anything in coin of the realm—but was excellent advertising for the picture.

The lobby of the theatre had been turned into a sort of "woodland bower" by great masses of vines,—the famous Southern smilax which grows profusely in the woods around Augusta—and tall leafy bamboo-cane from the river banks. These were massed about the lobby, completely hiding the walls. In the center of the lobby was an old-fashioned well-house of rough-hewn, time-worn timber, such as can be seen all through the rural districts of the South.

There was a bucket—an old oaken bucket, all moss-covered and iron bound, and full of clear water, as if freshly drawn. The only bit of advertising paper used, was one sheet tacked to the front of the well-house.

This cut shows two displays for "The Golden Snares" and "One Arabian Night," respectively, put over by Ernest G. Stellings, manager of the Grand theatre, Wilmington, N. C.
Artistic "Sheba" Lobby Built at Chester, Pa.

The manager of the William Penn in Chester, Pa., built a novel lobby display for "Queen of Sheba." As it appeared from the street it was really an artistic affair.

Using a cut-out of the "Queen" he built a fan-shaped board back of her head and he studded this board with electric lights. The left hand of the "Queen" pointed to the box office. The "Queen" stood on the block letters, "Queen of Sheba."

Two flaming torches were shown back of the "Queen."

No one could walk by on either side of the street without being attracted by the sign when all the lights were ablaze.

Hyman Observes Easter at Brooklyn Mark Strand

In line with his policy of commemorating important holidays on the stage, Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, produced Buzzi Pecchia's "Gloria," with Florence Mulholland, contralto, Easter Sunday.

A fanfare of trumpets, with the house and stage dark, preceded the actual production. At the conclusion the lights remained down and the curtain of the production stage opened, although the soloist, who then began to sing, was not visible.

Hyman's trump card in this number was a very fitting climax. As the last notes of the song were heard there appeared on the stage a flaring cross, which came as a complete surprise to the audience.

Another number that Hyman employed to add color to the day's performance was "Al Nostrì Montì," from Verdi's "I Trovatore." A prison set was used here and the lighting in general was dark blue. The singers, Florence Mulholland, contralto, and George Du-Franze, tenor, were seated at the center of the stage and were spotted in red from the sides.

The overture at this performance was Thomas' "Raymond." Another musical number was Charlotte Bergh, coloratura soprano, singing Gounod's "Valse," from "Romeo and Juliet."

Plunkett's "Pay Day" Prologue Utilizes Strand Quartette

When Managing Director Joseph Plunkett, of the New York Mark Strand theatre, has a picture with a genuine masculine tang to it, the Strand male quartette usually is to be found providing the harmony for the atmospheric prologue.

In presenting "Pay Day" Mr. Plunkett duly considered the role which Charlie was playing and presented his now famous quartet as bricklayers in the appropriate setting, a wall in the process of erection (see accompanying cut). The effect of the smoke-stacks in the background is achieved with the aid of a cut-out and the artificial smoke is manipulated from behind, emanating from the tubes representing the stacks.

At the opening the quartet renders "We Always Work With Pleasure on the Job," clinging their trews to the rhythm of the music. Dusk is falling, and as the lights gradually dim, accentuating the horizon, the quartet finishes with "I'm Tired." As the members are bowing their heads in apparent exhaustion, the curtain falls.

Well-Planned Newspaper Campaign Puts "Come On Over" Across

Fred S. Meyer, managing director of the Palace theatre, Hamilton, Ohio, found "Come On Over" an excellent production for almost exclusive newspaper publicity and exploitation. He used the stunt which he has worked before, and which other exhibitors have found valuable, of putting his advertisements into the form of open letters to prominent residents of the city, only in the case of "Come on Over" the messages were to prominent Irishmen only.

These ads were one column wide by nine inches deep and contained a shamrock in black with the title of the picture and the day of opening in white letters on it.

On the day of the opening Mr. Meyer ran a two-column advertisement, thirteen and one-half inches deep, in the form of a Weekly Letter from the Palace theatre, telling the public what the two attractions for the week were. In this he told his public why he had discarded the usual practice—regarded as good showmanship—of looking the cheapest pictures possible for Holy Week and had booked two of the most expensive, "Come on Over" and "Theodora." The first paragraph of the ad contained the letter from the Main Amusement Co. of Uniontown, Pa., in which the statement was made that "There has been more praise showered on this picture than on anything we have shown here to date, not excluding 'The Old Nest.'"

The Hamilton Daily News ran a half-page fictionization of the story of "Come On Over."
Quick Lunch " Lobby Front Miller's Latest Stunt

For "Through a Glass Window" Manager Frank Miller, of the Rialto theatre, Augusta, Ga., built a red brick "quick lunchroom" in the lobby. This "lunchroom" was closed on all four sides, the interior being visible through a (real) glass window. Inside the window could be seen a long counter, such as is familiar to "quick lunchrooms," on which, at regular intervals, were a plate, holding two doughnuts, a cup of coffee, a tin knife, fork and spoon and a paper napkin.

Back of the counter, and facing the window, was a cut out of May McAvoy as a waitress, holding a plate of doughnuts in her hand, with one poised on the long steel cooking-fork. Her back was to a cut out (used by furniture stores to advertise a certain brand of stoves) of a big coal range, on which were various pots and pans.

Morrow Turns Out Fine Lobby on "Saturday Night"

Floyd D. Morrow, manager of the Nelson Theatre, Fairmont, W. Va., took his lobby display on "Over the Hill," recently described in these columns, and treated it to a new coat of paint, with the result shown in the accompanying cut, showing the lobby front on "Saturday Night."

On one side was a scene of the bathing party: a strip of beaver board balloons at the top concealed the lights that illuminated the scene. On the other side was painted a Coney Island scene, with little buildings standing out from the background with holes punched around their outlines, giving the appearance of electric lights, several white lights behind giving the effect.

Mr. Morrow states that he is no artist, and renders an opinion that any exhibitor can obtain the scenic results he did by using a paint brush judiciously.

Local Merchants Aid Strand Sell "Forever"

The Strand theatre, Cortland, N.Y., tied up six merchants for a cooperative page and enchanted the displays by making a puzzle out of a still from "Forever," the current bill. The theatre offered seats as prizes to the twenty neatest solutions.

Another Riding Knight on "Connecticut Yankee"

The Wysor Grand Theatre, Muncie, Ind., used the old but highly effective "riding knight" stunt in connection with the publicity campaign on "A Connecticut Yankee in King Arthur's Court."

These fully attired "knights" mounted on speedy motorcycles with side-cars attached, drove at high speed through the city's thoroughfares for three days preceding and during the run of the picture.

An effective mailing campaign also was pushed with highly satisfactory results. It consisted of a series of three post cards mailed to prospective patrons at intervals of two days.

Grauman Prologue Reproduction from Scene in Picture


In "The Den of the Cafe des Apache," Mr. Grauman reproduced the cafe, really an old Roman catecomb, in which a large part of the action of "The Green Temptation" transpires. Men dressed like Apaches, sat at cafe tables in the background, smoking cigarettes. An Apache youth and a girl companion entered separately and executed the action which constituted the heart of the prologue. This constituted a pantomime dance wherein the youth mutely demanded of the girl a necklace which she held in her hand. Through her secretive and explanatory actions toward him it was evident that the jewel had been stolen. She refused to yield the necklace to the youth. There ensued a struggle between them, always in the form of a dance, over the possession of the object. The lad finally wrested the necklace from his companion but she exhibited her affection for him in the dancing embrace which closed the prologue.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Green Temptation—
Fair picture and business good. (East.)
This is an average picture, did as well as most anything would have done during Holy Week. (Middle West.)

Love's Boomerang—
Picture and business both fair. (East.)
Placed to very good attendance in spite of Holy Week. (East.)

The World's Champion—
Did very well considering Holy Week run. (East.)

Three Live Ghosts—
An excellent novelty feature which drew well and pleased audiences. (East.)

Fool's Paradise—
Everybody liked this picture and were rewarded with increased prices.

The Lone That Had No Turning—
Good picture and fine business. (West.)

Gasoline Gus—
Good picture with good business. (West.)

The Bride's Play—
Fine production. Good business during week. (West.)

FIRST NATIONAL

Pay Day—
As good as anything Chaplin has ever produced. Excellent box-office attraction. Given equal prominence with feature. (Middle West.)

This Program "Rings the Bell"—

CAMERON of the ROYAL MOUNTED—

This "Cameron of the Royal Mounted" comes from the Liberty theatre, Kansas City.

This "Thunderclap" display was used by the Royal theatre of Kansas City.
Capacity business done with double feature program. Charles Chaplin popular here. (Middle West.)

Very well liked. Good business. (Middle West.)

Excellent picture and business very big. (East.)

The Seventh Day—
Not as interesting a story as "Tol'able David." However, did good business for four days. (Middle West.)

Capacity business was done with double feature program. Richard Barthelmess popular here. (Middle West.)

The Woman's Side—
Katherine MacDonald's always a certain bet for good attendance. Drew good crowds for week's run. (Middle West.)

Considered a very good picture by patrons. Nothing unusual but gets by very nicely. (Middle West.)

The Infidel—
Ordinary picture. Did fair business for week with added musical attraction. (Middle West.)

The Roary—
Nothing remarkable about this. Paid fairly well. (East.)
Audiences like this one. Did average business. (Middle West.)

The Burnstormer—
Nothing exceptional in plot, but funny enough. Fair attraction. (Middle West.)

The Silent Call—
Fine audience picture held business up for week preceding Easter. (Middle West.)

Smilin' Through—
One of Norma Talmadge's best at business poor owing to Holy Week. (Middle West.)

Woman's Place—
Excellent picture and business very big. (East.)

Question of Honor—
Fine picture with good business. (East.)

GOLDWYN

Watch Your Step—
A fair picture and box-office attraction. (Middle West.)

Boys Will Be Boys—
Picture and business both poor. (East.)

ROYAL

SHINGLESTONE'S "THUNDERCLAP"

LOOKIN' FOR SOMETHIN' WITH A REAL KICK!

This "Thunderclap" display was used by the Royal theatre of Kansas City.

All's Fair in Love—
The title proved the strongest factor in attracting good crowds for a week's run. (Middle West.)

METRO

Turn to the Right—
Regard this as way above average but failed to bring out the people in Holy Week. Business poor. (Middle West.)

Nobody—
Not much to it. Fair week. (Middle West.)

SELZNICK

Why Announce Your Marriage—
Average program subject which failed to entice audiences. Business about average. (East.)

Fair picture and box-office value. (West.)

De Luxe Annie—
Picture and business both poor. (East.)

AMERICAN RELEASING

Cordigan—
Good picture but business only fair. (East.)

Belle of Alaska—
Did not do a very good week's business, due perhaps to unusually strong competition. (Middle West.)

UNITED ARTISTS

A Doll's House—
Considered better than anything Nazimova has ever done. Business pretty good. (Middle West.)

The Ruling Passion—
Patrons say "Give us more like it." (Middle West.)

UNIVERSAL

Dangerous Little Demon—
Quite a thrilling picture and always good entertainment. Did as well as could be expected during Easter Week. (Middle West.)

Foolish Wives—
Fairly entertaining. Business fair. (West.)

FOX

Iron to Gold—
Business fair even during Holy Week. Picture liked by patrons. (East.)

Little Miss Smiles—
Splendid picture. One of Shirley Mason's best. Did big business for week. (Middle West.)

R.C. PICTURES

Beyond the Rainbow—
Did a good week's business and won the approval of all patrons. (Middle West.)

WID GUNNING

Girl from God's Country—
Fair outdoor picture. Held up for four days. (Middle West.)

EQUITY

Charge It—
Fair picture with corresponding business. (West.)

SHAME—
Drew well during a two week's run here. (Middle West.)

Any Wife—
Mediocre picture and poor business. (East.)

Virgin Paradise—
Very good feature. Business good. (West.)

HODKINSON

French Head—
Public liked this picture. Had a better week than we expected, being the week before Easter. Normally, would have done big business with it. (Middle West.)

BROADWAY STRAND

ONE WEEK ONLY
STARTING SUNDAY NOON

MACK SENNEN

Louise Fazenda (Herself)

"GOOD LITTLE LAD" (color)

BEBE DANIELS

A New Cinema Cocktail composed of Fun-Hum-

glee, Love, Thrice, Beauty and Old-fashioned Fun!

"GAME CHICKEN"
NEW YORK CITY

Capitol Theatre—
Current Events—Capitol News. Feature—Fascinating—Mae Murray. During presentation of this picture, preceding the scenes in Spain, Doris Niles will dance the Spanish dance “Andaluca” during an interlude.
Organ Solo—“Hallelujah Chorus” from “The Messiah,” by Melchiorre Mauro-Cottone, organist.
Overture—“Cavalleria Rusticana,” by Strand Symphony Orchestra with Chorus and Eldorado Stanford, soprano.

Comedy—Felix All at Sea—Pat Sullivan. Rialto Theatre—
Rivoli Theatre—

LOS ANGELES

Grauman’s Theatre—

The display used by the Circle, Indianapolis, to advertise “Pay Day” and “The Woman’s Side”

Mission Theatre
Second week Orphans of the Storm.

SEATTLE

Coliseum Theatre—

COLUMBIA THEATER

Winter Garden Theatre—


Superba Theatre—
Clune’s Theatre—

CHICAGO

Chicago Theatre—
Tivoli Theatre—

Good display on "Foolish Wives," from the new Garrick theatre, Minneapolis. Featured Why Announce Your Marriage?
Strand Theatre—
Blue Mouse Theatre—
Liberty Theatre—
BEBE DANIELS
in "A Game Chicken"

ALHAMBRA
Newton Week, Starting Today.
Feature Comedy, "White Bone.

BEBE DANIELS
in "A Game Chicken"

A clever design employed by the Alhambra Theatre, Indianapolis, to advertise Bebe Daniels in "A Game Chicken".

Roosevelt Theatre—
Overture—Bits of Grand Opera.
Comedy—"The Big House"
Starring: Sid Grauman, as Napoleon Bonaparte.

Randolph Theatre—
Organ selections: "A Rag Doll Romance.
Feature—Priscilla Dean in Wild Honey.

Woodlawn Theatre—
Organ solo—"When Shall We Meet Again."
Pathé Review.
Warshaw Pictorial Review.
Comedy—"Twas Ever Thus.
Overture—Selection from "The Music Box Review."
Feature—Constance Tully as "Mrs. Tifford the Folly." Comedies: "The Cradle."

Barber’s Theatre—
Pictorial Review.
Comedy—Do You Take It?

INDIANAPOLIS

Loew State Theatre—
Current Events—Pathe News.
Novelty—The Beggar Maid, Tennyson’s poem in film.
Comedy—Orange Blossoms, Johnny Hines.
Singing: Connelly Trotsky, "The Holy City."

Circle Theatre—
Current Events—Novelgrams.
Novelty—Literary Digest Topics, Illustrated Songs—Smilin’ Thru.
Comedy—Day—Charles Chaplin.
Feature—The Woman’s Side—Katharine MacDonald.
Next Week—Smilin’ Thru.

Ohio Theatre—
Feature—Foolish Wives, with Mandie Georg in two personal appearances daily.
Next Week—Foolish Wives.

PHILADELPHIA

Stanley—
Current Events—Pathé.
Cartoon—"The First Radio-Tony Sparag.
Dance Prologue—The Dance of the Bumblebee.

Stanton—
Feature—Fascination—Mac Murray.
Next Week—The Seventh Day—First National.

Karloff—
Feature—Is My Wife a Boy Tonight?
Next Week—Same.

Arcadia—
Current Events—Pathé.
Feature—Two Kinds of Women—R.C.
Next Week—The Cradle—Ethel Clayton—Paramount.

Regent—
Comedy—Cool Comedy—Fox.
Feature—At the Stage Door—R.C.
Next Week—The Poor Relation—Loew.

Palace—
Current Events—Pathé.

OMAHA

Strand—
Current Events—Pathé.
Cartoon—"Assegai's Fables—Pathé.
Feature—Smilin’ Through—Norma Talmadge.
Next Week—Bought and Paid For.

Wurlitzer—
Current Events—Pathé.
Novelty—The Case of Becky.

Lyric—
Current Events—Fox News.
Comedy—Matinee Idols—Hall Room Boys.
Feature—Where Is My Wandering Boy Tonight?
Next Week—Cardigan—American Legion.

Capitol—
Orphans of the Storm (popular prices).
With musical settings by the Capitol Symphony Orchestra.
Next Week—Same.

BUFFALO

Shea’s Hippodrome—
Overture—Ave Maria—Gounod.
Stage Setting—The Rabbit’s Home, an Easter Novelty.
Vocal Selections by Amanda Brown, Conert Soprano.
Feature—Her Husband’s Trademark—Gloria Swanson.

The display used by the California, San Francisco, for "Island Wives."

Here is one of the ads on "Foolish Wives" which the Imperial theatre, San Francisco, used for the showing of this picture.

Comedy—Step Forward—Ben Turpin.
Special—The Enchanted City.
Current Events—Hippodrome Review.
Next Week—Smilin’ Through—Norma Talmadge.

Lafayette Square—
Overture—Organ Selections.
Current Events—Fox News.
Feature—Where Is My Wandering Boy Tonight?
Comedy—Smub Pollard funfilm.
Mark Strand—
Overture—Selections from Ziegfeld Folies.
Feature—Other Women’s Clothes—Mabel Bamin.
Garden—Feature—The Roof Tree—William Russell.
Vaudville.
Hippodrome—Feature—Fighting Mad—William Desmond.
Vaudville.
Parkway—Feature—Through a Glass Window.
Wizard—Feature—Little Lord Fauntleroy—Mary Pickford.

BROADWAYS
Mark Strand Theatre—
Special—“Gloria,” sung by Florence Mulholland; contralto. This number opens with a fanfare of trumpets. House is dark and as last note of trumpets dies out the soloist sings with house and stage still dark. At conclusion, a huge cross on the stage, is illuminated. Overture—“Raymond.” Vocal—“Il Trovatore,” “Ai nostri Monti,” with Florence Mulholland, contralto and George Du-Farne, tenor.
Current Events—Mark Strand Topical Review.
Vocal—“Romeo and Juliet,” sung by Charlotte Bergh, coloratura soprano.
Instrumental—“Marche Militaire,” by the original piano trio.
Feature—Special features changed each day this week.
Comedy—For Land’s Sake—Educational.
Organ Solo—“Rimembranza.”

KANSAS CITY
Liberty Theatre—
Overture—“Radiant Love.”
Current Events—Pathé.
Organ Selections.
Next Week—Mickey—Mabel Normand.

THEATRES

ST. PAUL
Capitol Theatre—

MINNEAPOLIS
State Theatre—
Feature Film—The Woman’s Side—Katherine MacDonald. Organ Solo. Music—Cavalleria Rusticana.
New Lyric—Feature Picture—“School Days,” with Wesley Barry.
New Garrick—Feature Picture—Return engagement of “A Connecticut Yankee in King Arthur’s Court.”
Blue Mouse—
Feature Picture—Fourth week of “Orphans of the Storm.”
Jessen's Studio News by Wire

UNIVERSAL

The historical romance serial of eighteen two-reel episodes, "With Stanley in Africa," starring George Walsh, under the direction of William Craft, is finished.

The cast for "Come Through," under the direction of Jack Conway, starring Herbert Rawlinson from the George Bronson Howard original screen play reftined, includes Edna Murphy, Wade Boteler, Tiny Sanford, George Fisher, Margaret Campbell, L. J. O'Connor and Fred Kelsey.

William Desmond has been engaged for the starring role in an Alaskan serial titled, "The Great Conspiracy," Laura LaPlante plays the lead. Croft Verroff is the director and George Morgan the author.

Hoot Gibson and Helen Johnson of Pat Rooney's Orpheum act will be married at Riverside Thursday.

"Her Night of Terrors," starring Marie Prevost, under the direction of Holart Henley, and "The Trooper," under the direction of Harry Harris, starring Gladys Walton, have been completed.

Arthur Flaven, who has served as assistant director, has been appointed to direct Art Acord in a series of eight two-reel westerns.

With ten companies producing, five in preparation and three editing, Universal is almost back to normal production activities.

GOLDwyn

Abraham Lehr announces three new productions, "Broken Chains" by Winifred Kimball, winner of the Chicago Daily News ten thousand dollar scenario contest is one of them; "Women Love Diamonds," from the original by Carey Wilson will be directed by E. Mason Hopper and Maurice Tourneur. The company leaves from New York April 29. Hopper is now finishing "Brothers Under Their Skin," with Pat O'Malley, Helene Chadwick, Claire Windsor, Norman Kerry and Mae Busch.

Rupert Hughes is editing "Bitterness of Sweets." Norman Kerry goes in "Vienna" in May to be co-starred with Hazel Dawn.

LASKY

Alfred Green will direct "The Ghost Breaker," starring Wallace Reid, with Lila Lee in the lead.

Bert Lytell is here to play opposite Betty Compson in Fitzmaurice's "To Have and to Hold," under the supervision of Tom Geraghty, with Theodore Kosloff in the cast.

Anna Nilsson and Adolph Menjou are in the cast to support Bebe Daniels in "Pink Gods," with Percy Stanlows directing.

David Powell will be the leading man for Dorothy Dalton in "The Siren Call," under the direction of Irving Willatt. Mitchell Lewis has an important role. Production started during the week.

Fred Niblo is making arena scenes this week for "Blood and Sand."

William DeMille is making exteriors for "Nice People," with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye at the Lasky ranch.

INDEPENDENT

King Vidor is now producing "The Shuttle Soul," featuring Florence Vidor with Truman Van Dyke the lead, for Associated Exhibitors.

Larry Trimble who directed "The Silent Call," and Jane Murfin, author of the same, are now at Truckee beginning production on another subject.

VITAGRAPH

William Duncan has grown a full beard and is now ready to begin work in a Northwestern mounted police story, the continuity for which will be by Bradley Smollen, with Edith Johnson to lead the casting.

The Earl Williams feature originally titled "Parkington's Widow" has been given the permanent title of "Restless Souls."

Larry Semon will finish Pricipality comedy this week, which may be titled "A Pair of Kings." His next will be a golf comedy.

A. E. Smith left for New York Friday.

Scene from "My Wife's Relations," a First National attraction with Keaton

UNITED STUDIOS

Owen Moore has started "A Previous Engagement" under the direction of Victor Herman, with continuity by Sarah Mason, Ham- merstein and Welch begin work Friday.

Allen Holubar is now editing "Hurricane's Gal." The Jackie Coogan Company is doing night scenes of "Oliver Twist" under the direction of Frank Lloyd.

Stephen Goosen, technical director, has the sets designed for Con- stance Talmadge's "East Is West," and for Norma Talmadge's "The Mirage."

Richard Walton Tully and Guy Bates Post are back from New York preparing to produce "Omar the Tentmaker," which James Young will direct. Wilfred Buckland is the art director, George Benefit the cameraman, and Virginia Brown Faire will be the lead.

ROACH STUDIO

The second kiddie animal comedy titled "Fire Fighters," features Sunshine Sammy, Jackie Condón and Peggy Cartwright. It was given a great reception when pre- viewed at beach cities.

Al Santell is directing Snub Pol- lard in a theatrical life comedy. "Mickey" Daniels, age seven, Allan Caven and Ruby Lafayette have been added to Harold Lloyd's cast for the next subject.

ROBERTSON-COLE

Harry Carey started "The Com- bat" this week under the direction of Val Paul.

William Seiter has made the last scenes for Doris May's feature, "The Unusual Honeymoon."

CHRISTIE

Bobby Vernon and Charlotte Stevens, Chicago beauty contest winner, are principals in a comedy titled "A Hickory H Hick," directed by Harold Beaudine.
"Too Much Business" Exploitation

Use the Schools

Physical culture in many states is a most important part of the curriculum of the public schools and in the lower grades some very fine drills and dances have been rehearsed. A contest in a public school or schools in which the various classes compete for prizes, probably could be arranged in most cities, even to securing the actual assistance of the school authorities. In many cities the department of education has had hard work to "sell" the public that this sort of stuff in the schools is not a waste of the children's time and the taxpayers' money and a chance to present an argument for the idea, should be gladly welcomed.

The baby show is always a source of interest to the public. The ways of putting on a baby show are many and varied and also most of them are well enough known to the showman so that detailed suggestions are not necessary here. It is a safe bet that you can get a newspaper to go in with you on this idea, too.

To many of your patrons on this picture, the most enjoyable part of the feature will be those scenes which have to do with John Henry and his nursery. Linking up with this suppose you arrange to have a nursery at or near your theatre during the run of the picture, where the mothers among your patrons may leave their kiddies while they see the show. There is a fine opportunity for front page publicity if the idea was first announced to read that some well known and well liked bachelor was to head the affair. A tie up with local welfare clubs would be a practical solution of actually putting the idea over in such a way that the mothers would feel safe in "checking" their youngsters. If this isn't possible be sure that the matron of your nursery is some one who will inspire confidence.

Explanatory to This Section

The special advertising section on Vitagraph's seven reel comedy "Too Much Business" is an honest attempt to outline to the exhibitor ways and means of selling the picture. All the superlatives that often identify trade paper advertising on pictures have been eliminated. Every line of the whole eight pages and each illustration that has been used is intended to provide the showman with information he desires on the production or to aid him in properly advertising it to his public.

Because the section does not waste words and space proclaiming "the greatest picture ever made" and express similar sentiments in other equally familiar terms, it is not to be inferred that "Too Much Business" does not deserve words of commendation. It does. The picture is a cleverly constructed, adequately acted, carefully staged light comedy—one which will provide a fine evening's entertainment for the fans.

Suitable Contests

The business girl and her romances is really the theme of this picture. Offer prizes to the business girls of your city for essays on "The Business Girl and Her Romance." This stunt, of course, needs the cooperation of a newspaper and considerable promotion work. A humorous angle to this idea is possible by switching the theme of the contest somewhat so that your contestants write their essays from the angle of their preferences in lovers and love making.

The "stenogs" can be used further in putting over this picture by inaugurating a speed contest on your stage. This idea probably would work out best if the actual contest was built up into a sort of a prologue, something along the line of the telephone girls' stunt, presented by Sid Grauman of Grauman's theatre, Los Angeles, some time and which is described in a recent issue of Motion Picture News.

Suppose you provide an office, stage setting fully equipped, with all modern fixtures and appliances. In this connection it will be easy to get the aid of your local merchants, typewriter agencies, etc. In this set seat your stenographers at the machines each operator prefers.

There would be several ways of pulling the contest. One would be to make it an affair for the various manufacturers of typewriters with each firm furnishing its expert operator. Then for someone to read the dictation direct to the machines, letting each girl go to it. The prizes should be awarded on speed, accuracy, etc. If this plan is followed out it would probably be better to take a number of short articles, so that if a girl got behind on one she would have a chance on the others, stopping for a few seconds between each story and timing each girl as to speed as she finished.
“Too Much Business” Exploitation
Suggestions of the Stills—Novelties—Newspaper Advertising—Lobby Decorations—Window Tie-ups

Inexpensive Stunts

The plan of dictating a longer story to each girl separately would probably be a more fair way to pull the stunt but it would take more time and be devoid of much of the entertainment values that the first suggested plan carries.

If a half a dozen high speed typists, all bang up at the same time, has decidedly humorous possibilities.

This same idea carried out, without the aid of the manufacturers, would have a better home talent angle. However, it might be hard to get the really fast typists interested. Either scheme, it would seem, possesses sufficient novelty to interest the public. Take this up with the Woman’s Page editor. She ought to fall for it.

Novelties

On this page and the one immediately preceding will be found a number of silhouette illustrations. These are printed direct from cuts of the same size and any or all of duplicates of those used are available from your Vitagraph Exchange at small cost.

These cuts are suggested for use in teaser advertising, in jazzing up any displays you may decide to use in addition to the four that have been provided complete.

If used in connection with teaser ads the captions should be catchy. For instance: “Who said hard times? Too Much Business.” “Good times are here. Too Much Business.” “No dull times here. Too Much Business.”

Newspaper Advertising

VITAGRAPH has prepared a considerable number of hand drawn cuts (electros or mats) and in addition four complete newspaper displays in the styles used by the largest theatres of the country. These latter are illustrated and explained on page 2445 of this section. These display ads in the sizes indicated by the captions are available in either mat form or electros at a cost not to exceed a dollar each. Attention is called to the fact that these displays are actually of the quality and style which the first run houses turn out, but at a cost many times that quoted.

The small illustration on the following page will explain what can be done in the way of novelty ads through use of the silhouette cuts previously mentioned.

Just Some Plain Facts

“Too Much Business” is a Vitagraph seven reel comedy adapted from the “Saturday Evening Post” story, “John Henry and the Restless Sex,” by Earl Derr Biggers. The picture was directed by Joss Robbins. The scenario was prepared by Ford L. Beebee.

In the cast is Tully Marshall, Ethel Gray Terry, Edward Horton, John Steppling, Carl Gerard, Elsa Lorimer and other well known players.

“Too Much Business” is offered as one of the comedy hits of the season, at fair prices, and with every exploitation aid that Vitagraph can evolve; that the exhibitor playing it may be fully insured of adequate financial success.

Lobby Decorations

A LOBBY display consisting of eight 11 x 14 and two 22 x 28 colored photographs of actual scenes in the picture is available from your Vitagraph Exchange.

Oil paintings of sufficient size to attract instant attention can be ordered from any Vitagraph branch. These are not carried in stock for sale, but are rented at moderate charges.

Among the various styles and sizes of paper prepared on “Too Much Business” is a novelty three sheet, especially adapted for lobby use. In its entirety it is attractive and it also possesses cut-out possibilities. A reproduction of this three sheet is found on the page of this section devoted to the paper that has been prepared on the feature.

For those who desire a more elaborate display the office idea is suggested. Equip your lobby with modern office furniture. Same should be available on a cooperative basis from local dealers. Cut out the figures of John Henry and Myra at a desk in the six sheet, place back of a real desk and manipulate so the figures will appear lifelike.

For a banner across your front use the idea shown in the cut illustration appearing across the bottom of the following page. Any ordinary sign painter will reproduce this is a short time and at small cost. For a sign of this sort nothing is better on which to work than light colored flat finished sanitas (the oilcloth wall paper) in some attractive small figure.

Window Tie-Ups

The stores that naturally might be expected to be sold with the idea of cooperative window displays are as follows:

Department and Children’s Wear Stores: The tie-up is with the nursery scenes of the picture.

Stationery and Office Equipment Stores: The stills to work with these are those pertaining to the scenes in the business office.

Automobile and Automobile Supply Dealers: The principal characters in the feature are all employed by a firm selling automobile supplies. There is one scene in the picture where Horton is struck by a car. This can be duplicated exactly.
"Too Much Business" Exploitation

Ballyhoo — Inexpensive Stunts — Unusual Accessories—Photographing Local Children

Inexpensive Stunts

In towns where the business men are personally known to each other, thereby insuring no offense, call the business people on the telephone either personally or by proxy with a message something like this: "This is the ............. theatre talking. We wanted to tell you that we have 'Too Much Business' this week, but that if you can let us know when you want to see the show, your seats will be reserved. We can send your tickets over if you desire."

One of the best business getters for a theatre, located in the average sized city, ever invented is the old stunt of taking pictures of the local kiddies on stereopticon sized plates (make a thin positive from the negative) and then throw them on the screen with captions identifying the children. This stunt will actually make money in itself—if it is followed up by a campaign to sell photographs in half dozen lots or so to fond parents of the children who have been caught by your camera man.

Talk to one of your local photographers and see if he isn't willing to tie up on the scheme. The cost of the negative is only a few cents and a photographer can snap a couple hundred "kids" in a day. The idea goes best when you work from the angle of taking the pictures without any attempt at "dressing up" the children. Just catch them in groups wherever they happen to be. A clever man with the camera can work in a lot of comedy.

This old stunt is especially well fitted for use in connection with "Too Much Business" as the day nursery scenes are an important part of the picture.

Suggestions of the Stills

In the early part of the film there is a scene showing John Henry bringing a bouquet to Myra. This still with a tie-up caption should win a place in a florist's window. An oil painting of this scene is available from Vitagraph Exchanges at a small rental.

Another oil painting, termed "No. 1" by Vitagraph, shows three views of a National automobile. This scene is certainly good for space for a window display with the local dealer selling this make of car.

One of the nursery scenes shows the kiddies playing with various toys. Local stores selling toys will cooperate with you in a window display.

Ballyhoo

The scene of the picture where John Henry is "tele-scoped" by a car can be imitated by the use of a dummy and a cut-out head of Edward Horton, taken from the six sheet available from Vitagraph. The car ought to be obtained without charge by using the make of the one shown in the picture.

Another ballyhoo suggestion is to use three girls—two tall and one smaller—to walk the streets hurriedly enough to attract attention, two ahead and the smaller one behind. On the back of the smaller girl place a sign reading "We are hurrying to see "Too Much Business," some caption of the sort.

Unusual Accessories

In addition to the accessories previously mentioned, Vitagraph has prepared an attractive trailer that is available without cost to the exhibitor, a novelty four-page herald ready for the theatre imprint and sold at a moderate price, and materials for several puzzle contests.

A novelized version of the picture is also available either in boiler plate or mat form. A music cue sheet carefully compiled and properly synchronized and slides complete the list of accessories.

For exhibitors who wish to build their own ads, there are a variety of line cuts prepared for their use by the producer of the picture.
EFFICIENCY EDGAR—
Had Nothing on John Henry

John was a whiz of a salesman but he got in
dutch with his boss when he secured an option,
onjecting marriage, on the heart and hand of the old
ground's pretty private secretary.

Then he went out on his own—started a hotel for
ladies—day nursery idea and things began to

Sure, he got the girl—and his old job back too, but
he learned much and often before this happened.
To wit: that even a dyed-in-the-wool business girl
likes to be wooed in the good old-fashioned way
and that a man just doesn't belong when it comes
to romance; an army of little shavers.

Folks! You Have Asked For Good Clean
Entertainment—This Is It!

Adapted from the Saturday Evening Post Story, "John
Henry and the Restless Sex". Recommended for the
whole family. The kind of picture that makes friends
for the movies. You'll like it from beginning to end.
From the main title of "Too Much Business," the scene is set in showing Amos Camby (Tully Marshall), the irascible, crochety owner of a large industrial plant, seated at a desk in his private office, chanting on his cigar butt fiercely. (Illustration at right). Camby leans forward, jerking an electric button, and presses the one labeled "John Henry Jackson, Sales Manager." Even in the ringing of an electric bell there is a fierceness in his manner as if he were pelting the head of Simon Stecker, president of the Acme Company and his business rival.

John Henry is not at his desk. The scene shifts and the young, good-looking sales manager (Edward Horton) is shown picking his way in and out through a maze of automobiles, evidently on his way to the office.

A cut-back thrusts you again into Camby's office. The door is open and in comes Ray Gorham, a clerk, who is anxious to advance even at the expense of others. This role is assumed by Carl Gerard. Camby asks him in his fierce way if he rang for him, and Gorham stammers that he wanted to tell him Mr. Jackson is late. When the irate Camby asks him why Jackson is late he answers he doesn't know. This angers Camby and he jumps violently from his chair and advances threateningly on his unfortunate assistant.

Left alone Camby rings for his private secretary, Myra Dalton, a role played by Ethel Gray Terry. Camby dictates a letter to his secretary and then turns to his business.

Meanwhile John Henry has been run down by Simon Stecker (John Stepping), the Camby rival, and with whom Amos without success has been trying to effect a consolidation.

When John Henry learns the name of the man who has run into him he hops into the car and begins to talk consolidation, with Stecker an unwilling listener. This scene cuts back to Camby's office, where Myra is shown urging Camby to sign a letter to Stepping which she has changed from the one dictated. Myra is successful in convincing Camby that the original letter would make him appear ridiculous and he signs, remarking to a visitor, in connection with the incident as registered by a title:

"If she ever looks twice at a man I will throw him down the elevator shaft. But she'll never marry. She's too much business. Not a sentimental "home in her sight."

John Henry Jackson arrives in the office half an hour late. He walks over to Myra's desk and is informed that Jackson, Camby agrees, until he spots the diamond ring on which Jackson had scaled the agreement. He rises in great wrath, strides out of the office, and the next scene shows him by Jackson's desk. Jackson tells Camby he has a great surprise for Jackson, announcing that he is fired. He then informs Jackson that he will not get another job in the town, but Jackson is not discouraged and informs Camby that even he cannot prevent John Henry Jackson from going into business for himself.

John Henry walks over to Myra's desk and the next scene shows him telling her that she does not want him to make good. But she informs him that he has not wished him to make good she would never have signed the agreement, and with this encouragement Jackson leaves, determined to win success.

The tearing off of a calendar pad shows that a month has elapsed between this scene and the next. It is the day that John Henry's option expires. He has not been heard of from the day he was driven out of the office by Camby. Myra looks at her desk calendar and then registers that she wonders whether Jackson will claim his option.

The scene fades into Camby's office—in it walks John Henry Jackson and agrees to consolidate with Camby, providing John Henry Jackson is made general manager. Camby tries to argue him out of the Jackson idea, but fails. A further condition is that John Henry Jackson must meet the Board of Directors at five o'clock that night. Camby rings for Gorham, who has taken Jackson's place and asks where the former sales manager is. But again Gorham announces that he does not know. He returns to his desk in time to take a message from a telegraph boy which gives Jackson's address. It is sent to Myra. Armed with this news, she goes into Camby's office.

Myra takes the message, which invites her to lunch with the former sales manager at the Hotel Camby, of which he is the director.

In Camby's office the irascible business man is talking with Jackson. He lost no time in getting him on the 'phone, but Jackson tells Camby if he has any business with him, he should call at the Hotel Camby. Camby slams the receiver down, grabs his hat and hurries to the Hotel Camby. Myra also leaves for that institution. Camby arranges first and in nosing around is mysti-
For the Busy Exhibitor

Take This to Your Editor Before Opening Date

When Sidney Drew, for twenty-five years acknowledged to be America's most distinguished comedian both on the stage and screen died, theatrical people said that never would another actor appear who could put over light comedy parts so successfully or who could be actually funny on the screen without resorting to slap-stick.

But the old saying that no man is so good that another can not fill his place holds good in the flicker drama just as it does in the more prosaic walks of life.

A newcomer in pictures has taken the beloved Sidney Drew's place and curiously enough he owes another possessor of the late star's finesse and peculiar ability to make people laugh, but he looks like him.

The newcomer is Edward Horton, whose first real comedy part in a photo-play was the juvenile in 'Too Much Business,' coming soon to the theatres. 

Horton, now 19, is described as 'Too Much Business,' was looking for a juvenile star who could play Earl Derr Biggers' type of passive 'John Henry,' as described in the original story, 'John Henry and the Restless Sex,' recently published in the Saturday Evening Post. The young players with country-wide reputations were tried, but none could make 'John Henry' humorous. 'They were as funny as a crutch,' states Mr. Robbins in describing his find.

One evening Mr. Robbins and some of the company were in the Los Angeles hotel, when one of the party spoke of Horton as a second Sidney Drew. 'Lead me to him,' shouted the director. 'If he is anywhere near as good as Drew, I'll make him famous over night.' And Robbins has made good his prediction for Mr. Horton made good as 'John Henry.'

effectively bars the way and is not overthrown until his own wife tells him that their little Michal is inside. Then the policeman leads the maid and mothers rescue their children, breaking up the business of John Henry Jackson.

In Camby's office, the board of Directors are in session. They are waiting for John Henry Jackson. Camby places his foot on the floor. He rises down in a chair. He looks at the door and in walks the former sales manager. He demands fiercely to know why Camby had done this. But Camby informs him that he has done nothing. It was Gorham, who had designs upon Myra. Stecker rushes up, grasps Jackson's hands and thrusts the papers before him, which must be signed before the consolidation is completed. Jackson asks where Gorham and Myra are and is informed that they had left together. Jackson dashes out of the office. Camby smiles to the youth who takes up the papers, tells him that he will bring back the signed papers and exits. Once outside he locks the door and keeps the directors there and dashes off in pursuit of the former sales manager.

The telephone station Jackson overtakes Gorham and Myra. He pushes the youth aboard the moving train and then turns fiercely upon Myra, telling her his option has not expired and that he would hold her to the bargain. She shakes her head but does not meet his eyes.

He makes the situation clear to her just as Camby rushes up with the papers and forces Jackson to sign them while embracing his sweetheart.

The picture is in farce comedy, but contains no slap stick. It has a logical well developed plot and the continuity is perfect from beginning to end.

From a photographic angle, "Too Big Business" is exceptional. The tinting is uniform and the picture is sharp at all times. There is no trick stuff in the whole seven reels. Jess Robbins, who directed, has built his story slowly but surely to a logical climax and there is no padding. Exhibitors are advised that there is no opportunity to cut the picture without harming the continuity. However, the seven reels will screen in less than the average time consumed on a picture of its length, owing to the fact that it is light comedy and speed does not destroy the correct tempo.

Tully Marshall carries off the acting honors, although Edward Horton as the energetic sales-manager is a close second. His part requires a balance of finesse that few juveniles are capable of delivering. Ethel Gray Terry makes a winsome heroine, but her role does not call for a great deal of action.

The minor roles are all played by a correct cast of types. There has been a special attention to details throughout.

The Picture as the Showman

Would See It in the Projection Room

John Henry, who tells Camby that he is running a hotel for babies.

Camby tries every way to induce John Henry to return to his employment and is still arguing when a nurse informs John Henry that Myra Dalton is without. Jackson, without excusing himself, dashes from the office and leads the nurse into his dining room, where lunchon is served. Here the love interest is resumed, but each time that Jackson is about to take his option he is interrupted. First by a mother who wishes to leave a child—then by the president of the Child's Welfare League.

In Jackson's office, Camby tired of waiting, crowds his hat on to his head and leaves. He goes to the telegraph office and calls Jackson. This causes another interruption at the lunchon, and leaves Myra wondering whether she would be happy with a man who has so much business.

The scent shifts to Camby's office. Gorham, taking advantage of the situation, agrees to put John Henry out of business. Camby tells him to do it. Gorham goes to the Hotelier des Enfants, hires away all the nurses. In the meantime the woman is pouncing upon the door to be released. Jackson, thinking it a prank of the children, tells her to be quiet or he will spank her. While Jackson is at telephone Gorham makes his escape, backing out of the door and leaving the child, who hump away to Myra, who is angry at Jackson's business and the two leave together.

Camby in his office is interrupted by a telephone message which is from his wife, telling him that she is imprisoned in Jackson's hotel. Meanwhile Jackson is having trouble with the children. He locks the nurses and boys in separate rooms,
Reproduction of the Paper for the Picture

Above

The attractive 24 sheet which has been prepared is shown above. Three actual scenes from the picture have been adapted in making the poster and the colors used make a flash that will make people stop, look and listen.

Left

This cut shows one of the three sheets available. Scenes from the production are used in this poster also. It is lithographed in attractive colors. Suitable either for posting or lobby display use.

Right

Here is shown a novelty three sheet from an artist’s drawing that can be used as is to good advantage but is especially adaptable for cut-outs and for working over into a panel for your frames.

Below

The six sheet for “Too Much Business” offers two very fine opportunities for cut-outs as both illustrations (actual scenes in the picture) can be used for this purpose. Use the lower one in decorating your lobby as suggested by the exploitation pages preceding.

Lower Corners

The one sheets on the production are illustrated in the two lower corners. These posters show scenes from the picture also.
Producer Gives Lecture on Picture Subject

RAYMOND L. DITESMARS, who produced "The Four Seasons" for the Kineto Company of America, lectured last week on the subject of the picture before the National Geographic Society at Washington.

Following the lecture he received a letter from Gilbert Grosvenor, president of the Society.

The Lecture, "The Four Seasons," which you gave us was extraordinarily interesting and I wish to extend hearty thanks of the members of the National Geographic Society for the opportunity of hearing it and seeing your fascinating motion pictures. May I also extend my personal congratulations on your initiative and energy in preparing this valuable contribution to our knowledge of the animal and insect world."

"The Four Seasons" is playing in all the distant centers of the country to enthusiastic audiences. It is being distributed by the W. W. Hodkinson Corporation.

Brandt Plans Distribution in Ohio Territories

Extensive plans covering the physical distribution of "Cap'n Kidd," Eddie Polo's first independently-produced chapter-play in the Cleveland and Cincinnati territories are well under way, according to a telegraphic dispatch received this week from Joe Brandt, president of the Star Serial Corporation, which controls the Polo product for world distribution.

While the names of the two exchanges are not known at this writing it is definitely established that the distribution of "Cap'n Kidd" in both Ohio territories will be handled through two of the largest state rights territories in the Middle West.

Upper N. Y. Rights Sold on "Determination"

Clinton M. White, sales manager of the Lee-McPherson Corporation, recently stopped at Buffalo on his way West and closed a contract on "Determination" with Zimmerman of the Nu-Art Picture Corporation for the Upper New York State rights.

This production has already been placed with F. F. Proctor's theatres in Albany, Troy, Schenectady and Amsterdam.

"Cap'n Kid" Sold in South
Big Feature Rights Corp. Acquires Kentucky and Tennessee Territory

THE Big Feature Rights Corporation of Kentucky, through their representative Lee L. Goldberg, this week acquired the rights to "Cap'n Kidd" for physical distribution through Kentucky and Tennessee. The news of this sale was made public the early part of the week by Joe Brandt, president of the Star Serial Corporation, which controls the world's rights to the Polo product.

The consummation of the contract between Goldberg and Brandt covering the distribution of "Cap'n Kidd" was to a great degree facilitated by the showing of the first two episodes of Polo's first independently-produced chapter-play. So impressed was Mr. Goldberg with Polo's work and so favorably did the story of "Cap'n Kidd" appeal to the Kentucky exchangethan in less than twenty-four hours after the screening of "Cap'n Kidd" contracts between the Star Serial Corporation and the Big Feature Rights Corporation were signed and closed.

Goldberg has started an intensive and far-reaching advertising and publicity campaign in behalf of "Cap'n Kidd" in his territory.

"Your Best Friend" Praised
New York Critics Are Unanimous in Endorsement of Vera Gordon Picture

"YOUR BEST FRIEND," a Harry Rapf production starring Vera Gordon, directed by Will Nigh and distributed by the Warner Brothers, has been acclaimed another great screen attraction by the New York newspaper critics, following its presentation at the Central theatre.

The New York Telegram said: "Your Best Friend," which opened in the Central theatre, Broadway, last night with Vera Gordon in the title role, proved on a par with "Humoresque" in which the justly famous "mother of the screen" also starred.

The New York American said: "Your Best Friend full of action on screen at Central."

Houdini Provided Finish in Event of Death

It is not generally known that in producing his motion picture, "Man from Beyond," Houdini was dubious as to his ability to successfully combat the perils which he was called upon to experience in the filming of the story.

A preview of the picture, in the event of his death or mutilation, Houdini caused to be photographed in advance of his performing the several perilous stunts that he does, an entirely different finish for his picture role. This was called for in the original script, or which is the one unique feature of the production, now being shown at the Times Square Theatre, New York City. This emergency ending would have been used had Houdini forfeited his life.

Second National Issues "Exhibitors' Guide"

Second National Pictures Corporation has put out the third issue of its standardized press book under the title "Exhibitors' Guide," in releasing "The Night Riders," a special production visualizing the popular novel of the Canadian Northwest by Ridgwell Cullum. A feature of the new issue is a column of paragraphs carrying on two ideas developed in recent advertising by Second National in trade papers—"Why" and "Shadows." This, it is announced, will be a standing feature in upcoming issues of the "Exhibitors' Guide," for the exploitation of "Broken Symmetry," the novel, "Nance," by Charles Garvice; "Mr. Pin Passes By," picturization of the A. A. Milne drama, and other forthcoming releases.

Fourth Novelty Review Series Is Ready

Raymond Harris, manager of Burr's Novelty Review, announced this week that the fourth of this unique one-reel series is now ready for distribution. It consists of an animated cartoon called Pa Piktor, working in conjunction with a human character, by which Pa takes a trip to Mars via torpedo. The second subject shown is a lesson in telephoning, demonstrated by Albertina Rasch, the internationally famous terpsichorean. The third element is a color subject called the Colorcraft, depicting Russian costumes in color and their application to American styles.
Zambrino Will Exploit "Mother Eternal"

Frank Zambrino, pioneer organizer of the "Unity Features" and "Pioneer Features," Exchanges in Chicago and Indianapolis has announced plans for an advertising and exploitation campaign on the feature "Mother Eternal," which will entail a large expenditure. The campaign is to pave the way for the run of Ivan Abramson's Graphic Film Corporation production in Zambrino's territory, which includes the states of Illinois and Indiana.

Zambrino has also booked the production for a two-weeks' run at Adams Theatre in the Chicago loop opening April 16th. This first run will act as the first shot in the campaign which was announced at the offices of Graphic this week.

One more Graphic film exchange has been added to the original twenty that are to handle Graphic products throughout the country on a partnership basis. The Graphic Film Exchange of Atlanta, Ga., to be operated by C. D. Danforth of Atlanta, has been incorporated.

Wandering Boy" Is Sold
Arthur Ziehm Purchases Rights for Continental Europe Distribution

"WHERE IS MY WANDERING BOY TO-NIGHT?" the B. F. Zeidman-Equity picture, has been sold for all of continental Europe, it is announced this week by Louis Baum, general manager of Equity. Arthur Ziehm will control the European rights to the picture.

Ziehm has for a long time been widely known as a discriminating foreign buyer and at present time is handling, in addition to "My Wandering Boy" some of the biggest productions of today. Their territory embraces practically all of the Continent, including France, Germany, Norway, Sweden, Denmark, Spain, Switzerland, Austria, Belgium, Czechoslovakia, Hungary and the Ukraine.

In this country, "Wandering Boy" is nearing the one hundred per cent sales mark. In addition the confidence of the independent exchanges is being justified by the reception accorded the production by the trade. The distribution of "Wandering Boy" is in receipt of word from practically every buyer of the feature that unusually big and long runs have been booked.

In addition to the European sale, a deal for Australia and New Zealand has been consummated. Announces Mr. Baum, and the rights for Mexico have also been disposed of. Baum expects that within the next three weeks the entire world rights will have been sold on the production.

Burnside Leaves with "Yankee Doodle, Jr."

M. J. Burnside, producer and distributor of "Yankee Doodle, Jr.", left New York this week on an important sales trip that included Cleveland, Cincinnati, Louisville, Indianapolis and Chicago.

Burnside took a print of "Yankee Doodle, Jr." with him on the trip and made his first stop in Cleveland, Ohio. Several important announcements as to the closing of territory will be made by Burnside on his return from Chicago early next week.

"Ten Nights in Barroom" for Saxe Circuit

From the home office of the Arrow Film Corporation comes word to the effect that the KayBee Distributing Company of Milwaukee has booked "Ten Nights in a Barroom" over the entire Saxe Circuit, fearing that consider a larger rental than any picture has hitherto received.

"Ten Nights in a Barroom" has written history in the Independent field, and stands out conspicuously even in a season which is marked by the presence of more than the usual number of "big" pictures.

Watch Your Box Office Receipts Rise with SUNRISE COMEDIES

26 Fine — Clean — Snappy 2-Reelers
Pretty Girls — Pep — Ginger!
Ask your exchange for them — if he hasn't bought 'em-

C. B. C. Film
1600 Broadway
New York
Who Put the "Right" in State Rights?

Lee Goldberg says—

EDDIE POLO
in CAP'N KIDD

The Serial Tremendous!

Mr. Goldberg:

The fifth chapter is five times as good as the first—and so on.

 Territory is going fast. Wire to

STAR SERIAL CORPORATION
1600 Broadway NEW YORK
JOE BRANDT—Pres.  TELEPHONE
BRYANT 6212
**Arrow Bans “Hokum”**

**Common Sense Applied in Pictures**

*Is Best Asset, Says Dr. Shallenberger*

"MOVIE HOKUM" is a term that has recently come into general use among reviewers of motion pictures. The reviewers reflect the opinions of the general public. People talk now of "movie stuff," "movie hokum," where once they stood for anything and everything on celluloid, accepting it as something altogether immune from adverse criticism. But times change.

How is movie hokum to be defined? Simply by the exercise, not merely of common honesty, but a little common sense.

"Common sense," remarks Dr. W. E. Shallenberger, President of Arrow Film Corporation, the largest independent motion picture distributing corporation in the world, "is one of Arrow's greatest and most valuable assets. Without it, we should have made no progress; we should not have obtained any results. With it the horizon of Arrow's future is boundless."

"Arrow never releases a picture before it has passed through the sieve of Common Sense. The wheat is sifted from the chaff. It doesn't matter a bit to Arrow's picture appraisers what a picture has cost. The big question is, "Will it get over with the public?" Insofar as it is possible to standardize these things the Arrow aggregation of experts endeavor to arrive at a fairly close idea as to how any picture that is submitted to them will be received by the public. Will it make money for the exchanges buying the picture? Will it make money for the exhibitors selling it? Will it satisfy its patrons?"

Recently Arrow's judgment was confirmed by the great success of "Ten Nights in a Barroom." Other pictures coming, which in Arrow's opinion are likely to be just as successful (see, "The Innocent Cheat," "Chain Lightning" and "Back to Yellow Jacket," all Ben Wilson productions, as well as the various pictures of the Curwood series and many others of equal magnitude.

**“Squirrel Comedies”**

**Are Going Rapidly**

There has been considerable enthusiasm shown over the novel Squirrel Comedies, which are being handled by the Lee-Bradford Corporation. The first one is entitled, "The Romance of Curly Squirrel." The second, which has just been completed, is entitled "A Whirl Through Squirrelsville.

This series has been purchased by the American Feature Film Company of Boston, who are the distributors of all the Universal product for that territory. The Feature-Film Pictures Corporation, Buf- falo, has purchased the entire series for New York State with the exception of the Greater New York territory.

**West Likes “Big Boy” Williams Series**

The offices of Di Lorenzo, Inc., are in receipt of advice this week from Di Lorenzo, who is now on a sales tour of the country in behalf of the "Big Boy" Williams series, that exchanges of the Middle West are highly enthusiastic about "Big Boy's" work in his latest picture, "Blaze Away.

Negotiations are being entered into whereby Di Lorenzo is selling the whole series of six productions—instead of individual sales on each production.

Frederich Herbst, producer of the series, is sparing no means to make this series of six productions as acceptable as possible, not only from the basis of actual picture entertainment value, but also from the standpoint of price to exchanges.

**Director of Advertising Weds Art Critic**

Cloudesley Johns, director of advertising and publicity for Second National Pictures Corporation, was married Saturday to Mrs. Adele M. Alexander, art critic. The couple will make their home in Chicago. N. J. Johns was born in California, and for years was the friend and associate of Jack London, C. E. Van Loan and George Sterling.

**H. Weaver and R. Eddy Arrive in East**

Harvey C. Weaver, general manager, and Robert Eddy, director of the Paul Gerson Pictures Corporation are in town from the Coast and are planning to spend the summer. They are arranging for the distribution of the Plum Center Series, two of which feature William Boyd and starring Dan Mason, which will be announced later. Robert Eddy directed the first Toonerville Trolley Comedies.
Many Sales Reported on “David and Jonathan”

Reporting to the head offices of Second National Pictures Corporation in New York, Herman Riffkin of Boston, in charge of distribution of Second National releases for the New England Territory, modestly states that “David and Jonathan,” the first release, sold itself to B. F. Keith’s Boston Theatre, Boston; B. F. Keith’s Victory Theatre, Providence; Poli’s Plaza Theatre, Worcester; Poli’s Palace Theatre, Springfield.

In his advertising Mr. Riffkin is earnestly urging exhibitors in his district to consider the releases already offered, “David and Jonathan,” by E. Temple Thurston, featuring Madge Titheradge; “Her Story,” by Don Titheradge, with Madge, Titheradge; “The Night Riders,” by Ridgwell Cullum, featuring Maudie Dunham, Albert Ray and Andrew Beaslin.

“I Am the Law” Sold for California

C. C. Burr, president of Affiliated Distributors, Inc., announces that another territory has been sold on the Edwin Carewe independent special, “I Am the Law.” Louis Hyman of the All-Star Features Company of San Francisco, has purchased the Californian rights on the feature. Burr received the following wire from Mr. Hyman: “Just closed ‘I Am the Law’ with your representative, Lester Scott. Congratulate you on this picture. Assure you it will go into best houses. If state right man could get one picture a month like ‘I Am the Law,’ it would give him product with which to compete with biggest releasing organization in industry.”

Hallroom Boys Comedies Featured in Erie

Percy and Ferdie Hallroom Boys Comedies have been selected for featuring in the Strand Theatre, Erie, Pa., for two consecutive weeks, according to word from the Masterpiece Film Attractions of Philadelphia, which is handling these two-reel gloom-chasers in that territory.

Shopping Favorite Pastime

Fineman Declares Real Pictures Will Bring Producers Their Full Worth

**MO**TION picture shopping is now the favorite pastime of exhibitors throughout the country, according to B. F. Fineman, president of Edwin Carewe Productions, Inc., who has just returned to New York from Los Angeles with a print of his Edwin Carewe independent special “I Am the Law.”

“The period of readjustment in the picture industry through which we have just passed,” said he, “has been a mighty good thing for the producer who honestly believes in making real pictures, for his product now stands a much better chance to get what it is really worth than even during the inflated period of the war.”

While business was rushing the theatre patron had no occasion to use discrimination in the selection of his entertainment. This relieved the exhibitors from the necessity of exercising discrimination in providing their entertainment. The result was that as the inferior picture was quietly as well patronized as the picture of superior merit, the producer took the attitude that extraordinary effort in production was unnecessary.

“Readjustment has changed all this. Reduced wages have forced the patron to curtail his allowance for entertainment. Instead of going to the theatre six nights a week, he is doing well to now average three nights a week. The result is that he is more careful to see that none of his allowance is wasted on inferior amusement.”

“In planning the production of “I Am the Law” I continually kept this in mind. A vast number of stories were considered before we made the final selection. In assembling the cast Carewe determined to secure the best players available, and I am satisfied that we got the best in such people as Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery and Wallace Beery. The result as shown in the finished product of “I Am the Law” has justified our extraordinary efforts.”

Burr Says Prosperity Is Here

Increased Independent Production Brings Film Return to Normalcy

C. C. BURR, president of the Affiliated Distributors, Inc., believes that not only has the low water mark of depression been reached in the motion picture industry, but that the tide of prosperity has risen to almost its normal level.

“As the production of steel is a true barometer of conditions in the industrial world, so motion picture production is a true index of conditions in that field. And surely no one will deny that the production of pictures has vastly increased during the past few months. This increase is particularly notable in the independent field, with which I am more familiar.”

“Everyone now realizes that there is an actual shortage of good pictures. However, I realize that this was bound to happen as far back as last summer.”

“Banking my belief on what I felt was inevitable, I prepared to go after a share of excess of demand over normal supply. I made “Burn ’Em Up Barnes” starring Johnny Hines when it looked as if there wasn’t a chance to squeeze in another independent production. That was less than six months ago, yet every single territory has been sold on the pictures, and I am only sorry that there was not twice as much territory to sell.”

“I planned the Edwin Carewe special “I Am the Law,” which has just been completed, and already the entire foreign rights and the rights to six territories in the United States have been disposed of.”

Brandt Leaves on Trip With Film Show

Joe Brandt, president of the C. B. C. Film Sales Corporation, has left on an extended tour of the key cities taking with him an entire sales program film show and preceded by a special advance man.

It is Brandt’s policy to make a special trip throughout the country every few months for the purpose of feeling the States Right pulse. The program consists of the material on which C. B. C. is concentrating its sales force at present— including the Eddie Polo serial “Cap’n Kidd,” the Geo. H. Davis-Joe Brandt feature “Life’s Greatest Question,” the Hallroom Boys Comedies, the Sunrise Comedies, two reeayers featuring Billy West, and the Carnival Comedies, another series of two-reel gloom chasers.

Attractive Exploitation for Sunshine Comedies

Attractive and effective paper of style and coloring that will dress any lobby or theatre-front will be a feature of the release of each of the new Sunrise Comedies.

The C. B. C. Film Sales Corp., which is distributing this series of gloom-chasers produced by Harry Cohn and featuring Billy West announces that special attention is being given to the preparation of this exploitation material, believing that nothing so sells a comedy to the public before they have seen it as a piece of paper showing a situation that makes ’em laugh.

Dillon’s First Picture Is Nearing Completion

Edward Dillon, who is putting the finishing touches to his first production, “A Lady by Luck,” that will inaugurate Dillon’s régime as an independent producer, denied this week that the First National had contracted for his pictures. Dillon admits that a number of releasing organizations have opened negotiations with him but that he has not completed any contractual arrangements with any concern.

Dillon has only a few more scenes to shoot and then he will lose no time in cutting and titling the first production for the local market.
Live News From Producers

Conducted by EDMOND F. SUPPE

New Assoc. Exhibs.’ Series
Four Edw. MacManus Films to Feature May Allison and Robt. Ellis

ARTHUR S. KANE signed a contract last week with Edward A. MacManus for the production of Associated Exhibitors of four features in which May Allison and Robert Ellis will be featured. The productions will be made in Porto Rico, the first to be delivered about August 1st, in time for Associated Exhibitors’ autumn schedule.

The features will be from the script of Charles A. Logue, who is well known as an author, scenario writer and director. A unique feature in the production plans is an arrangement for the author and the featured leading man, Mr. Ellis, to act as co-directors.

Three hours after Mr. Kane and Mr. MacManus had closed their deal, the Atlantic Fruit liner Tonalo sailed for Porto Rico from New York, with Mr. MacManus, Mr. Logue, Miss Allison, Mr. Ellis, a complete cast and a full complement of cameramen and technicians aboard.

Associated with Mr. MacManus in the present enterprise are a number of wealthy Porto Ricans. He has a fully-equipped studio located on thirty-three acres of property at San Juan, and access to more than 2,000 acres of picturesque tropical land owned by his associates.

Mr. MacManus was one of the pioneers in the production and promotion of the serial picture. While with McClure’s he promoted “What Happened to Mary” with Edison, and he is well known for his “Perils of Pauline” and “Exploits of Elaine,” among the first of the multiple reel serials, and many other productions. In announcing the signing of the contract Mr. Kane expressed enthusiasm over the addition of May Allison and Robert Ellis to Associated Exhibitors’ list of featured players.

Metro to Star Billy Dove
First Production to Be Started Soon at Metro’s Coast Studios

MISS Billy Dove is to be a Metro star. Miss Dove will leave for Hollywood within a few days, there to begin her first Metro picture; probably a comedy-drama. Details of the title and exact nature of the initial photoplay have not as yet been made public.

The new Metro star has been seen recently in prominent roles in Cosmopolitan Productions, distributed by Paramount. Her picture career has been, by reason of her youth, brief, yet by reason of her exceptional beauty and ability, brilliant.

According to Mr. Atkinson, decision to enter into a contract with Miss Dove to star in Metro pictures was motivated by Marcus Loew.

The Metro vice-president and general manager said, in regard to Miss Dove’s engagement: “Mr. Loew came to a first decision regarding Miss Dove at the opening of his new State theatre in Boston, where she appeared personally. He was familiar with her work for Cosmopolitan, of course, and impressed by it, but I believe it was the personal triumph of Miss Dove at the opening of the Boston theatre that made the choice final. The ovation the young actress received there was to me Loew proof of her magnetism. It was confirmation of his own belief in her potentials.

“Following Miss Dove’s appearance at the State, in Boston, there were many requests from other exhibitors in New England for similar personal appearances. This likewise Mr. Loew took into consideration.”

Mr. Atkinson stated further that every effort will be put forward to obtain for Billy the most suitable dramatic material, a director capable of bringing out the best in her, supporting casts of the first class, and production effects in keeping with the high quality of the other elements of her photoplays.

Bull Montana Cast Is Being Selected

The second Bull Montana comedy special, under the working title, “Lower From the Bowery,” is now being cast, with production scheduled to begin next week. A third story entitled “Fifth Avenue” is in preparation. A fourth story—to be an adaptation from a widely read novel by an eminent author—has been purchased by Stromberg and will be given elaborate production.

A story similar to the Claire McDowell, Charles Mallees, Myrtle Lind, “Snick” Edwards, Chuck Reisner, Frank Kingsley and Stanhope Wheatcroft lineup as presented in “A Ladies’ Man” are to be characteristic of the Bull Montana comedies.

Gigantic Mediaeval Set for Vignola Subject

An entire French village of the sixteenth century, complete in every detail so that the most exacting student of history can find no fault with it, was built this week at the huge Famous Players studio in Long Island for Cosmopolitan’s “When Knighthood Was in Flower,” which Robert G. Vignola is now making. This is probably the largest set ever put up in the interior of a studio. It fills completely the entire floor space of the big plant which ordinarily accommodates with ease a score of sets of average size. Designed by Joseph Urban, this set is declared to be a marvelous example of mediaeval architecture with its fantastic carvings and decorations. Because of the strenuous use to which it is subject it has been built of heavy materials that give it a solid, permanent look and make it appear like the real thing itself.

Books 48 First National Releases in Block

Patrons of the New Rialto theatre at Whitestone, Long Island, are to have a diet of First National attractions for the next six or seven weeks.

The owner, Robert Lowenberg, who is not a franchise holder, discovered that pictures released by Associated First National were making an especial appeal to his audiences, and as a result he booked forty-eight of them in one block. He has scheduled the majority of them for the next six weeks.

Lowenberg changes his program every day and on many days runs two feature pictures.

Billy Dove, who has been signed by Metro to star in future productions for Metro release

May Allison, who will be featured in four Edward A. MacManus productions for Associated Exhibitors

Strong Cast Is Seen in “A Pasteboard Crown”

Not the least of the reasons why the Travers Vale production of “A Pasteboard Crown,” released by Playgoers Pictures, April 6th, got off to a good start, is the large number of names of box-office value connected with the picture, declares a statement from the Associated Exhibitors’ home office.


Jack Holt Unit on Location at Balboa Beach

Balboa Beach, Cal., is being utilized for some of the important scenes in Jack Holt’s new Paramount picture, “The Man Unconquerable,” which will represent pearl fishing activities and water-front scenes, supposedly in the South Pacific. Joseph Henabery is directing this production which is an adaptation by Julien Josephson of an original story by Hamilton Smith. Sylvia Breamer is leading woman, Clarence Burton and Jean de Briac are a pair of villains and Edwin Stevens and other prominent players are seen in character roles.
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“Hot Off the Press”—Hal Roach—Pathé
Type of production: I reel comedy

“Smub” Pollard plays the part of the junior in the newspaper plant. He wishes to be the managing editor. In a little encounter with the foreman, his trousers get into trouble, and he gets into trouble with the managing editor. To repair the damage he offers to run the janitor and coat. The janitor is smooth and flat, but the latter is spirited and clever, and thus provides sufficient for the action and the comedy business. Some funny situations lead “Smub” on to thelest of the jokes, which he not only saves, but at the same time also becomes a “coop” for the newspaper. Several very clever gags are included in this amusing single reel comedy. “Smub” Pollard is funny and will get a good many laughs.

— FILM DAILY

“Years to Come”—Hal Roach—Pathé
Type of Production: I reel comedy

“Years to Come” is one of the funniest comedies starting “Smub” Pollard that has been made thus season. All the gags and all of the situations presented are related to the main idea, and all of the situations presented are related to the main idea. The woman of the year has been reduced to the weaker sex. “Smub” Pollard is very dainty in his trunks and lace. He takes care of the house and cooks the supper while Marie Marquis enters as the tired business woman. She comes home without candy or flowers and becomes a little tired woman for her club. While pouring coffee she tells the devil and leaves for church. While poor neglected “Smub” is weeping a stage door Jemmy enters and tells the sorrowful husband with a bottle of “Snoopy” and they were just about to have a great time when the wife returns and the comedy follows. The idea in cleverly worked out and a good many of the laughs are obtained from picturesque situations and the satire in creating “Years to Come.” It is certain to entertain and provide a good deal of laughter.

— FILM DAILY

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Each number contains the incomparable Pathecolor.

Show it every week
Pathe’s Releases for Week of April 30

OLD at Twilight,” a Pathe Playlet fea-
turing Baby Marie Osborne, heads Pathe’s list of short-subjects scheduled for release the week of April 30th. “The Tunnel Menace,” the fourth episode of Charles Hutchison’s serial, “Go-Get-’Em Hutch,” is also another important issue on the April 30th schedule.

Pipe the Whiskers” is the title of the current re-issued one-reel comedy starring Harold Lloyd. “The Boy and His Dog” is the latest animated “Aesop’s Film Fab-
cartoon. “Kill the Nerve,” is the title of the Hal Roach comedy featuring “Snub” Pollard. Pollard plays the role of a dentist, and the subject is said to furnish some uproarious fun.

Pathe Review No. 153 includes “The Huskies of Alaska,” showing the dog-
teams of the frozen North in action; “Brain Tests” a se-ies of interesting experi-
ments by Dr. Samuel B. Heckman of the Educational Clinic of the College of the City of New York; “Crystal Close-Ups,” and the “Seven Ages of Romance.”

Big Authors Represented
Stories by Well-Known Writers Are Found in New Goldwyn Group

SEVEN authors of national, and most of them of international, fame are represented in the group of eight pictures forming Gold-
ywn’s fourth group of releases of fifth year product. The authors are: Rupert Hughes, Gouneur Mor-
ris, Basil King, Zane Grey, Earl 
Barley, Perley Poore Sheehan and Archibald Clavering Gunter. Gold-
ywn’s policy of filming stories by famous authors, whether original 
scenarios, novels or plays, has been continued because of the great suc-
cess achieved by such productions in the past.

The authors’ participation in the filming of these stories for the 
screen has involved the closest col-
operation between writers and the 
producing forces. Rupert Hughes’ 
part embraces the actual directing of his own stories, while Gou-
neur Morris and Basil King spend 
much of their time on the set while 
their stories are being filmed. The 
stories whose screen adapta-
tions will find places in Goldwyn’s new group of photoplays are listed as follows:

“Yellow Men and Gold,” a Gouneur Morris story directed by Irving V. Willat; “The Wall Flower,” a Rupert Hughes story which the author directed for the screen with Colleen Moore and Robert Frazer in the leading roles; “The Dust Flower,” Basil King’s latest novel; “When Romance Takes,” founded on Zane Grey’s “Wildfire” and produced by Ben-
jamin B. Hampton; “Golden Dreams,” another Zane Grey story directed by Forest Sterling; “Always the Woman,” the Perley Poore Sheehan contribution in “Big Brown Bear”; “Head Over Heels,” Edgar Woolf’s musical comedy based on Ralph Barley’s story of “Chase 
ows”; “How Barneys of New York,” Archibald Clavering Gunter’s “best 
seller” of the late ’eighties in which Tom Moore is starred. In “Head Over Heels” Mabel Normand 
plays the leading role. This photo-
face was directed by Victor 
Schertzinger and Paul Bern.

Calls “Grandma’s Boy” Lloyd’s “Greatest”

“GRANDMA’S BOY,” is in my opinion the greatest com-
edy Harold Lloyd has ever 
produced, and it is safe to say that when it is released this 
picture will be hailed by pub-
lic and critics alike as one of the 
greatest comedies ever made.

This is the verdict of Verne C. Wickham, of the Long Beach, Cal., Press. It was expressed after an evening at Hoyt’s theatre, Long Beach, where “Grandma’s Boy,” Lloyd’s five-reel comedy, liter-
ally stopped the show at a pre-
view. In the April 1st is-
ue of the Long Beach Press, Mr. Wickham wrote:

“Harold Lloyd’s latest comedy, “Grandma’s Boy,” was played last night at Hoyt’s theatre before a 
crowded house. This was its first showing before an audience. Lloyd was ‘trying it on the dog’ last night and it was approved.

“For fully ten minutes at the conclusion of the show-
ning the house was in an up-
roar, and the first vaudeville act had to make several at-
tempts before it could start its performance.”

New Series for Educational
12 Two-Reelers Based on Sherlock Holmes Stories; First Due in May

EDUCATIONAL Film Exchange, Inc. will begin some time in May to release a series of twelve short reel features from the popular Sherlock Holmes stories by Sir Arthur Conan Doyle. This is the first time any of all detective stories ever written, have been put on the screen.

This series of pictures, each in two reels, will be known as The Adventures of Sherlock Holmes. Each will be a complete story, unlike a complete short feature in itself. They were produced in England, and are edited in the very loca-
tions in and about which Conan Doyle wrote. Eille Norwood, famous English actor, portrays the 
colors of Sherlock Holmes. Herbert 
Willis takes the part of his bosom 
friend, Dr. Watson.

The idea of filming The Adventures of Sherlock Holmes begins at a partic-

ularly opportune time, since the 
author of these famous stories is now in the United States on a lecture 
tour, which will attract added interest to his works. Exhibition 
showing these new short features will also derive great help through 
the stories now being printed in sixty-three big newspapers all over 
the country. The McClure News-
paper Syndicate is supplying these sixty-three papers with a series 
of thirty-seven of the Sherlock Holmes 
tales, which are run one a week.

The first picture of the series to be released by Educational will be 
“The Devil’s Foot.” Two other pictures are now being prepared for early release—“The Dying Detec-
tive” and “A Case of Identity.” Others in the series of twelve pic-

Exploitation Expert Is Engaged by R-C

Nat. R. Rothstein, advertising and 
publicity director for R-C Pictures announces this week the appoint-
ment of Albert Boasberg to the 
exploitation staff of R-C. Mr. Boas-
berg comes to R-C after extensive 
experience in exploitation, advertis-
ing and publicity. For the past year he has served as Field explo-

Mr. Boasberg will form the nucleus of the R-C exploitation 
department which it is intended to en-
large. This is in accordance with the plans of that company an-
nounced recently by the new man-
agement, to make exploitation an 
integral part of its distributing or-

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Second Paramount “Block"

Another “Revival Week” Program of Seven Productions Announced

The series of seven productions recently released as a block by Paramount, constituting a “Revival Week” program, are reported to have proved so popular with exhibitors and public that it has been decided by Sidney R. Kent, general manager of distribution, to issue a similar block of seven more of the biggest Paramount and Aircraft successes.

The second block will consist of the following features: Cecil B. DeMille’s productions, “Why Change Your Wife?”, “The Woman God Forgot” and “We Can’t Have Everything”; Mae Murray in “The Gilded Lily,” the Paramount Aircraft special production, “The Woman Thou Gavest Me” ; the William A. Brady production, “Little Women,” and Elise Ferguson in “Barbary Sheep.” These pictures are now available for bookings under the same conditions as the previous block, and play dates may be arranged as soon as the new prints are distributed to the exchanges, the Paramount home office announces.

“The success of our experiment in releasing in block ‘The Miracle Man,’ ‘Man and Female’ and the other big pictures as played for a week with daily change at the Rialto theatre, New York, has induced us to continue the policy,” declared Mr. Kent. “Scores of leading theatres have already played them and exhibitors without question have been vindicated daily at the box office.

In connection with the second block of pictures just announced, Mr. Kent expressed the following opinion:

“These are seven of the greatest monster pictures for exhibitors that our organization ever put out, and it is my opinion that they rank today with the very best that is reaching the market.”

“Silent Call” in Tenth Week in Los Angeles

Last Sunday “The Silent Call,” the photodrama with a canine star, began its tenth week at Miller’s theatre in Los Angeles, and is expected to complete a twelve weeks’ run before it is taken off.

“The Silent Call,” which is a First National attraction presented by H. O. Davis, was adapted by Mrs. Davis from the Saturday Evening Post story, “The Cross Pull,” by Hal G. Evarts and directed by Laurence Trimble, “Strongheart,” a Belgian police dog, is the “star” of the production, and it is his “acting” which is responsible for the phenomenal success of the picture in Los Angeles and elsewhere.

Kirkland Co-Director with Henry Lehrman

David Kirkland calls attention to the fact that his name does not appear upon the screen as co-author and director of the Selznick production, "Report Missing." Inasmuch as the Selznick office verify Mr. Kirkland’s statement The News desires to give him the credit which is due him as a co-partner with Henry Lehrman in the production of this feature.

First Nat’l Subjects for “Mothers’ Day”

In anticipation of Mother’s Day to be celebrated Sunday, May 14th, Associated First National Pictures, Inc., has prepared a list of eight of its productions in which the mother theme is predominant.

The following First National attractions on the list are “Mother O’ Mine,” “The Song of Life,” “Hail the Woman,” “Kindred of the Dust,” “The Rosary,” “The Woman in His House,” “Scraps,” and "Tell Me, David.” In each of these a mother plays an important part. All of them have met with exceptional success and have been classified among the best productions in the history of the screen. They will serve to boost attendance on Mothers’ Day and especially where they are properly exploited.

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Two-Reel Westerns Are Added to Pathe List

F. LMER PEARSON, general manager of the Pathe Exchange, announces that, in its program for increased and a wide variety of short subjects, Pathe will add a new series of specially prepared two-reel Western features for its weekly releases—the "Santa Fe Mac" stories featuring Leo D. Maloney. They are declared by Pathe to be clean dramas, shaped with effective craftsmanship and pervaded by the quickened inspiration of all outdoors.

Both Mr. Maloney and Ford I. Beebe, who is associated with him in the productions, and who will direct, have promised that the two reelers will be in the nature of outdoor classics, combining swift action with tension and origianality of plot.

Playgoers’ Picture Set for May 7 Release

Playgoers Pictures has set May 7th as the release date for the new Noble Johnson production, “Tracks,” John C. Ragland announced this week. This is a picture of six reels from the story by Mark Noble.

Despite its locale—broad Texas range—the story is declared to be much more than a Western, essentially. The cast includes Willie . Patton, Noble Johnson, Burt Brumham, Frances Dumas and J. Farrold McDonald.

Hilliard Signed for Vitagraph Cast

With the engagement of Ernest Hilliard as their “heavy,” the cast of the latest Vitagraph’s latest production for Vitagraph, starring Corinne Griffith, is now complete, and work on the interior scenes will begin at once at the Brooklyn Studios, it is announced.

The exteriors for the production were made at Charleston, South Carolina, and were made while Hilliard was completing work in Hugo. He was recently re-engaged by Hodkinson, starring Mabel Ballin, as they did not call for the appearance of the “heavy” which Hilliard is to portray.

Others in the cast are Vincent Coleman, Herbert E. Holmes, Diana Allen, and Mona Lisa.

Scene from “Tracks,” a Noble Johnson production released by Playgoers Pictures.


Lon Chaney Picture for Release in May

In accordance with Carl Laemmle’s promise to exhibitors to release a Jewel for spring and summer business, the release date of May 17th has been definitely agreed upon for launching Lon Chaney’s individual starring picture for Jewel.

It has been Laemmle’s contention that a box-office attraction of this kind was of more assistance to exhibitors during the summer than if released in the regular fall program.

The new Chaney picture, which has been called variously “Wolf breed” and “The Mask,” has been definitely titled “The Heart of a Wolf.” The story was directed by Robert Thornby.
Clara Kimball Young Series for Metro

METRO announces this week the completion of arrangements to release, except in New York and northern New Jersey, a series of special productions starring Clara Kimball Young. The big pictures are made by the Samuel Zierler Photoplay Corporation in California. New York pictures are distributed in northern New Jersey. The distributors will be the Commonwealth Film Corporation, which is under the produc-

The first of Miss Young's pictures to be released by Metro will be "The Hands of Nara," by Richard Washburn Child. One of the foremost American novelists and now United States Ambassador to Italy, he is also the producer of the story's setting as the producing unit.

Dawley Will Direct for Achievement Films

J. Searle Dawley has been en-
graced as Director General for Achievement Films, Inc., according to announcement by Gilbert E.

Dawley is a director of the M. P. D. A., and has directed such stars as Mary Pickford, H. B. Warner, Billie Dove, Revere Clark, Elsie Ferguson and Doris Kenyon.

Dawley will supervise a series of six features for Achievement, the first of which will be "Face Value," an original story by Bob Diner. William Dudley Pelley will head the scenario department for Achievement.

National Picture League Endorses Films

"No Parking," a Christie Comedy featuring Neil Burns with Helen Darling and a dog and a cat, "Lilac," and "Fresh From the Farm," a Christie Comedy featuring Bobby Vernon with Josephine Hill, both cur-

Education releases, are approved as "Family Films" by the National Motion Picture League in its latest bulletin.

"Nights of Many Shadows," the latest of the Wilderness Tales by Robert C. Bruce released by Edu-

This is described as a Jekyll-Hyde role minus the revolving changes of the famous Stevenson's dual personality char-

ter. It shows the actual char-

acter changes of a normal human being under stress of circum-

stances. It is real, rather than fanciful. This is said to make it one of the most gripping, and realistic character portrayals ever enacted for the screen. A strong cast, exceptional settings, and the

Joan M. Stahl, producer-director under the Louis B. Mayer banner

B’way Run for “The Trap”

Lon Chaney’s New Universal Film

Will Open April 22 at Central

THE TRAP," a forceful Uni-

dernational photo-drama of the Northwoods, option Chaney, will have its premiere showing in the Central theatre, Broadway and 45th Street, New York, on Sunday, April 23rd.

The original story was called "Wolf-

breed" and was written especially for Chaney by the Universal City studio department. During pro-

duction, the picture was called "The Mask."

Andrew J. Cole, director of the Central theatre, has arranged an unusual presentation for "The Trap," said to be well in keeping with the theme of the picture. The

Chaney picture will be shown in the Central for several weeks, no definite time having been determined for its run.

Chaney’s role in this picture is de-

scribed as a Jekyll-Hyde role minus the revolving changes of the famous Stevenson’s dual personality char-

The supporting cast includes Alan Hale, Dagmar Godowsky, Irene Rich, Spottiswoode Aitken, Herbert Standing and Frank Campeau. Robert Thorby, who directed "The Fox," one of Harry Carey’s great-

est successes, also directed "The Trap." He took his company to the Yosemite National Park for loca-

tions. Most of the action was filmed amid the scenic grandeur of that place.

Four Horsemen" Sets Record in La Crosse

A run of seventeen days, the longest of any picture that ever played La Crosse, Wisconsin, is the record of Rex Ingram’s pro-

duction for Metro of "The Four Horsemen of the Apocalypse," according to a telegram received from A. J. Cooper, manager of the Cooper-Amusement Company, by the Minneapolis office of Metro. The original booking of seven days had to be extended ten days more to accommodate the unprecedented crowds which insisted on viewing the picture. Capacity business was in order at all times, with a scale of $1.50 top, during the original run, it is stated.

"The Vermillion Pencil" Highly Rated

"The Vermillion Pencil," the cur-

cert Sessue Hayakawa release, now being distributed by R-C Pictures is rated as a "superior" picture in the latest issue of Screen Opinions, a weekly reviewing service. The fea-

ture is placed in Class A-B, the highest grade possible to be given and the highest awarded any of the nine features reviewed in that issue. It is called the best picture which Hayakawa has ever made.

Scene from "My Old Kentucky Home," presented by Pyramid Pictures for distribution through the American Releasing Corporation

"My Old Kentucky Home" for N.Y. Showing

Pyramid’s first picture, “My Old Kentucky Home,” will be seen at the Cameo theatre, New York City, the week of April 23rd. The story is from an original by A. J. Neary Paul Kelly and will be the first of a series of Ray C, Smallwood Pro-

ductions, which will be shown under the Pyramid banner.

The story is a southern romance, depicting the beauty of a girl’s de-

votion, and the fidelity of her first love. Monte Blue and Sigrid Holmquist are given ample opportunity to lift the story above the usual theme by some splendid act-

Testify to Popularity of Pathe Review

In a statement issued this week from the Pathe headquarters, a series of exhibitors letters is sub-

mitted as evidentiary of the popularity of the Pathe Review among educational short-subject. Excerpts, typical of the testimonial received, are quoted as fol-

ows:

"Have used the Pathe Review since opening my theatre over three years ago. It is the only short we back in a single reel of its kind."—Wm. Tishkoff, Ephros, Rochester.

I consider Pathe Review a feature in itself, educating, instructive and entertaining. Short subjects such as the Review are the life and blood of business. Why say more?—Tom O'Brien, Orpheum theatre, Buffalo.

We have always considered the Pathe Review a splendid 1,000 feet of film. With the "superior" caricatures’ added to its many other interest-

ing subjects, the Review will be of value in showing our screen than heretofore."—H. C. Morse, Elmwood theatre, Penn Yan.

Canada Coordinating on Goldwyn Campaign

Exhibitors in Canada as well as the United States are giving the Canada Goldwyn Co-ordinating operation in the Goldwyn-Photoplay New Faces Opportunity now in progress. The latest request is from the Allen theatres in Canada, fifty in all, for slides and any other publicity material that exhibitors may use in connection with the campaign.

A prize of $500 is to be awarded the exhibitor who secures the win-

Strong Supporting Cast for Doris May

In "Gay and Devilish," the forth-

coming R-C release, Doris May will be supported by what is probably the strongest cast which ever appeared in any of her pictures. The leading male role has been taken by Colles Can-

nis, Jacqueline Logan, Otis Har-

ton, and Bull Montana complete the most important members of the cast. "Gay and Devilish" was di-

rected by William A. Seiter, and the story was especially written for the star by Charles Logue.
Paramount's Releases for April 23rd

DOROTHY DALTON in "The Crimson Challenge," Paramount picture, and Wanda Hawley in the Reallart picture, "The Truthful Liar," are the features scheduled for release April 23 by Famous Players-Lasky Corporation.

In "The Crimson Challenge" Dorothy Dalton has a typical two-gun role, one certain to delight the fans who remember with pleasure her work in "The Flame of the Yukon." Jack Mower is Miss Dalton's leading man. Frank Campeau, Clarence Burton and George Field are in the Cast.

Wanda Hawley's role in "The Truthful Liar" is that of a "butterfly wife." The story was written specially for Miss Hawley by Will Payne. Thomas N. Heffron directed. Miss Hawley's leading man is Edward Hearn.

Charles Miller Picture Nearing Completion

Word has been received from the Charles Miller studios at Port Henry, New York, that the first independent Charles Miller production, with the working title "Bring Him In," has been finished as far as the actual placing in of the titles, Miller directing the picture, especially for Miss Hawley by Will Payne. Thomas N. Heffron directed. Miss Hawley's leading man is Edward Hearn.

Del Andrews Signed for Hunt Stromberg Staff

Among the important appointments to the Hunt Stromberg production staff is that of Del Andrews, who has resigned from the Thomas H. Ince studios to become production manager and chief film editor. Among the important Ince productions edited by Del Andrews are "Lying Lips," "The Bronze Bell," "Bellboy 13," and "The Hotentot." Lyman Broening and Steve Evans have been appointed to the Stromberg camera staff.

12 First Nat'l Films Begun

Nine Subjects Being Edited; Mack Sennett is Completing "Suzanna"

Work on almost a dozen big First National pictures is scheduled to start on the Pacific Coast within the next few days. Several features are now in the course of production and nine are being cut and edited at the various studios.

Allen Holubar this week finished "shooting" "Hurricane's Gall," starring Dorothy Phillips, and "Preferred Pictures" completed camera work on "The Woman Conquers," starring Katherine Macdonald. Marshal Neilan has completed the editing of "Fools First," and has left for New York with the negative of "Her Man."


Another week of "shooting" will witness the completion of Mack Sennett's National feature, "Suzanna," starring Mabel Normand. The latest Bevan-June comedy, now being made on the Sennett lot, will soon be finished.

Constance Talmadge is scheduled to commence work soon on "East Is West," which will take her company to the Orient, and her sister, Norma, will soon start the picturization of Edgar Selwyn's famous stage play, "The Mirage."

Thomas H. Ince has started work on "The Sunshine Trail," starring Douglas MacLean. Charlie Chaplin is preparing his script for his eighth First National two-reeler comedy, and Allen Holubar is selecting his second story, which is to star Dorothy Phillips.

Lois Wilson in Cecil DeMille's Cast

Lois Wilson's name is the latest to be added to the growing list of notables who will appear in Cecil B. DeMille's forthcoming production of "Manslaughter." Thomas Meighan and Leatrice Joy have been cast in the leading roles.

Fox Production Units Busy on the Coast

THE William Fox headquarters in New York reports production activities to be in full swing at its studios on the West Coast.

Charles Jones has just started on a new picture under the temporary title of "West," with Robert Eason directing. Edward Sedgwick is back on the lot and has started work on a new picture with Tom Mix called, for the moment, "The Gun Finger." Lupino Lane, having finished "The Reporter," is working on another comedy, and Shirley Mason has completed "Very Truly Yours," from the story by Helen L. Hawkins and under the direction of Harry Beaumont.

Tully Prepares to Film "Omar the Tentmaker"

Richard Walton Tully is preparing for the filming of his next subject for First National, "Omar the Tentmaker," in which Guy Bates Post will play the leading role. The picture will be adapted from Tully's dramatic success of the same title in which Guy Bates Post also took the leading role. The picture will be made at the United Studios.

Mr. Tully who has arrived in Los Angeles from New York was delighted with the favorable reception extended by First National officials in New York to his first production, "The Masquerader." Mr. Tully declared that the film version with Guy Bates Post in the leading role will prove even more popular than the stage play which also presented Mr. Post in the leading role.

Abe Stern in New York on Way to Europe

Abe Stern, Secretary and Treasurer of Century Comedies, has arrived in New York from Chicago, where he held a conference with mid-Western exchange men. Stern will remain here about two weeks and has booked passage on the Aquitania for Europe, where he will arrange for European booking of the Century stars.

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—Motion Picture News

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—Film Daily

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—Trade Review.

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**Elinor Glyn to Write Hollywood Defense**

ARRANGEMENTS have been completed between Sol Lesser and Elinor Glyn whereby the former will produce an original story to be written by the well-known authoress. Mrs. Glyn's title of "The Eyes of Truth" and will be a comedy-drama having as its secondary theme the life of Madame Glyn in Hollywood. Madame Glyn left Los Angeles last week for New York where she will write the screen story for Mr. Lesser. Later she will sail for England to meet long-standing professional engagements.

Mr. Lesser in a recent statement on the Coast declared that while the defense of Hollywood against villifying propaganda would be secondary to the dramatic interest, "it would be none the less effective. "I welcome the opportunity afforded me to pass through the brain wash of Madame Glyn to set the truth before the world," declared Mr. Lesser. It seems to be on our side—the whole truth and nothing but the truth—its judgment must be in our favor."

"I expect to commence active production with a high-grade director and cast as soon as I receive this story from Madame Glyn."

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**Charles Ray Player Was Once Noted Athlete**

Eddie Gribbon, who plays the part of Russell, head of the labor representatives in "The Tailor Made Man," Charles Ray's first and forthcoming feature release for J. to be released, started out in life by being far more interesting in athletics and having aTHING to the stage or the screen.

For seven years Gribbon was engaged in professional baseball and played on teams representing Trenton, New Bedford and other minor organizations.

Gribbon did his best to get his features displayed by acting as boxing partner to such husky ring masters as Mike Gibbons, Eddie McGooty, Gunboat Smith and other shining lights of the pugilistic world.

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**Kempner Announces Four Re-Issues Ready**

J. L. Kempner, president of Kempson Pictures, Inc., announced the release of the first four pictures of the company are now ready, and prints have been shipped to the various Hollywood studios. This distribution is through which distribution will take place.

The four pictures are "The Way of the Woman," starring Norma Talmadge, "Marionettes," with Clara Kimball Young; "Red Head," with Alice Brady, and "The Atomic City," with Bob Warwick and Elaine Hammertem. In addition to new prints for each production, there has also been supplied a brand new line of paper, cuts and lobby displays.

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**New Era of Serials Here**

Educators and Y. M. C. A. Head Land Path Series "Go-Get-'Em Hutch"

THAT a new era of censors-proof and yet truly realistic serial productions was inaugurated by Charles Hutchison's chapter picture, "Hurricane Hutch," is the contention of the Pathé home-office in a statement issued this week from that source. Moreover Hutchison's newest serial, "Go-Get-'Em Hutch" is reported to be sustaining the reputation for new high-class serial standards established by its predecessor. In support of its assertion, the Pathé headquarters submits some of the appreciative comments made by men associated with welfare and educational institutions, after viewing "Go-Get-'Em Hutch." A few of these comments are quoted as follows:

"I certainly want to thank you for being given the opportunity to witness your latest serial, "Go-Get-'Em Hutch," featuring Charles Hutchison. I believe this is just the style of entertainment our boys and girls should see, and your company is to be congratulated on producing such a clean and yet interesting serial. It is a clean, exciting, well-acted story,"—Edwin H. Remer, supervisor of physical instruction in the Public Schools of Detroit.

As a member of the committee I viewed the chapter picture, 'Go-Get-'Em Hutch,' I find this picture intensely interesting and full of thrive. It is clean in every respect. I would have no hesitancy whatever in recommending it to any organization that may care to use it"—E. Reid, Detroit Y. M. C. A.

"Go-Get-'Em Hutch" certainly can be classed as a clean film and one that is full of thrills, and am personally interested in the presentation of clean films for the sake of the country's boyhood, and I wish you every success in your efforts to co-operate with character-building agencies in putting out pictures which are fit for young to see."—A Jamieson, Member of Executive Council of the Boy Scouts of America.

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**Travelaugh Due April 23rd**

"Such Is Life in London's West End" First of R-C Short-Subjects

IN accordance with the expansion plans inaugurated by R-C Pictures, under the management of P. A. Powers, who recently became managing director of that organization, the first R-C short subject, re- "The Hy-Mayer Travelaugh, "Such Is Life in London's West End," will be offered on April 23rd. Heretofore R-C has distributed exclusively feature subjects from its own Coast studios and a few outside productions. In branching out into the short subject field R-C is inaugurating a program which is expected to expand until it embraces the best short reel pictures which can be obtained. It is not our intention," states J. I. Schnitzer, general manager of R-C Pictures, to strap exclusively issue short subjects. We are going to afford the exhibitor a steady supply, but we will not pick up any campaign off comedies or scenes do it. We are planning far ahead and the two series which we are able to announce at present certainly prove that we are making the right kind to start.

"Fifteen subjects comprise the first series of Travelaughs. These are all interesting pictures, some of which have already run at the Capitol theatre in New York and won the approval of the New York press as the highest class short subjects ever released.

"Our second release is Starland Revue, another novel single reel subject. Some of the big stars, the heroes and heroines of the American drama to the screens of every city and town in the country is the job of Starland Revue, and Jack Cohn, its producer, is doing it in a most fascinating manner."

"Trimmed in Scarlet" for Priscilla Dean

Universal has brought a big new vehicle for Priscilla Dean. "Trimmed in Scarlet," a thrilling stage play of several years ago, has been acquired by John C. Brownell, Universal scenario chief, and will be put into continuity form so that Miss Dean can use it for a screen vehicle. Filmed in a celebrated novel, "The Christian," will leave for England, April 29th, according to the latest advice, received from the British office. In England, Miss Dean will be engaged as Miss Dean's personal photographer.

Coincident with the departure of Miss Dean, Universal Pictures Corporation, Goldwyn will launch a vigorous exploitation campaign and will be continued from that time until the picture is released, it is announced.
**Motion Picture News**

**Wm. Desmond to Star in Universal Serial**

THE Universal headquarted announcement that the engagement of William Desmond to star in a new "historical-educational serial" for Universal release. The new chapter play, the action of which will be laid in Alaska, has been aptly called "The Great Conspiracy." The production will consist of thirteen chapters, co-written with the participation of George Moran and under the supervision of William Lord Wright. Chapter-play editor at Universal City, Perry Vekroff has been engaged to direct Wm. Desmond in the new serial.

Chapter-by-chapter the play will show President Andrew Jackson and his struggle with the Russian war. Negotiating the purchase from Russia, the actual purchase was a matter of "seven dollars and ten cents." The plot of the full play, Tom Moore fans will find much to delight them in the humor, the drama and the swift action of "Mr. Barnes of New York," which is based on Archibald Clavering Guster's famous novel.

**Cabanne Film in Washington May 7 to 10**

Exhibitors who attend the national convention in Washington in May will have the opportunity to see the "Beyond the Rainbow," the William Christy Cabanne production, released by R-C Pictures, at Loew's theatre in the Capital. The picture has been booked at that house for May 7th to 10th. The hospital and special plans are being made to prove to the exhibitors that this sixteen-star production is a valuable box office attraction as early reports have indicated.

**Gloria Swanson Going Abroad on Vacation**

Gloria Swanson, Paramount star, sailed on Saturday for Europe on the Homeric. Miss Swanson has just completed "The Gibbet Cage," under the direction of Sam Wood, and the present trip will afford her a long-deferred vacation. She will be accompanied by Mrs. Frank Ursen, wife of the Paramount director, and they will spend several weeks in Paris and London.

**Fox Offers New Special**

"Monte Cristo" Made by Emmett J. Flynn on Next Season's List

ALMOST every week William Fox announces a new special for the 1922-1923 season. Only a short time ago he let exhibitors know that he would put out a gigantic spectacle, "Nero," recently completed by Director J. Gordon Edwards in Italy. He followed this with the announcement that he had almost ready "The Town That Forgot God," directed by Harry Millarde—who made "Over the Hill."

Now comes the announcement that "Monte Cristo," made by Emmett J. Flynn, will be one of the big features for next season's release. Mr. Flynn is the man who directed that famous screen comedy-classic "A Connecticut Yankee in King Arthur's Court."

An all-star cast, headed by John Gilbert, was assembled to handle the many difficult roles in "Monte Cristo." In the cast are Estelle Taylor, Gaston Glass, Robert McKim, Virginia Faire, Marshall Toy, Sponsorpe in Atkinson, Renee Adore, George Seigmann, William V. Mong, Harry Lonsdale, Albert Prisco and Ralph Cloninger.

"To the gentle audience that have read the story, and to all who know its general outline, it will be interesting to realize that the story is given in version, simplifies and concentrates the dramatic narrative; assembles and sharpens the salient characters; portrays and links the dramatic episodes; retains in abundance the situations in the novel as originally written; and crystallizes in sin-gularly inspiring manner the swift, resistless action of the romance," according to the statement from the Fox office announcing the new special.

**Orphans of Storm" Wins**

Los Angeles Critics Praise Griffith Film at Showing in Mission

N. 'Orphans of the Storm,' D. W. Griffith has made a magnificent picture, has made his visionizing of France beautiful, and has told a story that touches the heart strings and makes them vibrate to the more thrilling happenings of conflict and struggle and life," said Edwin Schallert, in the Los Angeles Daily News when he reviewed Mr. Griffith's "Orphans of the Storm," when this United Artists release was shown at the Mission theatre. "This romance of the French Revolution peals forth a revelation of his comprehension and genius. The feature furnishes unqualified proof of his ability to handle mobs and to typify the human element in the mob."

The greatest picture Griffith has ever made, is the comment made by Florence Lawrence in the Los Angeles Examiner. The gigantic mob scenes, the great moments of the tribunal and of the guillotine are of an emotional intensity seldom if ever attained in any dramatic medium. Mr. Griffith has not limited himself in this production to mere narrative features which he understands so well, but has intruded into the domains of his brother directors, and offers in this picture scenes of a delicate and pictorial charm rarely equaled. "Orphans of the Storm" transcends the colloquial term, "entertainment," said Guy Price, in the Los Angeles Evening Herald. "It is a historical document of rare entertainment value. Gorgeous are the settings; the detail has been treated with infinite care."

**Two Leading Men for Betty Compson Cast**

"The Bonded Woman," Betty Compson's Paramount picture now in production under the direction of Philip Rosen, claims distinction by reason of the fact that it has two leading men, John Bowers and Richard Dix serving as the defenders for the heroine. The picture is an adaptation by Albert LeRoy of Dashiell Hammet's story, "The Stal- rager of John Sumner." Much of the action takes place on the sea, and there are two shipwreck scenes.

**Neilan Completes New First Nat'l Release**

Marshall Neilan's latest production, for First National, suggested at the Saturday Evening Post as "Her Man," by George Patolsky, was completed last week. In the leading roles are Matt Moore and Miss Joy. Supporting, Mr. Moore and Miss Joy are Raymond Griffith, Helen Lynch, George Barnum, Dick Wayne, Josephine Crowell, Tom Wilson and George Dromgold.

**Olendorff to Sketch News for Universal**

JULIAN OLENDORFF, whose unique work is so well known throughout the industry, has joined the Kinogram staff of Universal, which produces current news for Educational's news reel.

Olendorff will sketch for the Kinograms in the future will close with Sketchograms by Julian Olendorff, in which this talented sketch artist will illustrate news items of the "human interest" kind into sketches drawn under his direction.

This is a new departure in the field of news reels, and is in line with the policy of edu-cational and the Kinograms Publishing Company to give the very best in news pictures and in features in this rapidly advancing news reel. Mr. Olendorff's work for Kinograms will be a part of the line of the work done in his popular series of Sketchograms released by Educational.

**Booking Film Version of Kipling Ballad**

Pathe's one-reel special feature picture version of Kipling's "Ballad of Fisher's Boarding House," makes its bow on the Broadwary, where it had a highly successful week at the Strand theatre, and was immediately booked for Proctor's Fifth Avenue house.

The Kipling special, it is announced, has been booked by the Loew's circuit, Republic, for New York and vicinity and is assured a prosperous career throughout the country.

**Two New Stories for Marie Provoit**

Having finished "Her Night of Nights," under the direction of Gilbert Holton, Marie Provoit is expected to write under the direction of Stuart Paton. The vehicle selected for the Provoit play is an American one will be entitled "Never Mind Tomorrow." It is an original composition by Bernard Hyman of the Universal studio.

The second picture selected is entitled "The Bob Cat." The story is an original one written especially for Miss Provoit.

**Record Showings Mark Educational Week**

FIRST reports from several branches of the Educational Film Exchanges, Inc., show that Educational Pictures Week, April 16 to 20, opened with a record number of showings for Educational Pictures.

Without counting along the many spot bookings expected during the week, several of the branch exchanges showed packed houses and keen interest at the beginning of the week, according to word from the Educational home-office.

Indications were that with a new story, "The Bob Cat," a new and important first run theatre in the country was running one or more of Educational's short subjects.

**Edward J. Montague, prominent author and screen story adapter, now head of the Selznick scenario staff, who has emigrated to the West Coast with the Selznick company that recently was transferred.**
Action Stills from Releases of the Week

"The First Woman," an R-C release with Mildred Harris in the featured role.

"Find the Woman," a Paramount picture with Alma Rubens in the featured role.

"Without Fear," a William Fox production in which Pearl White is starred.

"A Wonderful Wife," a new Universal release with Miss Du Pont as the star.
"Rome"
(Kineto Review—Urban—One Reel)

WHEN will the rest of the world ever tire of seeing on the screen or reading about the ancient city, capital of Italy, "The City Eternal"? If such views as the Kineto Review offers are always available, "Rome" stands a chance to continue as a leading factor in educational film offerings. With the camera taking views of the great city from St. Peter's and from the Castle of St. Angelo, photographing downward, showing what one would look long and high to command sight of, and heretofore unseen marvels are in plain sight. In addition to the famed churches, are streets showing the shopping and business districts, the Roman Forum. This reel, one of a number of beautiful lakes at the foot of a snow-capped mountain, 12,000 feet in height. Our American showmen would be interested in seeing "The Ginza" street of the "movirs," where banners expounding fine offerings are displayed in the windows of high exploitive angles. This reel is composed entirely of views in Japan, closing with Lake Chuzenji, of famed beauty, made more enticing by moonlight on the waters. —LILLIAN GALE.

"My Country"
(Bruce Wilderness Tales—Educational—One Reel)

AFTER all, America IS some country. And "lest we forget" it will benefit all concerned to offer the public at large a look at a most picturesque and entertaining reminder that there is something right in our own country, equal to holding its own any time. The subject is a Bruce Scenic (although one of the series of "Wilderness Tales") showing the grandeur of the great Pacific Northwest, made up of the finest photographic views even Bruce has ever had. While major value is in beauty and pictorial marvels, it tends to stir every drop of dormant patriotic blood in one's veins. It would add to and fit in any program.

Through the lakes and rivers, growing poplar trees, supplies one of the most novel and interesting scenes, but the fifteen mile fog under the camera lens, is described ably in the sub-title that precedes: It chums and rolls, dashes and surfs against the rocks.

This reel is deserving of enthusiastic praise, has no story interwoven, needs none and could stand even without the well written sub-titles. —LILLIAN GALE.

"Such Is Life in Volendam"
(Hy Mayer Travelaugh—R-C Pictures)

HERE is a quaint and charming study of Hollanders as they are found in Volendam. Being a race of people who are sticklers for custom—whose because of their studiousness and phlegmatic temperaments, never let modern conventions break up their traditional manner of living, one sees them in their low flatlands content to find expression in their own modest way. Volendam is Dutch to the core. The windmills and canals see to that—as well as the small ship yards and swifts sometimes cause some queer looking types, the men bringing a chuckle with their characteristic customs.

The wooden shoes, the wide, flapping trousers, the short coat and the hands of the native always sunk deep in their trousers pockets, the sailor-like strut, the curious juicy expressions—these are brought forth with marked local color and atmosphere. The women and girls lend a picturesqueness to the study with their Dutch caps, the children's costumes, and a bit of local color. They assume a keen interest in things than the opposite sex. Some are even willing to flirt and register romance. These simple, quaint people are never in a hurry. They are content to ply their trades without any ostentation.

Length one reel.—LAURENCE REID.

"Japan, the Garden of the East"
(Kineto Review—Urban—One Reel)

VIEWS of scenically beautiful Japan seem always new and worth while. A single reel incorporating views of some of the most interesting places and beautiful spots, therefore, would add materially to any program; especially well edited to run ahead of a feature-length picture with Oriental locale. It takes in an important coal station on the Island of Yezo, skips to Lake Motosu, one of a number of beautiful lakes at the foot of a snow-capped mountain, 12,000 feet in height. Our American showmen would be interested in seeing "The Ginza" street of the "movirs," where banners expounding fine offerings are displayed in the windows of high exploitive angles. This reel is composed entirely of views in Japan, closing with Lake Chuzenji, of famed beauty, made more enticing by moonlight on the waters. —LILLIAN GALE.

"Danger"
(Hammons-White—Educational—Two Reels)

ONE of the many varieties of "slap stick" comedy. Only this one has to do with happenings in a fashionable hotel, where a young man ambitious to create a demand for "Volstead Perfume," starts the series of comic incidents by filling an atomizer with strong drink, and sprays possibly customers, to arouse their appetites.

At the same time, a Princess in distress, guest in the hotel, is endeavoring to flee from Bolsheviki guardsmen, who plot to eliminate her, an obstacle between themselves and power. As rapidly as one predicament is overcome all concerned find themselves facing other laughable troubles. There is plenty of action, and a certain element of comedy, although it would not appeal to high class audiences, in the least. —LILLIAN GALE.

"The Wicked Cat"
(Pathe—One Reel)

One of a series of animated cartoons illustrating in pen and ink "Aesop's Film Fables," from the pen of Cartoonist Paul Terry, all about a cat and the cat's friends and enemies, one that will especially entertain youthful picture fans, who like story books in action. The moral of the fable is "The want of a good excuse never kept a villain from crime," a black cat the villain in the cartoon play. —LILLIAN GALE.

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The Story: Idalene Nobbin, repressed by her family, is dressed so queerly that she seems an ungainly duckling. She is left "at the wire." She tries to kill herself because the boys laugh at her, but succeeding only in getting two legs broken. The wealthy girl and her guest pick her up after the auto has passed over her, take her home and when she has recovered, teach her the ways of the world. The story concludes with the young girl entering into a loving relationship and finding a sweetheart.

Idalene is a product of the countryside who is being constantly nagged by her mother and who believes herself cut out for a wall flower, out of her rest of life. Being awkward and homely she sees little glory in her future. There are no sweetheart, husband, babies, home. She is homely through and through. Then one day something comes into her life. It's an invitation to a dance given by Mr. Nicholson. There is much excitement in the little household, a scruptuous dress to make, a warning to keep her toes pointed out and even a moment of self-consciousness. The night of the dance the entrance of Idalene "fully equipped" is accomplished by a wave of, "What do we do with the homely girl?" None of the boys want to dance with her. She is naturally tickled to death when Roy Duncan, football hero, is seen to ask her to dance. Roy represents the first of many boys with whom Idalene falls in love, and who, through her mother and her mother to the Junior Prom. Discovering the "mistake" he tries to force his friends to dance with "the boiled potato." Idalene is the only girl in the school who is not noticed by the boys. In time she learns to appreciate the country and the simple life.

The Wall Flower" was written and directed by Mr. Hughes. It's a picture marvelously true to life, beautifully photographed and set in attractive backgrounds. The cast is excellent. Idalene is nosed out by Miss Helen Hayes. Miss Hayes was all that could be desired in the part of the homely girl and is the real life of the picture.

The Wall Flower is a picture of adolescence, of the in-between period in the lives of the girls who make their way to college. The story is one of the most appealing, most attractive and most wholesome of the present season. The Wall Flower is a picture of wholesome entertainment.

No "Trespassing" by Hol-Tre Productions, Inc. The story is told in a series of scenes which are well acted and well photographed. The picture is a fine one, a good one, and is recommended for all audiences.

The Wall Flower by John J. Moore. The story is told in a series of scenes which are well acted and well photographed. The picture is a fine one, a good one, and is recommended for all audiences.

In "Wife of a Fear" by Frank X. Perko. The cast is excellent, the story is well acted and the picture is one of the best of the season. The picture is a fine one, a good one, and is recommended for all audiences.

April 29, 1922
The hero, played by Robert Elliott, is always in the picture. He is compelled to express the necessary pathos. Which he does with a creative skill that is a crafty individual whose purpose is to embarras the heroine and her father. But he never loses sight of the fact that the titles have to do with stock-ticker talk. But the main argument reveals the hero constantly snubbed. A time comes when the financier is brought down and his problems are solved by begging to his youthful neighbor to tide him over. The latter is magnanimous enough to shield him from the pain of embarrassment. And the complications are cleared with democracy and romance triumphant.

The theme is sufficient to interest seven out of ten of the audience. The pathos, which belong to the great middle-class, will look upon the story in a sympathetic mood. The main title is hardly expressive of the plot. It is more suggestive of a burly westerner who can tote a gun or two. The star is decked in some stylish modes and the society thereabout will intrigue the feminine mind.

The Cast

Ruth Hamilton

John T. Gielgud

Pearl White

Robert Elliott

Warren Hamilton

Charles MacKay

Mrs. Hamilton

Missie Burdine

Walter Hamilton

Robert Agnew

Biff Marshall


The Story—A few ideas that democracy conquers aristocracy. Millionaire's daughter carries on secret romance with wealthy neighbor who does not belong to society. Father forbids affair because he believes in democracy and insists to recognize his neighbor when he fails in business. Mushroom millionaire wins out in the end. Western adventure.

Classification—Romantic drama presenting conflict between aristocracy and democracy. Social snobbery is held up to the light and displays its shallow faults and romantic conflict and some dramatic moments.

Production Highlights—Scene when girl defies father and marries with rich neighbor. The moment when latter is snubbed. His manly conduct and generosity in coming to rescue of man who has scorned him. The climax is another places wrong conclusion on affair. His humility at end. Work of well balanced cast.

Angles—This picture offers opportunities for a smart teaser campaign conducted along lines of "aristocracy versus democracy." This idea will stimulate a healthy desire on the part of the public to see feature. Pearl White has a following and her name should be prominently mentioned. Bring out your main argument that a name in the blue book is no criterion of a man's worth.

Drawing Power—Will go with Pearl White name. Details should not be explained as plot is too familiar. Should go first rate with neighborhood houses. Plot and characterization carry sympathy.

"The Night Riders"

Second National—Six Reels

(Reviewed by Laurence Reid)

The very title of this production enhances its value in stimulating curiosity on the part of the passer-by. In all probability no one will write to the showman asking if he has a show. The idea is not a new one, but it has been dressed up with plenty of characteristic detail. The spectator develops a suspensive frame of mind in two reels. This is not the wrong conclusion of the night riders. Who is he—the foreman or one of the subordinates? You are kept guessing. Meanwhile there is a deal of smart riding and considerable complication which concerns cattle-rustling. The owner of the ranch has a peculiar a fiction which enables him to see at night but which leaves him sightless during the daytime. This character is not clearly defined. The dwarf is the entire character is exhausted in this direction aside from the hero who is pictured as a cultured young Easterner which is not easy. Robert Ray is hardly vigorous enough to give a sense of reality to the figure. And when he overpowers the big, burly foreman you ex- fuse it on the ground that the former is the hero and the latter the villain. There is action a-plenty and the suspense is ever dominant. The love interest comes to the foreground here. The plot is forced and the suspense is not well maintained. Should you attempt to identify the chief of the white-robed riders.

The love interest comes to the foreground here. The plot is forced and the suspense is not well maintained. The love interest comes to the foreground here. The plot is forced and the suspense is not well maintained. Should you attempt to identify the chief of the white-robed riders.

The Cast

Diana Marboro

Madeline Dunbar

John T. Gielgud

Robert Ray

Julian Marboro

Andre Beaulieu

Dr. Ostler

Dr. C. MacKay

Byrd Cullom

Guns Neddum

C. McCarty

B. Butler. Directed by Alexander B. Butler.

The Story—Treats of Eastern youth who seeks his fortune in the West. He encounters several adventures chief among which are a band of night riders. Falls in love with a girl. He offers to go with her to the East. Youth is shot but recovers and when villain dies it is learned that the owner of ranch is the leader of the riders. The hero has a pose in the Northwest Mounted and they pursue and capture the bandits.

Classification—Western with a development of thrill seeking riding by night riders. In one scene a large number of ranchers to west Mounted are used to provide suspense and atmosphere.

Production Highlights—The good atmosphere. Scene when youth pursues villain; the moment when owner of ranch stumbles into room to injure the hero. The real thing usually well groomed and beautiful good leading woman. The pursuit and capture.

Exploitation Angles—This one has a good title which inspires a feeling of suspense. Played up for circus exploitation should get crowds. A night rider masked and wearing a white cape and hood will stimulate a desire to see. Should be used for developing a melodramatic line of adventure and thrills.

Drawing Power—There is no question that this picture will get a crowd if properly exploited. It is not the best in houses which cater to westerners. Best suited for small towns. Title is certain to attract. Players unknown and featuring them will do. Various teasers and ad talk is best angle to fill the house.

"The First Woman"

R-C Pictures—19205 Feet

(Reviewed by Lillian Gale)

Numerous followers of motion pictures have expressed their desire to see the effect of unbecoming garments upon the leading woman. How the absence of costly apparel, designed to accentuate her major points of attractiveness would gauge her appeal. Their curiosities may be satisfied with seeing Mildred Harris in the leading role of "The First Woman."

Sounds like a picture artfully constructed to arouse discussion and to intrigue thinking people. Contrary to the main title indication, it is light comedy-melodrama, a play within a play, a presentment within a presentation, over class or age, entertaining and sufficiently interesting to amuse a mixed audience. Offers something for the pleasing photography, played by thoroughly efficient artists. The story, one regarding an ambitious young actress, also capable of playing the violin, but up to time, it is a psychological study. Has some, successful playwright, she did not offer a solution to his problem of a leading woman for his latest play. Because, he stubbornly refused to consider even meeting unknown quantity. It so happened that the girl was also a chum of the playwright's sister, who was admired by his manager. Together with the sister's fiancé, concoct a plan to prove the histrionic ability of the charming girl. It is a cleverly constructed, ingeniously, themselves all assuming roles to be used along with their everyday lives, commanding an audience for the girl, who wins not only his heart, but his hand.

Posing as a misguided unfortunate from the Canadian forest country, there are sequences of flash-backs which show the girl in the predicament she represents the girl.point to the playwright. In these Miss Harris dressed in coarse, supposedly unbecoming clothes, is none other than the girl when she is dressed in the present day fashion with the frills young girls add to their wardrobes. She is indeed, pretty as well as clever in the part, and the way the performance is given by each member of the cast, the leading masculine role ably handled by C. Paton Marmont. A very smooth and pleasing entertainment.

The Cast

Paul Marsch

Jack Gordon

Tom Markham

Donald Blakemore

Prof. Bazzule

Oliver La Baddie

Elyoslous Bangs

Wallace Baker

Mr. Rock

Judge Stone

J. West

James

Alonzo

H. T. Lyons.

The Story—Successful playwright seeks leading woman for play just completed. His manager suggests talented violinist, and one who will excel in imitations, but has no "name value" upon the stage. Playwright refuses to grant interview. His sister, her fiancé, the manager and the violinist all conspire to back playwright into meeting the girl and an acknowledgment of her histrionic ability. They win. Girl interests playwright sufficiently to get him to play the wedding for his sister, her fiancé, and ambitious, talented young lady to playwright.

Classification—Satirical comedy-melodrama. Romantic, involving two love affairs, one the outcome of the other. Very amusing. C. Paton Marmont playing leading woman for new play because of women he visualizes seem scarce.

Production Highlights—Several dramatic climaxes will be well worked up. Most probably one when playwright finds he is victim of plan to force his notice of struggling young actress. Scene with the violinist in woods, a very remarkable scene in the story.

Exploitation Angles—Beauty and developing ability of Mildred Harris. Fine, well balanced acting on part of C. Paton Marmont, popular with fans.
**April 29, 1922**

**"Lying Truth"**

American Releasing Corporation—Six Reels

(By Reviewed by Lillian Gale)

WELL directed, compelling melodrama, "Lying Truth" is a leading example of the new photographic technique. "Lying Truth" is a dramatic animation illustrating the injustices of condemnation upon circumstantial evidence. For story purposes it is necessary to bring the dramatic climax to sustain interest, the misunderstanding young life of Bill Clabirne is depicted so well that the theme of singular coincidence, which would point to the assumption that he murdered his foster brother, Sam.

It would appear the boys had been friends since their early years, and that eventually Sam's father adopted Bill. The son grew up to be a good, well-behaved lad and the adopted one became a law student, in addition to his duties on the editorial staff of a small town daily.

Incidentally, the town's richest man is also the father of the most attractive girl, who responds to Bill's obvious liking, the young law student upon his ultimate success with a purpose.

Sam likes the girl, too. And when he has become habit, Roddie, older and a son, denunciation of unworthy associates, Bill indicates that Sam's attentions are most unwelcome. Girl's father becomes convinced of the situation of the struggling young business man, accepting in plain preference to the worthless cad.

With the story stirring up news, so as to increase the circulation and thereby the business of the "Gazette," Bill stages a bogus murder to impart into that town and show which are not to be secured any more drug without money, disappears, and when found, would seem to have been murdered. Therefore, suspicion points to the dead boy, who also left such property as he had. Then, under the leadership of the rich man, who owns the newspaper, who later have discovered his ambitions, public sentiment is turned against the innocent younger, and he barely escapes being lynched by the mother who arrives with a note which clears him, her own son confessing to intended suicide. These intense dramatic situations work up into a final tense battle of suspense, entertaining and carrying a lesson. Happily, ending, the love interest bringing the girl and her foster brother to an understanding, the late father reconciled.

**The Cast**

Lawrence De Musa
Nora Borey
Helen Bodell
Horse Todd
Tuffy Marshall
Pat O'Malley
Sam Clabirne, Sr.
Charles Mailes
Mrs. Bill Clabirne
Ellie Clabirne
Adelle Watson
Tom Clabirne, Jr.
George Dromgold
Mr. McCullough
Robert Brouer
Wade Beiter

Written and directed by Marion Fairfax. Produced by Eagle Producing Company. The Story—Sensational exposure of circumstantial evidence, involving two young boys, one a student, striving to improve his position in life. The other, a scope-goat, who becomes addicted to drugs, becomes the son of Richard's youngest son, and owns all the property in the vice district. Ambitious young Bill Clabirne, no one of the property interest in his paper being first to get the story. At the same time, drug fiend, without money to buy more cocaine, commits suicide. Circumstantial evidence would have placed Bill Clabirne at the scene of the murder. Written confession saves him from lynching, just in time.

Clabirne is a drama, with thrills, suspense and exciting events, crowded into expose of injustice of circumstantial evidence.

Production Highlights—Scene where compositor has placed a large order of angry mob intent upon lynching innocent man. Scene where fugitive defends himself from mob by throwing heavy sacks from loft, down on them.

Exploitation Angle—Splendid cast, including several favorite screen actresses. Sensational exposure. Possible newspaper cooperation.

**Drawing Power**—Good for any house. Should draw splendidly either in downtown theatre, or in small town on road. It is a definite attraction that could possibly offend the most fastidious patron.

**"The Angel of Crooked Street"**

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

Here is a feature that comes as a welcome and much-needed change. It's a suspenseful story of an absorbing plot, a wealth of dramatic situation and some fine bits of character work, not only by the star, but by most of the members of the cast. The cast is large, and the story opens in one of the many talked of "Main Street" towns, where the heroine, very fine acting, is a prophet, is forced to work as a servant in the house of "Silent" McCay, Sanford. A stranger comes to town, robs the home and gives the girl one of the stolen jewels, and also gets rid of the girl. The story is that the girl is convicted, and sent to a reformatory. On being discharged, she swears to get back both the death of and the man, who refused to come to her aid in her hour of need. As a result of the shock of the girl's sentence, the man dies. Drifting to the city, the heroine becomes involved with a gang of boys who plan to murder the girl. Sanford who is attending college in the city and thus bring disrepute on the woman. As a result of her situation, she is assisted by the gang. A series of real exciting situations follow, including an exciting bit of "third degree" police work following the death of an old schoolgirl who is attempting to frame the girl and Mrs. Sanford. The gang in the end finds itself falling, and the heroine is able to use what she had taught her as a means of revenge and the inevitable clinch follows.

The Story—Sophie Carey, who has never had unusual interest as it sets forth in realistic manner modern police methods in getting evidence. There are some very fine acting types, notably those contributed by Scott McKee, Rex Hamble, "Kid Give" Thurston, William McCall as "Cap" Berry and Walter Cooper. Dan Calhoun as Jennie Marsh, the heroine, is refreshing at all times. She is an attractive figure, and is a pleasing bit of "third degree" detective work. Calhoun was some stunning gowns which will please the feminine type. The heroine is in the little town country are intensely human. The country dance, rural orchestra, refreshments are all of a pleasing nature. The production shows excellent direction on the part of David Smith, while Smith, Jr., has photo-jotted the work unusually well. Another important point in favor of the feature is its wholeness. There is nothing to which anyone can object. It's a perfect picture. Any audience so exploiting will pull them in and satisfy them after they are in.

The Cast

**Mr. Barnes of New York**

*(Goldwyn—5,100 Feet)*

*(Reviewed by Charles Larkin)*

**WHAT'S in a title? We expected to see a light comedy drama with old Gotham as a background. Surprised, we found Tom Moore as a genial New Yorker of the '90s, side whiskers. Hushy burgh, and all, moving through a story of the most melodramatic nature, of a love affair in Paris and getting mixed up in a deucedly exciting Corsican vendetta.

So much for what we don't fancy Tom Barns in a role of this character. Also, he doesn't belong in a character and story of this nature. Then again folks may like the novelty. To us, the whole thing is nothing but a contrivance. Tom Moore, as always, is quite a success as a stage play many years ago.

While, for the most part, the picture's action is taken up by very dramatic situations, there are some delightful comedy moments, such as the scenes in a first-class railroad coach on a French train. The meeting of the character who came to get acquainted with the heroine, has to almost "starve her to death." These moments are reminiscent of Edith Hart's charming stage bit, "Paddy, the Next Best Thing."

The plot starts off with a pistol duel between a native Corsican and an English naval officer. This duel is the result of the duel a vendetta is started which draws Mr. Barnes, who is touring about the Continent. The Corsican is the hero and the story is taken up with the attempt of the sister of her man to find and kill the murderer of her husband and Mr. Barnes. Efforts to stop her from carrying out her threat.

The entire picture has a foreign background, and the producer and director must be given credit for closely duplicating a Continental atmosphere throughout. The character types are good and the costumes attractive. The scenes in a Paris art salon are unusually well staged. The opening duel and its resultant vendetta, the Corsican wedding and the reproduction of the fashionable pleasure resort at Nice are so well done as to almost make one believe they were staged on the spot.

Mr. Moore is fortunate in having a good cast of actors. Miss Hislop, as the heroine, and her part does not call for much acting she does that little well and is quite a stunning picture in her old-fashioned gown. Miss Husband, as the Englishman, his emotional acting as Marina, the Corsican, and Sydney Ainsworth as acceptable as Danila. Like all Miss Moore, "Mr. Barnes of New York" is well photographed.

**The Story**—Mr. Barnes, traveling on the Continent, becomes involved in a duel in Corsica as a result of which Mr. Barnes is forced to leave his English naval officer. A vendetta results. The sister vows to seek the murderer and revenge her brother. Her efforts will be carried out by the attractive Mr. Barnes. Most of Mr. Barnes' work is taken up in preventing the murder of the brother of the girl he has fallen in love with. The story is an exciting one, and Mr. Barnes is a fine murder, but it develops that he loaned his pistols to a fellow officer and that it was the latter who shot the Corsican.

**Production Highlights**—Melodramatic adventure story carrying real atmosphere, excitement and incident. Departure for star.

**Exploitation Angles**—Billed as a departure for Tom Moore will bring them in. Play is adaptation of successful stage play of a few seasons ago. This should be mentioned in copy. This campaign and colorful prologue will put it over.

**“A Wonderful Wife”**

*Universal—Five Reels*

*(Reviewed by Laurence Reid)*

This story has been ground through the fiction and movie mills so often that it fails to move me. And the story is certainly as genuine as was the case. The story is a genuine story, well produced, and with a fine cast of actors, but it is too much, too old and too corny. The story is a genuine story, well produced, and with a fine cast of actors, but it is too much, too old and too corny.

The locale is an army post situated off the coast of Africa with an officer being dispatched from England to take orders from his superior, a notorious woman-batter. The latter, mistrustful of the new arrival, sees his opportunity to embarrass him, and succeeds when, after falling in love with the captain's wife, he sends him on an indefinite expedition to the interior of the jungle. His orders were to give him the command at Malta. The wife has recognized the trend of events—has sent her husband to his death. Consequently she plays upon his vanity. Result? His passionate desire to win her by sending her husband into the jungle where the chances are a hundred to one that he would not come out alive. Meanwhile he builds the conflict and complicates it, another officer's wife makes her moves with the young Englishman. And when he refuses to respond to her subtleties, she, cat-like, informs his spouse.

The climax reveals an explosion of her own, the revelation of her husband and the superior officer's finish. The action is arbitrary because the scenes are so theatrical in design. Perhaps had Miss du Pont invested the role with suppressed emotion the story might have a better future. It is as the husband, does good work with limited opportunities. Pictorially the picture is well lighted and offers some adequate sets and locations.

**The Cast**

Mr. Barnes—

Tom Moore

Miss Moore—

Gladys Hislop

Marina—

Emily Herlitz

Dumas—

Herbert娥

Anstruther—

Lewis Willoughby

Toscano—

Otto Hoffman

Antonio—

Ramiro Samaniego


**The Woman's Side**

*(First National—5,000 Feet)*

*(Reviewed by Eugene Carlton)*

REMEMBER the feeling you had at the ball game when an error rob the home pitcher of credit that was due him? You are possessed with such a feeling after witnessing "The Woman's Side." Eliminate a few weak scenes from the picture and it would rank as one of Katharine MacDonald's strongest. As it is, the "punch" of the production is greatly weakened by some untimely love scenes and the character of Lewie, a negro, who is the machine-made variety. In its favor is a fairly colorful atmosphere. And you do catch the environment of the figures.

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**The Cast**

Mary Gray—

Katherine MacDonald

Theodore Van Ness—

Seth Breedlove

Judge Gray—

Henry Barrows

Theodore Sturgis—

Orr Devereaux

Big Bob Masters—

Wade Boteler


**The Story**—Worthy candidate for governor has as his opponent the attorney for his wife. When J. A. Barlow, attorney for the woman, goes to attorney's office to plead that newspaper story be suppressed. Father follows daughter and forgets to tell attorney that he is father, but is told by the woman that she is not her mother. Uworthy candidate is badly beaten in general election. Daughter marries son of the newspaper editor.
April 29, 1922

Classification—A political drama, mixed with some genuine comedy and human interest features.

Production Highlights—Scene where heroine, in the car of her father's political opponent, is accused of being a spy; Miss Hawley's dominating presence in this scene; also scenes of heroine acting as good samaritan in slums.

Exploitation Angles—The line, "What would you do if you found out that you didn't know the real name of your mother and that the man whom you thought to be your father was not your father at all, but can be used effectively in newspaper space. As Katherine MacDonald is 90 per cent of the strength of the cast, she should be played up to great extent.

Hawley is a good bet outside the larger cities. Should do good business in first run and larger neighborhood theatres, especially where Katherine MacDonald is popular.

"The Truthful Liar"

(Paramount-Realart—5,600 Feet)

(Reviewed by Charles Larkin)

A TRUTHFUL LIAR! Wanda Hawley! Both give the impression that a light comedy of married life is about to unfold before the camera screen. Miss Hawley, who has the lead, is good. Hawley is a bombshell, that should explode in the audience and make an insight into a hitherto unsuspected ability. Miss Hawley as an emotional actress is really capable! In fact, we were agreeably surprised.

The story seeks to send home the lesson that the young woman who thinks only of having a good time, heading her matrimonial bark toward the rocks. This "sermon" is well put over. It never becomes "preachy." We believe Miss Hawley has been quite a piece of work in her past, that Miss Hawley has done for the screen. Her former features have come and gone and not created much of a stir in their coming or their going. Here is a feature, however, that has a really interesting plot that holds the attention well throughout.

David Haggard and Tess, her husband, have few tastes in common. David is kept away from home with his engineering pursuits. Tess is a "sailor's" wife. Off-town trips Tess persuades Arthur, with whom she has grown up, to take her to the Metropolis as a place to pass a Sunday—just a lark. The place, however, is raided by a gang of gamblers; Tess loses her jewels and Arthur is wounded in the wrist by a stray bullet. Fleeting to a taxi and a taxi and a house, Tess persuades the driver to go to Arthur's boarding house. Here a blackmailing housemaid observes her predicament and not much about the matter is said.

"The White Masks"

(W. M. Smith Productions—8 Reels)

(Reviewed by Eugene Carlton)

COMEDY triumphs over drama in "The White Masks." This is not an attempt to build a dramatic feature into the story. It is, however, quite definitely intended to feature the dramatic element of the story the hero defeated his purpose, much to his own advantage. Few western pictures contain the humorous "gags" that are sprinkled throughout this production. In fact, the principal trend of the plot only serves as an unwelcome delay to the continuance of comedy. Franklyn Farnum seldom will be seen in a role more uniquely adapted to his personality than that of the impromptu light comedy writer. It is pleasant to watch the player and stand and bring out the various personality of small western towns with rare accuracy.

A blue-eyed heroine, opposed by the proverbial huge, dark-complexioned gambler of the West, who is a genuine hero, a "city feller," of course, and a two- 

The Cast

Jack Bray — Franklyn Farnum

Sherry "Rush" — Virginia Lee

Sherry "Hamilton" — J. Frank Glendon

Sherry "Crosset" — Leslie Bates


Photography by R. E. Lyons.

The Story—Following a scuffle on the depot platform between an old man and a gambler, a native Jayhawker, who has robbed her of her fortune. The gambler is the "stranger" when the former's unfair dealing with the girl are exposed and he is forced to leave town.

Classification—Western comedy-drama, full of humor and carrying a strong appeal for lovers of physical thrills.

Production Highlights—Fight scene, when window is smashed and revolver discharged, just before the K. O. is slipped over; parade of the Six-o-One, ride of the heroine to the gambling town.

Exploitation Angles—Rent a horse. Hire a man, garbed in white Ku Klux Klan costume. Starring the title of the picture, to ride about town.

"Belle of Alaska"

American Releasing Corp.—5,000 Feet

(Reviewed by Eugene Carlton)

To those who have been waiting for a story of the Alaska gold fields, which is not "scrambled" by the much too frequent injection of minor plots and unessential courtships, "Belle of Alaska will fill the bill. In this picture we find the production of its strongest feature. A small, but highly capable, cast performs in a manner that stamps the story as a genuine Alaska story. The complex and mysterious elements are entirely separate of the theme, the foundation of the plot depending upon a simple but "differently" created story. "Belle of Alaska" does not want its interest and contains a climax that is far from the "stereotype" variety.

June Novak as the "Belle" of Goldstream is of no small credit for her work in this production, assuming the role of a Kansas house wife with ease and truth, and bringing it to the stage of a native Jayhawker. As a husband of some-what doubtful worth, Noah Berry renders splendid support to the star. Being a native of Alaska, Berry is able to portray the character selected for him.

Gamblers don't usually emerge in love affairs, but in this case, after a husband has deserted his wife, the owner of a gambling hall wins the heroine, one of the most realistic encounters that could be shown on the screen.

The Cast

Ruth Harkin — June Novak

Billy "Lucky" — Noah Berry

John "Hank" — J. Frank Glendon

Joe "Dugan" — Leslie Bates

Produced and directed by Chester Bennett.

The Story—Kansas farmer and wife sell licenses as an immediate start for Alaska in search of gold. Husband deserts wife, after obtaining money, husband sailing for Alaska and wife remaining faithful to her husband, a "Belle of the Klondike" friend. Later the wife sails for Alaska, after having been forced to commit murder in self-defense, and ship is wrecked. Gambler's "lady friend" is aboard and drowning the wife assuming the former's name upon reaching Alaska. She meets her husband, but the gambler also loves her. The husband and gambler fight, a bullet from the "unknown" killing the husband.

Classification—A human interest drama of the frozen North, containing plenty of thrilling action.
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Quality Counts!
An Exhibitor Who Knows How to “Buy”

Mr. Joplin, president of the Delft Theatres, Inc., was very much surprised when, upon investigation, he found the magnitude of the problem confronting an exhibitor selecting the most satisfactory ventilation system for his particular theatre. However, in the following, Mr. Joplin relates just how he tackled this proposition and secured good results:

The average theatre owner is often under a great handicap in buying equipment, because the apparatus he has to buy is of an extremely technical and intricate nature. To buy intelligently requires a scientific training. No one included in the ordinary theatre staff is capable of giving satisfactory advice, so the owner must go outside for help.

This help can be obtained in several ways. First, by consultation with other theatre owners who have bought the things under consideration; second, by appealing to the technical department of a trade paper or exhibitors’ association; third, by taking the matter up directly with the manufacturers.

The first method is far from satisfactory, as most theatre owners buy blindly, or if not, are inclined to ride hobbies. Nine out of ten will recommend the type previously bought to justify their act in buying, whether it has proved satisfactory or not. The second method is better because the papers and associations are interested in improving the industry, and have fairly reliable and impartial information. This should be availed of so far as possible. The third method is best. The purchase of the simplest equipment involves considerable sums of money, and it is well worth the while of any owner to give the matter a little intensive study.

Get all you can from other owners and technical departments—it is good so far as it goes—but no one knows your problem as you do yourself. The writer has used a method on several occasions with good results, which is illustrated by the following concrete example.

It was desired to install a cooling system in a theatre, seating 1,200, and built a year ago. Instead of canvassing other theatre owners, requesting information on types, sizes, etc., an appeal was made to The Motion Picture News for a list of reputable manufacturers of ventilating and cooling apparatus. Such a list was cheerfully supplied. To each of these names a letter was sent. This letter gave enough general information concerning the theatre and what was desired to accomplish to enable the manufacturer to figure accurately.

Out of the total list of names, forty-five

(Continued on page 2482)

A Splendid Example

Mr. Morgan Joplin, president of the Delft Theatres, is a successful exhibitor, even in these lean times. The story herewith presented as told by Mr. Joplin explains why we would just naturally expect success from this type of a business man. It’s something to be an exhibitor and know how to buy pictures, but it’s a whole lot more to have the initiative to intelligently buy theatre equipment or any other supplies that are needed. And when we say, “buy,” it doesn’t simply mean investing money in any equipment which strikes the fancy; we mean getting the best to be had at a reasonable figure.

Only an extremely small percentage of exhibitors know how to select a satisfactory equipment for their theatres. The procedure as outlined by Mr. Joplin can well be taken as an example to follow when making an investment. It is not desired to create the impression that this is the only procedure to follow in detail, but rather, problems of a similar nature may well be attacked along these general lines.

Table showing details of propositions for cooling system—Delft Theatres, Inc.
Colorado Most Elegant Theatre in Rocky Mountain Region

Has Seating Capacity of 2,526; Also $50,000 Robert-Morton Organ

Denver’s huge new Colorado theatre at Sixteenth and Curtis streets is the largest and most elegant motion picture house in the Rocky Mountain West, having a seating capacity of 2,526, of which the main floor alone accommodates 1,481 and the spacious balcony, including loges, 1,045.

With its remarkable $50,000 Robert-Morton organ, its excellent concert orchestra—the largest theatre orchestra in Denver—its beautiful mezzanine floors, its marble staircases, its complete picture projecting equipment, its many entrances and exits, its colored floodlights, its fixtures and furniture, its lovely draperies and curtains, its mural paintings, its ushers in uniform, with its myriad interior splendors, the Colorado can be compared only to the greatest theatre of New York, Chicago or California.

The Colorado is a sister theatre to the America, which was built five years ago, opening February 10, 1917, and both houses are operated by the Bishop-Cass Theatres Company of Denver, of which the officers are Oscar D. Cass, president; Edward A. Bishop, vice-president; Alvah G. Talbot, vice-president and managing director; E. E. Newman, treasurer, and Joseph S. Jaffa, secretary.

The beautiful Colorado was designed by W. E. Fisher and A. A. Fisher, architects, and constructed by the C. S. Lambie Company, under the supervision of Clarence H. Johnson, construction engineer of the Bishop-Cass Theatre Company. The impressive interior decoration was done under Arthur R. Willett of New York, who was assisted by Denver artists.

The Colorado is built of concrete reinforced with steel. It represents all that is up-to-date for the recreation, comfort, safety and health of a discriminating public. By means of a huge series of motor-driven fans above the proscenium arch, the largest of their kind ever installed in Denver, it is possible to change all the air in the big theatre every two minutes.

So conveniently are the spacious entrances and exits designed and distributed that capacity crowds can enjoy the theatre without any inconvenience whatever. The upper part of the delightful balcony is provided with special entrances leading to the second mezzanine promenade.

(Continued on page 2476)
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Denver Theatre Supply Co.
1436 WELTON STREET
DENVER, COLO.

Service Theatre Supply Co.
2115 JOHN R STREET
DETROIT, MICH.

Washington Theatre Supply Co.
9633 J STREET, N. W.
WASHINGTON, D. C.

CANADA
Perkins-Ladd Electric, Ltd.
497 PHILLIPS SQUARE,
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11 TEMPERANCE STREET
TORONTO, ONT.
217 McDERMOT AVENUE
WINNIPEG, MANITOBA.

POWER’S PROJECTORS ARE USED BY
11 OUT OF 12 THEATRES ON BROADWAY
LOS ANGELES

HEART OF THE WORLD’S
FILM INDUSTRY

POWER’S PROJECTORS
HAVE THE SAME TREMENDOUS LEAD
IN ALL THE THEATRES
STUDIOS, LABORATORIES
AND PUBLIC INSTITUTIONS

LOS ANGELES AND VICINITY

BETTER PROJECTION PAYS
DEPEND UPON POWER’S

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N. Y.
The concert orchestra, which is the largest in any Denver theatre, is under the direction of Neils M. Dahl, musical director of the Bishop-Cass Theatres Company, whose record in choosing suitable music for motion picture programs has been eminent. Before coming to Denver, Mr. Dahl played in the Copenhagen Symphony orchestra and also in the Strand orchestra in New York.

Some thing new and especially attractive for Denver is the mezzanine promenade thru which the balcony is entered. This floor has a large opening directly over the parquet, thru which nearly all of the 1,481 seats on the main floor can be seen. In the dome above is a wrought iron chandelier with crystal ornament and the curving walls of the dome are adorned with cameo effects representing dancing, music, hunting, fishing, horticulture and other classic arts and industries.

On either side of this mezzanine promenade, which looks into the main foyer on the Sixteenth street side, are imposing lounges, one for men and one for women, with the parlors adjacent to retiring rooms. The lounges are invested with tapestried furniture, mirrors, console tables, straw-colored carpets to harmonize with the tan walls, and torchere lamps with parchment shades.

The second mezzanine is similarly equipped. It is long and spacious, opening into the upper part of the balcony. Both floors can be reached either from the main floor or the building proper.

The decoration of the whole theatre follows Spanish renaissance design. The ceiling is blue, the walls are Spanish red, mottled with suitable ornament. Below the upper frieze are a series of arches, done in gold and ivory, displaying conventional eagles and the most characteristic of the Western animals—on one side the bear, bison and antelope, and on the other the panther, elk and mountain sheep. The front of the balcony shows ornamental motives based on the coats of arms of Ferdinand and Isabella of Spain.

From the central open-work dome of the great arched ceiling hangs a costly and gorgeous wrought iron chandelier with crystal lights and gilt ornament; a most imposing fixture; and the periphery of the dome can be given any tint by ingenious flood lighting.

The proscenium frame is of intricate openwork pattern, with an heroic figure of Aurora, goddess of the dawn, at the top, and the coat of arms of Colorado and a classic mask worked into decorative relief at the bottom. The pro-

(Continued from page 2478)
TAX FREE

MO-NA-LU

The Ballad of a Million Homes

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There is just one big reason why Columbia Projector Carbons are used everywhere:

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Incidentally they score high in economy

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National Carbon Company, Inc.
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One of 28 exclusive designs in our line

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THE NEWMAN MANUFACTURING CO.
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Remarkable Contrast—between black and white—maximum illumination, sharp definition, and a flatter field mark the superiority of the

BAUSCH & LOMB CINEPHOR
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The quality is absolutely uniform—each lens is so thoroughly tested at the factory.

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Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Projectors), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Rangefinders for Army and Navy, Searchlight Reflectors, Stereo-View Binoculars, Magnifiers, Automobile Lenses and other High-Grade Optical Products.

MONSOON HEATING, VENTILATING COOLING

Let the theatre ventilation specialists tell you how—

Send Today for Booklet 7

MONSOON COOLING SYSTEM INC.
1476 Broadway NEW YORK, N.Y.
Program for the Spring Convention Society of Motion Picture Engineers

The Committee on Papers and Arrangements have prepared a program of business and pleasure that should appeal to all members and guests of the Society of Motion Picture Engineers attending the Spring Convention at the Hotel Bellevue, Boston, Mass., May 1-4, 1922. The papers will range from the extremely technical to the more general and popular, the entertainment will be novel, distinctive and pleasing. Boston, moreover, with its historical places, beautiful rides, seashore and country, will make an ideal place for the first Convention to which the ladies are especially invited as guests. They will be well taken care of during the business sessions and will mutually share with us in the evening diversions.

Monday morning May 1st will be devoted to the registration of members and guests, opening exercises, President's address, other routine business and a paper. In the afternoon four papers will be presented. In the evening a party is planned for the opening night of the "Pops," a unique and entertaining innovation distinctive to Boston by the renowned and unexcelled Boston Symphony Orchestra.

Tuesday will be devoted to a trip to the works of the General Electric Company at Lynn, Mass., where three papers, committee reports and several demonstrations will be given. Prof. Elihu Thomson will speak at a buffet luncheon which will be served in the experimental Motion Picture theatre. It if permits an opportunity will be afforded to visit some of the other departments after which a short ride is planned along the famous North Shore. The ride will culminate in a Shore Dinner of shell fish, etc., after which the party will return to Boston.

Wednesday morning's session will consist of the presentation of several committee reports and three papers. After luncheon an automobile trip throughout historic Concord and Lexington (Paul Revere's Ride) is suggested. Wednesday evening will be the banquet, to which the ladies are invited. Dr. C. E. K. Mees will give us, during the evening, a complete review on Color Photography illustrated by lantern slides, motion pictures and demonstrations.

Thursday morning there will be presented the remaining committee reports and three papers. The afternoon and evening are left open.

Final program and detailed information of trips and social events will be given out at the registration desk at the Hotel Bellevue.

(Continued from page 247)

A proscenium frame holds an inner frame of opalescent glass thru which any desired color can be thrown. Masked niches above the exits also be provided with color equipment, so that at any time the entire theatre can be flooded with any color of the rainbow, all lighting being controlled from the operator's booth.

The theatre is provided with several curtains. Two of rich red hang over the screen, which of the most modern type. The frame of the screen is beautifully done in antique motifs of blue and gold. Lovely draperies hang on either side of it. The stage is of sufficient size for etentuous dramatic offerings. On each side the stage adjacent to the proscenium arch, is elevated balconies for singers. These balconies have beautiful draperies.

The projection booth is a marvel of modern cinematical achievement. A battery of six powerful machines is directed at the screen. Three of these are the latest Power's projectors, one is a double-dissolving stereopticon and two are spotlights. The booth is outside the theatre proper, built in the court of the building. It is as if the pictures came thru a long low window from some point outside; and all apparatus in which heat generates are in the open air above the booth. The booth can be isolated from the theatre by a metal door over the port thru which the pictures are shown. The operator has all appliances for comfort without leaving his post.

The Colorado Theatre is equipped with two sources of electricity, the 220 volt city circuit and the 110 volt direct current circuit, generated with its own plant. Thus interruption of either circuit by weather conditions should never interfere with the showing of pictures.

Two of the projectors are to be used for regular work; the third is focused for shorter range, so that in case a prolog setting is being put in place on the stage, an extra screen can be dropped down in front and the show continued without delay. This machine can also relieve the others should it be necessary to make adjustments on them.

Every electric system in the great Colorado can be controlled from this booth. Its huge switchboard is complete and efficient. An automatic rewinding machine, a novelty for Denver, cases the work of the operator, rewinding the films as soon as they are run through the projectors.

The Colorado can handle crowds all the more easily because, like the America, it has two entrances, one on Sixteenth street which leads thru a beautiful foyer with cove-lighting, to the parquet, and one opening from Curtis street. Both entrances are inclined planes. There are no steps. Impressive marble staircases rise on either side of the Sixteenth street foyer, leading to the mezzanine promenade and balcony. The doorman and ushers in the Colorado are attired in stylish gray uniforms.

Attracting the eye above either of the impressive entrances is an electric sign 72 feet high, spelling the name Colorado in a brilliant pillar of light, each letter being five feet high and seventeen inches wide. A Colorado state flag in color waves at the top of each of these signs.

It is indeed difficult to describe the many surprising beauties of the Colorado theatre, but when the public once sees the interior, its complete and wonderful accouterments, its comfortable chairs, its imposing roominess, it will realize that in the Colorado theatre Denver has an institution of which to be intensely proud and a peerless testimonial to the highest achievement in Twentieth century theatre building.—

Hock Brothers Installs Wurlitzer Organ

Hock Brothers installs Wurlitzer organ in their Rialto theatre, Buffalo, N. Y., in order to give their patrons the best in music.—TAYLOR.
In America's Foremost Theatres

American Seating Company

NEW YORK
113 W. Fortieth St.

CHICAGO
10 E. Jackson Blvd.

PHILADELPHIA
Room 705, 250 South Broad St.
National Anti-Misframe League Forum

Dear Sir:

It has been with increasing interest that I have watched the growth of your forum and although I read with interest the doings of the brother projectionists, I have neglected to place my application to join your forum.

I have been a reader of the Motion Picture News for a few years and have always found the projection and construction department very interesting.

I have been in this end of the game for nearly eight years and at the present time I have charge of all projection at this Marine Post. We have at the present time nine theatres in operation for the amusement of the men and at each one of these places we have a Powers machine. I have my own repair department and do all of the repair work myself. Our picture in the Lyceum, which is the main theatre, is 14 x 18 feet, our throw is 95 feet, and we use A. C. at the arc. Our projection here is claimed to be the best in this part of the country and we do get wonderful projection—it can’t be beat. I will forward you some pictures of our department some time.

I am about to start a motion picture operators’ school for the benefit of the men in the service who desire to learn this interesting work. I will put them through a six-months course, covering every phase of the work, and of course I do not expect to make expert projectionists in this length of time, but I do hope to give them a broad enough knowledge so that they can handle a machine with ease. Of course, they can learn more as they go along, and get experience in the theatre. The school will be equipped with a Powers and Simplex machine, and all of the other equipment that goes to make a first class operating room. Instructions in the care of films and equipment will be one of the main subjects. The repairing of equipment and the wiring of equipment will be another interesting part of it.

The main point of this letter is to forward you a dozen blanks for entrance in your forum, but if you would be interested further in our school and the work we are doing I will be too glad to write you fully on this subject.

Anticipating an early reply, I beg to remain,

Very sincerely,

THOMAS NAPOLITANO,
Corporal, U. S. Marine Corps. Chief of Projection. P.O. Box 162, Paris Island, S. C.

Dear Sir:

I am sending you 25¢ for a new membership button. Kindly send it as soon as you can. Stamps enclosed.

Very truly yours,

ANDREW GMITTER, 1517, 82 E. 3rd St., E. Mauch Chunk, Pa.

Dear Editor:

Since my last letter to the N. A. M. L. there has been a great deal of discussion as to change over devices. At present I am using a fairly good device, that of writing down the scene or title at the end of a reel which I feel can be improved, and therefore would like to hear from some brother who is using Behlen Film signal on Simplex machines, stating what results he is receiving from same.

I am very much in favor of getting the bronze button for the league members and would like you to forward one to me as soon as you receive them. When sending the button, do not forget to mention the price, as I will forward same at once.

Respectfully,

WM. A. RAMER, No. 1399, Kutztown, Pa.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, wish holes, I will notify the exchange that effect so that they may use their efforts to correct this evil.
N. A. M. L. FORUM

Dear Editor:

As you know Mr. Jones of this theatre is a member of your N. A. M. L. My employer and I would like to join as we feel it is one of the best movements yet thought of.

Yours truly,

KENNETH D. DAVIDSON,
Harold Gunther, Aigr. and Operator.
Opera House,
Urbichsville, Ohio.

Dear Editor:

Enclosed you will find application for membership in the N. A. M. L., which I trust you will accept. I have been chief projectionist at the Star for 2 years, read the N. A. M. L. Forum every week and like the way the League is putting things over the top. Wish that I was the only one that was left out of it. As I never use a punch or tin foil of paper marks on my film as a signal, and never run a show without inspecting my film before running, I never have any trouble, only sometimes a misframe or two and then mark it by putting a strip of paper. I have for that purpose in the bottom magazine as near the bad place as possible and on rewinding I remedy same, so that when I send them back they are minus all bad patches, misframes, etc.

If all operators would come together and throw away those old punches or give them to some children or conductors, maybe we could get better service from the exchanges.

Projectionally yours,

LEROY STARKS,
Star Theatre, Galveston, Texas.

Dear Editor:

Please find enclosed 25c for which send me a new N. A. M. L. button, also send me some labels as I am out.

Very truly yours,

HOWARD POWERS, No. 1450.
515 N. 5th St.,
Richmond, Va.

Small jobs and releases receive the same careful and personal attention. They are

Empire PRINTS

EMPIRE LABORATORIES, Inc.
723 7th Ave., N. Y. City

This pipe organ has in truth made possible a new era of music for the medium and smaller sized theatre. EVERY OWNER IS A SATISFIED OWNER.

(Write for Literature)
How to “Buy”
(Continued from page 2473)
per cent of the manufacturers submitted more or less reasonable propositions. Then followed conferences with the representatives of the various manufacturers. At this point the buyer must begin to really study the situation intensively. He should familiarize himself with the details of each proposition submitted so that he can discuss the various points with the representatives of the other companies.

In this particular case it was important to discover which bidder knew most about the subject, as the apparatus must be properly designed and installed to obtain efficient results. On this account, various changes were suggested to the representatives with requests for new prices. Some bidders then rearranged their proposition and furnished new prices, not only once, but several times. Other bidders stuck to their original scheme, maintaining that it was the only solution of the problem. The writer felt that the latter class probably knew more of the subject and, therefore, were surer of themselves; hence greater consideration was given their proposals.

Finally, in order to compare the prices and weight the relative merits of all propositions submitted in the fairest way, a table, shown page 2473, was prepared. Each proposition for comparison was reduced to the cost per thousand cubic feet capacity, and these figures are shown at the extreme right.

However, the work could not be awarded to the bidder on a basis of cost per thousand cubic feet only, as the various proposals were not sufficiently uniform. A careful comparison was made which resulted in choosing the proposal of bidder No. 9 for the following reasons:
1. Bidder appeared to be best informed on the subject.
2. Apparatus was simpler, required only two fans and one motor.
3. Lighter in weight.
4. Roller bearings.
5. Cost per 1,000 cubic feet was very low and included wall bracket for motor.

In general this method applies to all purchases of equipment. The important points to remember are: Don’t buy from the first salesman that comes to you; get the names of reliable manufacturers, and make a short, intensive study of what you propose to buy. Then buy, not from the lowest bidder, but from the one who gives you the most intelligent proposition at a reasonable figure.

Simplex Distributors
Steps on the Gas

Simplex distributors are stepping some these days, and that their results have not been in vain, is proven by a number of installations that have been recently made in the most elaborate theatres.

Among these may be mentioned the new Orpheum theatre, Trenton, N. J., which has a seating capacity of one thousand and was equipped by Lewis M. Swaab & Son of Philadelphia, Pa., and two of the latest type of simplex Projectors. This organization also recently equipped the 1,200-seat Plaza theatre, Milford, Del, which is said to be one of the finest in the state. In addition to the Simplex Projector and Superlite Screen, G. E. Generator Set, ticket selling machine, ticket changer and a spotlight were also installed.

Rowland & Clark’s, State theatre, Pittsburgh, Pa., was Simplex equipped by Hollis-Smith-Morton Co. of the same city who state that they will also equip the new Rowland & Clark theatre, which is about to open in Pittsburgh’s most aristocratic neighborhood which will seat 1,500. It will be called the Manor.

Argos Enterprises, Inc., Los Angeles, Calif., report the installation of Simplex Projectors and a Simplex Dissolver in the Hill Street Junior Orpheum theatre of the same city, while the Michigan Motion Picture Supply Co., Detroit, Mich., state that they have equipped the new Capitol theatre, Jackson, Mich., which will be under the management of W. S. McLaren, a well-known and popular Michigan exhibitor.
### DECEMBER

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<th>Feature</th>
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<th>Distributed By</th>
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<tr>
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<td>Special Cast</td>
<td>Warner Bros.-S. R.</td>
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<td>Mounted</td>
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<td>Hodkinson</td>
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<td>Fire Eater, The</td>
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<td>The Power Within, The</td>
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<td>Famous</td>
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<tr>
<td>The Special</td>
<td>Special Cast</td>
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<tr>
<td>Here, the Ruler, The</td>
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<tr>
<td>Watch the Woman</td>
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<tr>
<td>Enter in No. 1</td>
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<td>Field Commander</td>
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<td>Flower of the North</td>
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<td>The Last Payment, The</td>
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<td>Lady Minerva, The</td>
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<td>Luckey Carpenter</td>
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<tr>
<td>Making the Grade</td>
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<tr>
<td>Marry the Poor Girl</td>
<td>Special Cast</td>
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<tr>
<td>My Boy</td>
<td>Special Cast</td>
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<td>The Power Within, The</td>
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<td>Road to Arcadia, The</td>
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<td>Sin Flood, The</td>
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<tr>
<td>Western Firebrands</td>
<td>Special Cast</td>
<td>Famous</td>
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### JANUARY

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<td>The Automobile, The</td>
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<td>Beautiful Lady</td>
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<td>Billy Jim</td>
<td>Fred Story</td>
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<td>Broken Home</td>
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<tr>
<td>Determination</td>
<td>Special Cast</td>
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<td>Fourfooted</td>
<td>Special Cast</td>
<td>S. P. Corp.-S. R.</td>
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<td>French Feels</td>
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<tr>
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<td>Bebe Daniels</td>
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<tr>
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<tr>
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<tr>
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<td>Walter Slezak</td>
<td>Universal</td>
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</tr>
<tr>
<td>Come Over</td>
<td>Colleen Moore</td>
<td>Goldwyn</td>
<td>Dec. 25</td>
</tr>
<tr>
<td>Dangerous Little Demon, The</td>
<td>Richard Talmadge</td>
<td>Goldwyn</td>
<td>Dec. 25</td>
</tr>
<tr>
<td>Dead Man's Wife</td>
<td>Bebe Daniels</td>
<td>Universal</td>
<td>Dec. 18</td>
</tr>
</tbody>
</table>

### PRODUCTIONS ARE LISTED ALPHABETICALLY AND BY MONTHS IN WHICH RELEASED IN ORDER THAT THE EXHIBITOR MAY HAVE A SHORT-CUT TOWARD SUCH INFORMATION AS HE MAY NEED. SHORT SUBJECT AND COMEDY RELEASES, AS WELL AS INFORMATION ON PICTURES THAT ARE COMING WILL BE FOUND ON SUCCESSIVE PAGES. (S. R. INDICATES STATE RIGHT RELEASE.)
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April 29

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2485

and Short Subject Release j

Jimmy Aubrey.
A... Bobby Vernon.
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Buster Keaton.
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Baby

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nark Horse A
George
Dead Language.'
Jimmy
Decorator, The
Cousin.Johnny
Country
Edgar’s
Johnny
Edgar’s Feast Day
Fair Enough
False Alarm
Family Affair, A
Vernon
Fat and Sassy

Ovey
Aubrey

Folly-Pacific

Goldwyn
Goldwyn
Educational

Fox

Hook

lreel...

Vernon Dent

Folly-Pacific

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Brownie

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Ovey

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Universal

2 reels
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Universal
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Associated

Knight.

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.Dorothy

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Universal

Perfect Villain, A
Playhouse, The
Please Be Careful

Buster Keaton

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2 reels.
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2

Fox

2

.First National

Arrow
Fox
First National

^kipper’s Policy,
Sleeping Sickness
Sleepyhead, The

The

Sure
^ ow Bui
Gmail
Town Stuff
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Vitagraph
Universal
Educational

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Vernon Dent
Harry Sweet
Vernon Dent
A1 St. John

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Universal

Larry Semon

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2 reels..
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Clyde Cook

Fox

2 reels
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Lee Moran

Universal

3

Trouble Hunter, The... jimmy Aubrey ....Vitagraph
Try and Get It
Fox
Educational
'Twas Ever Thus
Viola Daniel
Universal
Two of a Kind
Harry Sweet
Universal
Upper and Lower
Lee Moran
Universal
Watch Your Wallet .... Eddie Boland
Vitagraph
Well I’ll Be
Larry Semon
Folly-Pacific
Winning Wallop
Geo. Ovey
Pathe
Years to Come
Snub Pollard

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Feature
Star
Distributed By Length Reviewed
and Star
Wonderland (Serial)
Warner Bros
2 reels... Feb. 11
Adventures of Sherlock Holmes (Drama) .... Alexander-S. R...15 episodes
Across the St. Gothard Alps (Scenic)
Truart
18 episodes
Adventures of Robinson Crusoe (Serial)
Universal
18 episodes. Apr, 1
Along the Rio Grande (Scenic)
Paramount
18 episodes
An Arctic Hike on the Great Aletsch Glacier
Title

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4
4

Truart
Kineto
Educational

Paramount
Kineto Review

Babyhood (Novelty)

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Educational

Tis the Bull

Torchy and Orange
Blossoms
Johnny
Torchy’s Ghost
Johnny
Torchy’s Promotion ...johnny
Torchy Takes a Chance. johnny
Torchy Turns Cupid. .. .johnny

The
Touchdown, The

Educational
Vitagraph
Pathe
Pathe
Vitagraph
Federated
First National
Educational

(Scenic)
At the Wailing Wall (Scenic)

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Vernon Dent

Length Reviewed
2 reels
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Fox

(Scenic)

.Dec. 10
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Paul Parrott
Larry Semon

And Women Must Weep

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Snub Pollard

Ancient Customs of Egypt (Scenic Novelty)

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Folly-Pacific

A

The.
shipwrecked
Animals
Show, The
Fm Brownie.
t>\ c

reel

Folly-Pacific

Educational
Rainmaker, The
Lloyd Hamilton. . .Educational
Rambling Romeo, A.... Neal Burns
Educational
Rearing to Go
Geo. Ovey
Folly-Pacific
"Red Hot Rivals
Universal
Rent Collector, The
Larry Semon
Vitagraph
Rough and Tumble
Geo. Ovey
Folly-Pacific
Royal Flus"h....
Universal
Rubberneck, The
Universal
Rural Cinderella, A
...Educational
Saving Sister Susie
Educational
Sailor Made Man, A. . ..Harold Lloyd
Asso. Ex
Sawmill, The
Larry Semon
Vitagraph
School Days
Larry Semon
Vitagraph
Schoolday Love
Educational
Sheik,

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Fox

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2 reels.
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Larry Semon

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Alice in

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2 reels
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Fox
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National
Vitagraph

Distributed
...Universal

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Folly-Pacific

Brownie (Dog) ...Universal

ChapUn.
Eddie Lyona

13

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Devore. ..Educational
Pathe
First National

Charles

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lreel...

Buster Keaton

Pardon Me
Pay Day....,
Peace and Quiet

Apr.

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Snub Pollard

Pale Face, The
Pals

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.Apr. 22

2 reels
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Vernon Dent
Harry Sweet

11

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Pathe
Educational

Universal
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Patrol
the Jump.

Doll,

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Jimmy Aubrey. .. .Vitagraph

One Horse Town
One Moment, Please

Rag

Vitagraph
Educational

Pathe
Pathe

Geo. Ovey
Neal Burns
Vernon Dent

Parking

One Stormy
Our Gang

1

Folly-Pacific

Off His Beat
Oh Promise Me

On

Folly-Pacific
Folly-Pacific

Educational

Roy Atwell

or Never
Nuisance. The

On

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Folly-Pacific

Nightmare. ... Geo.

Nobody Home

No

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Educational

A

Ovey...
•My Wife’s Relations. . ..Buster Keaton.
Mysterious Stranger
Jimmy Aubrey

Now

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Fox

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Shines

Mummy’s

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Folly-Pacific

Metro

*.jan!

reel...
reel...

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Universal
Universal

Otis Harlan
Harry Sweet
Vernon Dent
Kiss and Make Up..... Earle Rodney
Geo. Ovey
Late Hero, The
Ernest Truex
Little, But Oh Mv
.Baby
Peggy
Little Miss Mischief. ..
Paul Parrot
Loose Change
Loose Nuts
Love and Doughnats. . .Ben Turpin

Moovie Mix-Up,

1

2 reels..
2 reels
1

Geo.

of Tankerville.
Idle Roomer, An
In at the Finish

.Dec." 24

Pathe

A1 St. John
Buster Keaton

.Apr. 22

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Folly-Pacific

Teddy’s Goat
They're Off

Toreador,

reel.. .Feb.
reel .

1

Fox
National
Universal

Hennessy of the MountedGeo. Ovey
Vernon Dent
High and Mighty
His Home Sweet Home. Larry Semon
Bobby Vernon
Hokus Pokus
Geo. Ovey
Holding His Own
Harry Sweet
Horse Sense
Clyde Cook
Hot Dog
Snub Pollard
Hot Off the Press

Monkey

R

Winkler-S.

A

Hands Up
Happy Pest, The
Hard Luck

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Folly-Pacific

Neely Edwards

Gee Whiskers

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Hound

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Vitagraph

Jones
Jones

Friday, the Thirteenth .. Eddie Boland
Snub Pollard
Full of Pep
Gay Deceiver, The

Get the

s

.Dec. 31

Universal

George Ovey
A1 St. John

Days
For Love of Money

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Folly-Pacific
First National

Day

Fool

Golf Insect,
Golfing

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National

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Vernon Dent
Buster Keaton

Coming and Going
C ODS

Felix Saves the
Flivver Tracks

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41

Star

Brownie (Dog)
Larry Semon
A1 St. John

Star Boarder, The
Stars and Stripes. .... ..Sid Smith
Step Forward
Step This Way
Stick Around
Ernest Truex
Stolen Glory
Straight from the Farm.Al St. John
Straphanger, The
Lee Moran
Studio Rube, The
A1 St. John
Table Steaks
Brownie

Jan. 28

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Vitagraph
.First Rational

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Jimmy Aubrey.... Vitagraph

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Keaton.

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.Dec. 24

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Spooks
Stage Hand, The
Stage Struck
Stand Pat

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Semon

Larry

Ilacksmrth, *The‘.

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2 reels

.Vitagraph
.Educational

£°J.
....Pathe

.Ernest Truex
J °h

Bell Hop, The

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Feature
Society Dogs
Solid Concrete
Special Delivery

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Barnyard Cavalier,
Barnstormer, The
Bashful Lover, The.

Charmed

Length Reviewed
Apr
1
JpHu"’'

By

Pathe .....

Snub Pollard

Back Yard, The

Bright

Distributed

Star

Feature
Anvil Chorus, The
Any Old Port

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1922

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Comedy

Boat

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1 reel
Apr. 22
2 reels
.’.'.’.'."!!!!
1 reel
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l reel
Apr 15
2 reeis. .'.Dec' 24

House (Drama) .. Pathe
Bashful Suitor, The (Drama) Mary Brandon. Hodkinson
Battle of Jutland, The (Novelty)
Educational
2 reels... Dec. 10
Bear, a Boy and a Dog, A (Novelty)
Wid Gunning
2 reels
Beyond the Trail (Wes. Drama), Tom Sanchi. Pathe
2 reels ....
Birds of Crags and Marshes (Novelty)
Kineto Review ...1 reel . .
Bonnets of Auvergne (Scenic) Bruce
Educational
1
reel
Jan. ‘i
Bonnie Scotland (Scenic)
Kineto Review ...1 reel .
Borneo Venice, A (Scenic)
Truart
Breaking Through (Serial), Carmel Myers. . ..Vitagraph
15 episodes'.’.*.".*.*.*
Call of Courage (Drama)
Universal
City, The (Scenic)
...Wid Gunning ....1 reel
Dec.’ V#
Combatting the Elements (Novelty)
...Kineto Review ...1 reel... .Nov 12
Crowning King Blixxard (Scenic)
Educational
1 reel
Cupid, Registered Guide (Drama) Edgar Jones. Pathe
2 reels ....
Ballad of Fisher’s Boarding

Dangerous Adventure (Serial)
Warner Bros
15 episodes
Dangerous Trails (Drama)
Pathe
2 reels
Dawn to Dust in Egypt (Scenic)
Educational
1 reel .!
Death Trap, The (West. Dr.), Tom Santschi. .Pathe
2 reels ,!.'!!!"!'
Emerald Isle, The (Scenic)
Kineto Review ...1 reel ....
Expose of Sawing a Lady in Half (Novelty) .Clarion-S. R
1 V,
reels
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Felix Saves the Day (Cartoon)
First Families of America (Novelty)
From Dawn to Dusk in Egypt (Scenic)

Go Get ’Em Hutch

(Serial)

Good Things

R

Winkler-S.

reel. . ..Feb."ii
reel
reel., jan.* *28
Pathe
15 epis’des Apr
15
P
Wid Gunning ... .1 reel
Kineto Review ...1 reel. ’.*..*jan.* *28
McGovern
Eyler.2 reels ...
Universal
....2 reels
Kineto Review ...1 reel !!"
"*"
Kineto Review
1 reel .

Paramount

Educational

1

1
1

of Life (Novelty)
Grandfather's Clock (Novelty)
Grit (West. Drama), Shorty Hamilton
4
Guilty Cause, A (Drama), Tom Santschi
Holy City, The (Scenic)
Hunting the Sea Wolf (Educational)
Island of Surprise (Scenic)
Truart
’uggernauta of the Jungle (Educational)
1 reel".
Truart
fungle Belles of Borneo (Novelty)
Jungle Goddws, The (Serial)
Exp. & Imp.-S. R.15 episodes Feb 4
King of the Circus (Serial), Eddie Polo
Universal
18 episodes •••••••
Lake Maggiore (Scenic)
Paramount
1 reel
Leather Pushers, The (Drama)
Universal
2 reels.’ ...jan! *28
Lochinvar of the Line (Drama), Edgar Jones.. Pathe
2 reels
Lorraine of the Timberlands (West. Dr.), Tom
Santchi
'•••••••
Pathe
2 reels .... Oct. 8
Magic Gems (Study)
Prizma
1 reel...

Man in a Million, The (Drama)
Man of the North (Serial), Ben Wilson
Matching Wits (Drama), Art Acord
Ne’er to Return Road (Dr.), Wallace Beery.
Neighbor Nelly (Romance)
Netting the Leopard (Wild Animal)
Nice and Cannes (Scenic)
Night Attack. The (Drama)
Nippon (Study)
No More

Gasoline (Scenic)

Seeling-S.

Arrow

R

Universal
.Educational

Prizma
Pathe
Paramount
Universal

Prizma
Educational

(

Continued on page 2487)

3 reels.' .’.’.Mar." 25
15 episodesMar’ II
2 reels

2 reels.... Oct. 8
1 reel.
...Ian. 28
1 reel. .. .Sept’ 24
1 reel...
.Oct! 1
2 reels! "Feb 18
1 reel
1 reel
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COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.
I am the Law (Special Cast).

ALEXANDER FILM CORP.
Adventures of Sherlock Holmes (Fifteen two-reel features).

AMERICAN SCREENING CORP.
Cardigan.
Jungle Adventures.
Bank of the Sun.
Daring Danger.
Across the Desert.
The Cradle Buster.
Bluebeard Jr.
Tarzan.
Sisters.

ANCHOR FILM DISTRIBUTORS, INC.
The Heart of Lincoln (Francis Ford).
Another Man's Boots (Special Cast).
The Stranger of the Hills (Special Cast).
They're Off (Peggy O'Day).
They're Off and Away (Peggy O'Day).

ARROW FILM CORPORATION
Love and the Law (Special Cast).
The Stranger in Canyon Valley (Edythe Sterling).
Havin' a Ransom (John Gorman).
Impulse (Neva Gerber).
The Ten Commandments.
A Yankee Go-Getter (Neva Gerber).
Dying for a Dough.

ASTRO FILM CORP.
When Love Is Young (Zena Keefe).
I Dey.

ASSOCIATED PRODUCERS
SPORTS SERIES.

ASSOCIATED BROTHERS
HAROLD LLOYD COMEDIES
Grandma's Roy.
A Sailor Made Man.

FEATURES
A Pasteboard Crown (Special Cast).
Lone Star Gamblers (Special Cast).
The Real Adventure (Florence Vidor).
Hills of Missing Men (J. P. McGowan).
Don't Doubt Your Wife (Leah Baird).
Cammies of the North.
Woman, Wake Up.
Lady Godiva.
Sunsine Harbor (Margaret Beecher).

ASSOCIATED PHOTOPLAYS
Soul of a Woman (Jane Novak).
Cousin Thelma (Peggy O'Day).

AYWON FILM CORPORATION
Across the Border (Big Bill Williams).

C. B. C. FILM SALE CO.
Life's Greatest Question (Roy Stewart).

CARNIVAL COMEDIES
(One Reel Two-Reel Every Two Weeks).

BELLBOY COMEDIES
(One Reel Twice a Month).

BETLEQUIN COMEDIES (TWO-TIMERS)

SUNBEAN COMEDIES (BILLY WEST)

CLARK-CORNELIUS CORP.

LIVING LIES

R. CLARK SYNDICATE, INC.
The Man Worth While (Romale Fielding).
Miss Paul Reveer.

INSTRUCTION

THE LOVE SLAVE (Lucy Darrone).
The Two Dogs (Irene von Hassler).
The Offenders (Margery Wilson).

DI LORENZO, INC.
Silent Wars (Special Cast).

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Cold Feet (Christie Comedy).
Andy (Special Cast).
Torchy's Ghost (Torchy Comedy).
Nights of Merman (Merman Comedy).
Fair Enough (Christie Comedy).
Spaghetti (Hoffman Comedy).
Tis the Bull (Christie Comedy).
A Hidden Spector (Dennison Comedy).

LONG SUBJECTS
How to Grow Thin (Special).
The People of Old Brussels (Wanderers).
Torchy and Orange Blossoms (Torchy Comedy).
Oh, My Aching Heart (Colonial Comedy).
The Skipper's Policy (Tommerville Comedy).
Missing Men (Bruce).

THE RAINMAKER (Mermaid Comedy).
Twas Ever Thus (Christie Comedy).

MERMAID COMEDIES

PUNCH COMEDIES

TORCHY COMEDIES

CAMPBELL COMEDIES

CHESTER COMEDIES

VANITY COMEDIES

SAILOR COMEDIES

SKETCHGRAPHS

BRUCE SCENICS

CHESTER QUNGS

CHESTER SCREENICS

CINAL FILMS—SLOW KINODON

EQUITY PICTURES CORP.

THREE MADONNA (Clara Kimball Young).

WHERE IS MY WANDERING BOY? (Special Cast).

EXCEPTIONAL PICTURES CORP.

GRUMPY

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—28 serial. 15 episodes.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(One Release Every Week).

FAMOUS PRODUCTIONS

(One Released a Month).

THE THREE OF US (Ages Ayres, Sonya.)

STAGE DUTCHMAN (Ages Ayres, Sonja.)

FOR THE DEFENSE (Ralph O'Connell, Meighan).

THE DANCING MASTER MINTER (Charles Chaplin, Meighan).

THE NIGHT PEOPLE (Dickie Moore, Meighan).

THE EYES OF THE MUMMY (Paul Cavanagh, Meighan).

THE SIREN'S CALL (Pamela Britton, Meighan).

THE BIG IDEA (Betty Noble, Meighan).

ACROSS THE CONTINENT (William Powell, Meighan).

THE GOLDFINGER (Larry Keating, Meighan).

ONCE A THIEF (Billie Dove, Meighan).

WHEN KNIGHTING WAS IN FLOWER (Special Cast).

NOT ONLY A WOMAN (Neal and Eve, Meighan).

MAC EDWARD (Charles Ogle, Meighan).

THE WIFE TRAP (Cliff Prentice, Meighan).

THE BEAUTY SHOP (Raymond Hitchcock).

BETTY'S ROOMING HOUSE (Clara Kimball Young).

IS MARRIAGE A FAILURE? (Special Cast).

THE SPANISH JADE (Special Cast).

THE TRUTHFUL LADY (Joan Blondell, Meighan).

THE LADY'S LANDING (Meighan).

THE DEVIL'S PAWN (Paul Cavanagh, Meighan).

BETRAYED (Charles Ogle, Meighan).

BOUGHT AND PAID FOR (Ages Ayres, Meighan).

THE OTHER TEN (Charles Ogle, Meighan).

THE CRADLE (Ralph O'Connell, Meighan).

FLAX MAN (Charles Ogle, Meighan).

THE HARD CASE (Charles Ogle, Meighan).

THE O'CLOCK (Charles Ogle, Meighan).

TRAVELIN' ON (Wm. S. Hart).

FEDERATED FILM EXCHANGES

(once a Month).

HALLROOM BOYS COMEDIES

(Twice a Month).

JOE ROCK COMEDIES

(Twice a Month).

SCREEN SNAPSHTS

MIRACLE OF THE JUNGLE.

FIDELITY PICTURES CORP.

FEATURES

12 WITMER COMEDIES (Chas. Delaney).

FIRST NATIONAL EXCHANGES

THE BROTHERHOOD OF SALT (Special Cast).

The Woman Conquers (Katherine MacDonald).

The Primrose (J. C. Kelman (Charles Ray)).

The Duchess of Langley (Norma Talmadge).

Let's Get Married (Katherine MacDonald).

Smiling Through (Norma Talmadge).

Gas, Oil or Water (Charles Ray).

THE LIGHT IN THE WINDOW (Katherine MacDonald).

The Man Who Smiled (Special Cast).

Rose of the Sea (Anita Stewart).

Skin Deep (Ince Special).

LONGER DASHES (Special Cast).

DOMESTIC RELATIONS (Katherine MacDonald).

Torchy (Charley Chase).

SOMEONE TO LOVE (Ince Prod).

SUNSHINE (Ince Prod).

GÔNG (Ince Prod).

BELLBOY 13 (Ince Prod).

THE SONG OF LIFE (Special Cast).

WHO WILL HOPPEN HAMPTON?

COMEDIES

A Dog's Life (Chaplin re-issue).

SUNSHINE (Ince Prod).

SHOULDER ARMS (Chaplin re-issue).

A HOG FOR THE HOMESTAKE (Special Cast).

PAY DAY (Charles Chaplin).

FOR LOVE OR MONEY (Sennett).

THE FOOL (Charles Chaplin).

THE COPS (Rushed Keaton).

MUTT AND JEFF CARTOONS

FOX NEWS

Features

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

(One Release a Week).

MAN WITH TWO MOTHERS.

MAN IN THE WALL.

WATCH YOUR STEP.

DOUBTING FOR ROMEO.

GRAND LARCENY.

GEORGE H. HAMILTON CORP.

DON'T WREAK (Irene Castle).

FREE ALF (Special Cast).

OTHER WOMEN'S TROUSERS (Irene Castle).

GEORGE H. HAMILTON CORP.

Don't Wreak (Irene Castle).

FREE ALF (Special Cast).

OTHER WOMEN'S TROUSERS (Irene Castle).

GEORGE H. HAMILTON CORP.

(Continued on page 2487)
With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

Statistics released by the moving picture censor's department for the Province of British Columbia show that the past year has been a busy one for the theatres in operation in that Province. To date, 1921, 121 applications for licence have been made to the Cinema Board of British Columbia. Of these, 77 licences have been granted, 14 are being investigated and 26 are being rejected. In the past year, the cinemas have shown good results, and are expected to be even better this year. The total revenue for the past year was $50,000,000, which is a substantial increase over the previous year.

FLORIDA

Bean & Trumbull are opening a new theatre in St. Petersburg, Fla., which will be exclusively for negroes and gives the manager an added attraction to his picture program. The theatre is located at 821 First Street, and will be known as the Maceo Amusement Co. of Tampa, and has been in operation in St. Petersburg for a month. The theatre is a one-story building, and is equipped with all the latest machinery.

INDIANAPOLIS

City councilmen who have threatened to pass an ordinance prohibiting the sale of liquor to patrons of the theatres have been persuaded to drop their plans. The ordinance would have made it impossible for the theatres to continue to operate. The councilmen have now agreed to introduce an ordinance that will require the police to issue a permit before any theatre can open. The permit will be issued for a period of 30 days, and will cost $100.

CLEVELAND

Martin G. Smith, president of the M. F. T. O. Kansas, will be in Cleveland Tuesday, Smith addressed the members of the National Motion Picture Exhibitors' League. At the last meeting of the Cleveland Motion Picture Exhibitors' League, the following members were appointed as delegates to attend the national convention in Washington: M. B. Horowitz, of the Washington Circuit; W. J. Slum, of the National Motion Picture Exhibitors' Company; and W. E. Barlow, of the Market Square Theatre, both of the Market Square Theatre.

KANSAS CITY

When the new business manager of the M. F. T. O. Kansas assumes office, probably the most important change to be made will be the appointment of a new manager. The new manager will be responsible for the management of all the theatres in the state.

PITTSBURGH

Fred J. Herrington, secretary of the M. F. T. O. of Western Pennsylvania, is a candidate for the presidency of the state council, Pittsburg.

Jules Naples, owner of the Rex theatre, Youngwood, has sold his theatre to Harry Pett of Jeannette. Harry has closed the theatre for a thorough overhaul and will open it as a variety theatre.

Hollis, Smith, Morton Co., accessory dealers formerly located on Fourth and Main street, will move May 1st to 1022-24 Forbes street.

The Motion Picture Salesmen's Association of Pittsburgh met at the Chatham Hotel on Friday, April 7.

The Jackson theatre of Riverville, Va., will be temporarily closed. The owners hope to get things in better shape in that town.

Frank Rodgers is the new owner of the Arcade theatre, Morgantown. The Arcade is the oldest theatre in Morgantown, W. Va.

Executive Changes Made in Poli Circuit

Important changes in executives of the Poli motion picture and stage department have been announced. S. Z. Poli, just prior to his departure on a European trip, has announced the resignation of Mr. Vanni as manager of Poli's Palace theatre at Hartford, Conn., and the appointment of S. Z. Poli as manager of the Bijou at New Haven, Conn.

Other changes on the circuit include the retirement of Fred Valles as manager of the Plaza at Wrocław, N. Y. He is succeeded by J. L. Curtis. Edward Alford becomes manager of Poli's Palace theatre at Scranton, Pa., replacing J. R. Patrick Liddy, and Earl W. Sipe has succeeded William A. Moore as manager of Poli's Meriden, Conn., theatre.

West End News

"The public will be the ultimate judge in the showing of Arbuck comedies," said Harold E. Franklin, managing director of the Sheaf Hippodrome, Buffalo, N. Y. Those who would be the attitude of local theatres on the presentation of Fatty's comedies now that the actor has been acquitted. "We are in no position to judge the man," said Mr. Franklin. "We will probably show his pictures without any objections from the public if we are to continue to show them. If Mr. Arbuck is acquitted we will not show them." Franklin has been acquitted of the charge against him, it would be the same as if he were acquitted of a living," said Mrs. Walter W. Steele, president of the Buffalo Women's Club, the organization which is conducting a campaign for clean pictures. If he makes good, clean pictures, all that we are interested in," said Mrs. Steele. "Theatres in Buffalo are being leery from $22 for the small theatre to $75 for the large and imposing moving picture palaces which opened in the spring of the year for moving picture theatre literature agreements.

Notification has been made by the Provincial authorities of Nova Scotia that the Canadian government will demand a 2 per cent tax on all picture theatres in that Province, to be collected by the municipalities. An action has been taken practically at the request of the Board of Fire Underwriters, who apparently look upon the second-floor theatres as an extra hazard. It was intimated about one year ago that the clamp would probably be applied to such theatres in the order of the population. The number of Canadian theatres in Nova Scotia include the Princess theatre at Truro; the Elks and Lancasters at Sydney; at Bridgewater; Opera House at Windham; and a number of others in other small towns.

It is expected that most of these theatres will escape the clampdown, and be moved into lodge or social club assembly halls.

A proposal of the Saskatchewan Government to make the admission of government officials to picture shows at Regina, the Provincial capital, is causing the various film exchange operators to worry. Many of the films now shown in the various towns are from the American exchange houses. By making this move, the Province will be forcing them to close, in order to escape the tax.

Various cities of Canada are once more adopting the day-time saving plan without regard to the interests of local theatre proprietors. Montreal, Ottawa, and other large centres have adopted the plan. Time to begin April 30 and God's time will be resumed on September 30. Small cities, such as Ottawa, are still re fused to tinker with the clock and will observe standard time throughout 1922.

The important announcement has been made that the Canadian Exhibitors' Exchange, Limited, has made arrangements to handle the distribution throughout Canada of the British releases for which they hold the exclusive rights under a Anglo Canadian Picture Plays, Limited, of Montreal.

THE WILLIAMS PRINTING COMPANY, NEW YORK
BEARS THE WORDS "EASTMAN" "KODAK" IN BLACK LETTERS IN THE TRANSPARENT FILM MARGIN, AS A MEANS OF POSITIVE IDENTIFICATION, EXACTLY AS YOU SEE THEM IN THE SECTION OF FILM REPRODUCED ABOVE.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Louis B. Mayer presents Miss Anita Stewart in "The Woman He Married"—Directed by Fred Niblo.

Herbert Bashford wrote the Story—Adapted for the screen By Bess Meredyth; photographed By Dal Clawson.

A First National Attraction Protected by Rothacker Prints